

Editorial – Borderless: Global Narratives in Art Education

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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 issues 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 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 globalization, art educators share their critical and theoretical explorations and responses as global educators. They offer critical reflections on art education approaches to globalization and reiterate the transforming and/or communicative opportunities of art and visual culture education (Delacruz, 2009; Meskimmon, 2010).

Art educators as curriculum designers create cultural narratives. We tell stories. A narrative is the creation or interpretation of views, stories, or ideologies by a person, groups of people, or popular culture and media. Said’s (1978) criticism from decades ago, for example, on the development of Western historical, political, and cultural views on the East informs 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. Our narratives in art education have created important frameworks for the field, such as visual culture art education, arts-based research, and new materialism. As these narratives are continually rewritten, new frameworks have emerged that are flexible, challengeable, and often revised and rewritten. In this issue, the authors share critical narratives on the histories, emerging issues, and future visions for a globalized art education.

One of the most exciting aspects of working on this volume was that we collaborated with seven other art education journals around the world who are publishing issues under the same theme. The participating journals are:

1. *Australian Art Education*, Australia (<https://www.arteducation.org.au/about-australian-art-education>),
2. *Revista Portuguesa de Educação Artística*, Portugal ([- \[recursosonline.org/rpea\]\(http://recursosonline.org/rpea\)\),
 3. *Synnyt/Origin*, Finnish Studies in Art Education, Finland \(<https://wiki.aalto.fi/display/Synnyt/Home>\),
 4. *Tercio Creciente*, Spain \(<http://www.terciocreciente.com>\),
 5. *Culture, Art and Education*, Czech Republic \(\[www.kuv.upol.cz\]\(http://www.kuv.upol.cz\)\),
 6. *Art Education Review*, Korea \(<http://www.saek.co.kr>\),
 7. *The International Journal of Arts Education* \(\[www.hyread.com.tw\]\(http://www.hyread.com.tw\)\), Taiwan.](http://</div><div data-bbox=)

We offer this international collaboration as a call to extend research in art education beyond national borders - to expand the dialogue and embrace non-traditional cultural frameworks and practices exposed in art education outside the U.S. Each journal will publish in its native language; however, readers can access English abstracts available on each journal’s web site. Our hope is for this collaborative publication project to facilitate an exchange of global research and scholarship by 1) providing a global sense of art education theories and practices beyond language, 2) challenging issues and problems that arise from global and regional politics, and 3) stimulating global readership of our journal.

In this volume, one striking theme shared in the authors’ narratives is a call for *decolonization in curriculum development and history*. Working with her pre-service art teachers, **Gloria Wilson** offers the challenges of re-inscribing a Western-dominated narrative imposed by a colonial structure and mindset. She utilizes a critical and postmodern framework to examine and inquire about the culture of others toward moving beyond the narratives of “the othered.” **Laurie Eldrige** challenges dominant histories through Indigenous reframing in an effort to decolonize art education historiography. In her article, she focuses on Native American spirituality as a framework and focus in challenging curricular approaches deemed “salvage education,” whose problematic practices were meant to rescue Native American cultures. **Hannah K. Sions** reviews Korean popular culture as the misrepresentation of culture in America, arguing for critical multicultural art education. She provides the history of Korean popular culture and complicated issues such as cultural appropriation and misrepresentation. She emphasizes the significance of critical reflection and examination when exploring the visual culture of marginalized groups and cultural origins in the classroom. Using Narayan’s (1997) feminist approach of dislocating cultures, **Hyunji Kwon** discusses “comfort women” statues in North America, de- and re-contextualizing them as non-Western cultural mobilizations through narrative. Confronting the ongoing colonial legacies still embedded in Western society, she shares ways in which art educators practice global art education as counterhegemonic globalization.

Art educators' stories in this issue also attend to the *voices of under- and mis-represented groups* in our society. **Shari Savage's** narrative inquiry implores readers to pay attention to current socio-political issues such as the #metoo movement by critically examining the culture of contextualizing and sexualizing girlhood. Savage provides an in-depth analysis of Lewis Carroll's rabbit-hole as a metaphor for sexualizing girlhood, which appeared in many blogs and website communities. She uses this metaphor to encourage art educators to challenge such cultural myths in which girls are blamed and sexualized in society, engaging students with empowering artworks and critiquing advertisements and popular culture. Based on her extensive research on Third Culture, **Sandrine Han** conducts a case study to expose cultural appropriation in virtual worlds, employing a semiotic approach for interpretation and understanding. Her findings focus on narratives of virtual world users that are open-minded and respectful of other cultural imagery when creating and borrowing objects in the virtual world. She suggests that art educators develop and teach visual literacy in virtual worlds in a critical manner. The power of narratives echoes in **Arianna Garcia-Fialdini's** essay based upon her artist talk as an unusual pedagogical space and opportunity for immigrants, refugees, and other diverse audiences to share their voices and experiences. Noting her journey as an immigrant artist-teacher from Mexico, she describes the artist talk as not only a productive space for sharing artistic narratives, but also a socially engaged learning site for marginalized groups in society.

Narratives of art educators sharing their own *art projects and education research in other countries* offer us opportunities to gain a global understanding of art education. Using a place-based approach for cultural understanding and art practices, **Elina Härkönen** presents an arts-based action research study based upon an art course "Our Arctic," in which both art and education students worked with local children to encourage them to express their understanding of the Arctic as a collective narrative. Reflecting on her research, she addresses the concern of place-based education when teachers as outsiders work with local children through narrative; in doing so, she advocates mutual respect and communication concerning local knowledge and interpretations through art. **Esther Sayers'** narrative of ArtScapers participating in a North West Cambridge community describes how artists, researchers, parents, and primary school children (ages 5-11) engaged with art in response to their community's development. Sayers reports five core values of creative pedagogy that emerged from this nine-year community engagement project, which provides a useful guide for art educators who work in community spaces. **Judith Briggs and Nicole DeLosa** share a case study about tenth grade students in New South Wales who engaged in research as art practice, making metaphorical and symbolic connections through metacognitive language analysis.

Stories of art educators' *shifting practices in a globalized world* are another significant theme of this issue. **Amanda E. Barbee's** article provides a unique contribution to this mini-theme as she shares the experiences of a U. S. art teacher relocating to a non-profit international school in China. She shares her shifting personal and professional identities as an autoethnographic exploration by describing cultural challenges and critical self-reflections, including expectations of teaching overseas as a foreign art educator. **Sara Torres** provides an analysis of the role of the Children's Art Carnival at the Museum of Modern Art in 1937 in broadening local and regional art practices globally, as the Carnival then took place in Milan, Barcelona, and Brussels. **Injeong Yoon** shares a personal narrative as an "in-between" between traditional cultures, arguing for the complication of fixed notions of culture toward a more fluid lens of border thinking. She offers an example through the work of Lee Bul as a connection to decolonial "aestheSis" and decoloniality as a subaltern perspective. **Kate Collins'** article provides a context for engaging undergraduates in developing understandings about refugee youth through community-engaged interdisciplinary arts pedagogy. Art and narrative underscored the process for developing collaborative arts practices. As an alternative submission, **Becky Shipe** visualizes how teachers can facilitate productive encounters with difference through art, transforming such encounters into opportunities for growth and counter-learning against stereotypes and misconceptions. She also encourages art teachers to expose their students to various global narratives for empathetic and self-reflective thinking.

This issue presents just a snapshot of the potential for narrative research to expand scholarship and increase understandings globally. The narratives shared here also raise new questions for consideration, such as: How can art educators incorporate global narratives in our teaching and research? How can we teach with, about, and for emerging global narratives? Can narratives about teaching and learning compete and conflict with each other globally? Which narratives demand global focus and attention? In what ways do dominant narratives continue to contribute to damaging single stories? What is the role of art educators in the age of globalizing conflicts based on differing social, political, cultural, and religious ideologies and practices? And how can we address or create equitable global narratives toward global inclusion, diversity, and justice? We encourage forward-looking collaborative research with these questions.

As Senior Co-Editors completing a three-year term, we wish to thank the reviewers, readers, and new Senior Editor **Joni Acuff** for making the journal a site of healthy and diverse scholarly exchange in the field of art education. We especially enjoyed developing critically

captivating themes during the NAEA convention journal board meetings; the three themes have been: *Media in a Post-Racial Society* (2016), *New Culture Wars* (2017), and *Borderless: Global Narratives in Art Education* (2018). It has been wonderful to work with current and past reviewers who offered critical and constructive comments and suggestions and also the authors who made a significant impact on our field through their scholarship. Lastly, we thank our editorial assistant **Elle Pierman** who provided amazing organizational and management skills that helped put together each volume with unparalleled caliber.

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