

Deadline: October 15

Educational spaces of all ilks have long been sites of contestation shaped by social and cultural currents, including ideas about the meaning and purposes of schooling; changing understandings of intelligence, intellectual development, and human capital; nationalization and globalization; and ideologies of race, gender, and ethnicity (Spring, 2018). Educators in public schools are adept at synthesizing curricula determined at the local, state, and national levels into subject matter geared toward their specific students.

At this moment, however, state and federal legislators are expanding their interest into new territories, including public university classrooms and museums, using their concern for “woke” ideologies as justification for scrutinizing majors and minors, curricula, professors and the tenure system, student clubs, activities, and resources. Community celebrations, libraries, parents, and even commercial retailers are feeling the impacts of an ideology that weaponizes gender, sexual orientation, and race in the name of tradition and values.

Our work as educators is therefore shaped by the possibility of collapse or systems failures through political, environmental, and societal dangers. Wool and Livingston’s (2017) use the term “collateral afterworlds” to describe “the temporality of a difficult present where life is unhinged from the pervasive hope for a better tomorrow” (p. 2). This in-between space is marked by contradiction and “stickiness” left in unstable times (p. 9). How do we move through this moment in ways that are generative, caring, and resistant to threats that dramatically impact the education and lives of our students?

Macarow (2021) advocates for disrupting “politics of greed, domination, and extraction” with practices of care to find “solidarity, creativity and inclusion” (p. 279). Hobart and Kneese (2020) propose mobilizing radical care in times of precarity and crises and in the face of institutional failures. They write that attending to inequities in our society represents a form of care that “can radically remake worlds” (p. 3). Could collapse not signal an end, but the beginning of a new future (Servigne & Stevens, 2020)?

How can we (re)activate neglected and collapsed sites to create more equitable futures? In what ways can we work together to build new systems and new possibilities? How do we resist those forces that insist upon control and power over the most sacred decisions of our personal and professional lives?

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

- What new beginnings can come from moments of failure and collapse?
- How can we use theory to envision alternatives and build new futures together?

- What systems and models can we use to rebuild failed institutions and infrastructures?
- How does data help or hinder our work to create change in these spaces?
- In what ways might educators center and support those who are most affected by neoliberal precarity embedded in public educational policy?

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:

Hobart, H.J.K. & Kneese, T. (2020). Radical care: Survival strategies for uncertain times. *Social Text* 142, 38(1), 1-16.

Macarow, K. (2021). A manifesto of care. In J. Millner & G. Coombs (Eds.), *Care ethics and art* (pp. 279-285). London, England: Routledge.

Servigne, P. & Stevens, R. (2020). *How everything can collapse: A manual for our times* (A. Brown, Trans.). Polity Press. (Original work published in 2015)

Spring, J. (2018). *The American School: From the Puritans to the Trump Era*. (10th Edition). New York: NY: Routledge.

Wool, Z., & Livingston, J. (2017). Collateral afterworlds: An introduction. *Social Text* 130, 35(1), 1-15.

We solicit:

Traditional Articles

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 Articles

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: Carissa DiCindio (Editor) and Dana Carlisle Kletchka (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>