

Editorial – Borderless: Global Narratives in Art Education

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This themed issue is part of a larger global collaborative publication. Initiated by Ryan Shin, Associate Professor of Art and Visual Culture Education at the University of Arizona and Karen Hutzler, Associate Professor at The Ohio State University, this project brought together eight different journals around the theme of global narratives of the borderless. The collaborative journals are:

1. Journal of Cultural Research in Art Education
(<https://jcrae.art.arizona.edu/index.php/jcrae/issue/view/12>)
2. Australian Art Education, Australia
(<https://www.arteducation.org.au/about-australian-art-education>)
3. Revista Portuguesa de Educação Artística, Portugal
(<http://recursosonline.org/rpea>)
4. Synnyt/Origin, Finnish Studies in Art Education, Finland
(<https://wiki.aalto.fi/display/Synnyt/Home>)
5. Tercio Creciente, Spain (<http://www.terciocreciente.com>)
6. Culture, Art and Education, Czech Republic (www.kuv.upol.cz)

7. Art Education Review, Korea (<http://www.saek.co.kr>)
8. The International Journal of Arts Education (www.hyread.com.tw), Taiwan

The journals put out a shared call. All of the journals asked:

Who are we in relationship to other cultures and countries? What issues in art, design and their education are potent across the world? How can artists, designers, curators and art educators address and teach with a narrative of “being global”? This issue’s theme, *Borderless: Global Narratives in Art Education*, challenges us to look outward as we 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, this call for papers seeks art educators’ critical and theoretical explorations and responses as global educators. We invite authors to share global narratives that address globalizing educational issues, concerns, and problems, both reflecting on their art educational approaches on globalization and reiterating the transforming and/or communicative opportunities of art and visual culture. (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 us 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 have been 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.

(Shin & Hutzel, 2018, p. 8)

This Borderless issue in *Synnyt* supports the ideology of the entire journal and understands art education in a broad sense. The journal encourages inter- and transdisciplinarity between the arts and other fields, and also welcomes contributions regarding arts and design from related fields such as anthropology, art history, education, aesthetics, cultural studies, sociology, psychology, and philosophy. Some of the issues in this publication reach toward research in art and culture beyond traditional art education, and have taken up the special issue's suggested forms of narration in vivid and rich terms. Personal narration, even family stories, can hold powerful political significances, as we see in some of the articles in this issue.

In her opening article, Sepideh (Sadatizarrini) Rahaa narrates experiences of Southwest Asian (politically known as Middle Eastern) women of color living in Finland, through her contemporary art practice and through decolonial, postcolonial, feminist, and indigenous theories. Her criticism tackles a Eurocentric epistemology that often goes by without recognition as a practice of othering, particularly in arts institutions. She discusses particularly the practices in the Nordic and Finnish art scene by showing how the *Other* often is victimized and exotified in the West.

Tiina Pusa's article approaches a political narrative in a personal, yet globally important

and engaging manner. In her article she asks, what does it mean when an educator becomes politically radical, particularly when the radicalized educator is their own grandfather? She discusses the radicalization of the teacher in the Finnish Civil War in 1918, seeking hope and solidarity for the current society. She approaches the topic through her arts-based research practice.

Abdullah Qureshi continues narrating through personal family story, also referring to his grandfather's life. By exploring his grandfather's passports and other documents, he examines the history of global movement within his family and how it has reflected his personal journey. Through the personal narration he reflects on the Pakistani diaspora and its relationship to heteronormative and Islamic society.

In her concluding article, Annamari Manninen reports her study on European identity through pupils' visualization of Europe. Her research is connected to a European project, *Creative Connections*. The pupils' images are gathered from 25 schools across Europe: the Czech Republic, Finland, Ireland, Portugal, Spain and the UK. The paper explores art education's possibilities for addressing the topic of European citizenship.

This international collaborative publication has taken place at different times in different places during two last years. This issue in *Synnyt* is the last to be published out of all the collaborative eight journals. This issue is also the last in *Synnyt* under the journal's name *Synnyt/Origins: Finnish Studies in Art Education*. After 16 years, the journal has been given a new name: *Research in Art Education*, from the beginning of 2020. The principles, ideologies and practices for publication of the journal will continue the same, with the hope to include more international audiences and authors.

References

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