

JOURNAL OF SOCIAL THEORY IN ART EDUCATION – JSTAE

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CALL FOR PAPERS FOR VOL 43

Journal Theme: ***The Anxious Now and The Next Big Thing***

DEADLINE: October 15, 2022

Christian theology describes the state of limbo as existence on the edge of hell; where redemption is possible through intervention, but where waiting in an intermediate state of unknowing is inevitable. Limbo is Dante's first circle of Inferno. This condition of waiting— in neutrality, a liminal state— is described similarly in Zoroastrianism as hamstagin, in Islam as barzakh, in Hinduism as antarbhava, in Buddhism as bardo, by the Sabiya as matarta. Native American afterlife folklore describes the Algonquin's spirit bride, and the Caddos tell of the Coyote who regulates life and death. These various ontological ideations range from a place of terrifying anxiety of judgment, to a tranquil, or tricky space of waiting for healing, readiness to move on, guidance, and renewal. Ultimately being in limbo is a state of waiting for what's next, or the Next Big Thing.

Media reports, recent scholarship, and interpersonal dialogue around personal experience indicate that we are living in an anxious state akin to limbo. Our studies of the past, our being in the present, and our projections for the future are riddled with anxiety, threaded with determined strains of hope and courage. The anxious now mirrors our living in an extended state of turbulence that includes mass shootings in schools, conflicts on human rights issues, geopolitical military hostilities and binaries, ecological as well as economic instabilities and inequities, all exacerbated by the pandemic and technology overloads.

As we construct and configure our cultures and knowledge systems, we utilize realism, naturalism, idealism, and speculation. Santayana (1944) emphasizes the importance of self-knowledge, and realism as a lens of truth to see oneself. According to him, self-knowledge requires critical appreciation and the ability to shape one's life in streams of conflicting goods within oneself and one's community. In the interests of "a lens of truth" and to move out of a state of limbo, it seems pertinent to examine the productions of our culture, language, and subjectivity, as well as their abjections. Kristeva (1982) describes abjection as that which is repressed and contained in order for culture, language, and subjectivity to function; and as the recoiling from the parts of ourselves which most horrify or repel us, but which are very much part of our body/ culture/subjectivity. According to her, even as we repress the abject in order for culture/body/systems to function, we are fascinated by it. We also work to channel this abjection into productive and acceptable existence in our systems/ culture.

Juxtaposing Kristeva's propositions of abjection with Santayana's pragmatic realism, how might we articulate real (including repellent) truths of our anxious now, and our expectations and visions of where we go next? What happens if we acknowledge the current moment as a limbo - a state of discontinuity, from where we might go somewhere else, or become something else, different from what we expected? As Trigg (2017) says, "the

experience of discontinuity is not only lived from the standpoint of the present; it is also embedded in a projection towards the future” (p. 68; see also, Barratt et al., 2021).

We therefore ask authors to grapple with these ideas, which may include the following questions, in context of art and art education:

- What states of limbo or discontinuity are we living in, and how are we holding them?
- How might we speculate with idealism or realism from our current liminal state of seemingly interminable anticipation of unpredictable futurity?
- What are the outcomes/ byproducts of living in the anxious now, in the fields of art and art education?
- How do we channel the abjections of our social present into productive and acceptable existence in our present and future systems/ culture?
- How do we reconfigure our current conditions of stasis to move us beyond a transitional moment?

We invite essays in traditional, visual and other creative formats, in response to this call. All authors should explicitly address critical social theory from around the world in their paper or artwork. This may include, but is not limited to: feminism/gender studies, curriculum theory, critical race theory, Indigenous theories, post-colonial theory, postmodernism, queer theory/sexuality studies, posthuman discourses, disability studies, contemporary animal studies, Red pedagogy, decolonizing methodologies, critical studies of social class, material studies, media theories, and other theories as they engage or activate art education.

References

- Barratt, J., Boylan, J. & Dement, L. (2021). Experiencing *Rupture*: Affective art and becoming- with slow emergencies. *E-Rea* 18(2). URL : <http://journals.openedition.org/erea/11553> ; DOI : <https://doi.org/10.4000/erea.11553>
- Kristeva, J. (1982). Powers of horror. An essay on abjection. Columbia University Press.
- Santayana, G. (1944). *Persons and places: The background of my life*. Scribner's
- Trigg, D. (2017). *Topophobia: A phenomenology of anxiety*. Bloomsbury.

We solicit

Traditional Article:

traditional journal articles (3,500-5,000 words) that utilize a variety of research methodologies, conceptual inquiry, or other scholarly approaches that relate to social theory in art education. We are especially interested in articles written by teachers and students (broadly defined) and we are interested in submissions that incorporate visual images, audio, or video by all types of art

education scholars.

Short Text/Image Article:

short articles (about 1,500 words) that emphasize artistic responses to a wide variety of critical social theory in art education. This could take the form of a visual/photo essay or other non-traditional article that includes text and image experiments.

Images/Artworks with Descriptive Abstract/Artist's Statement:

high quality images of an artwork or the documentation of an artwork. These should have a short abstract that will act as an artistic statement. Details about the work should also be shared, such as date completed, dimensions if applicable, location of work if site specific, and media of the original work as appropriate.

All traditional submissions must carefully follow the style conventions of the American Psychological Association's Publication Manual (7th edition). Authors planning a non-traditional format are encouraged to consult the editors before submitting their work.

The submission and review processes are fully online and can be accessed at <http://scholarscompass.vcu.edu/jstae/>

The Journal of Social Theory in Art Education (JSTAE) is the official journal of the CSTAE. JSTAE serves as an alternative voice for the field of art education through the promotion of scholarly research that addresses social theory, social issues, action, and transformation, as well as creative methods of research and writing.

Please direct any questions to: Manisha Sharma (Editor) and Carissa DiCindio (Associate Editor) at jstaeeditor@gmail.com.

*The Caucus of Social Theory in Art Education (CSTAE) <http://cstae.org> is an Issues Group of the National Art Education Association (NAEA) <http://arteducators.org>