



A PROJECT BY A TEAM OF RESEARCHERS  
FROM JUSTUS-LIEBIG UNIVERSITY GIESSEN,  
UNIVERSITY OF EDUCATION, WINNEBA,  
EXPLORING VISUAL CULTURES

# CALL FOR CONTRIBUTION

**MAPPING POST-  
COLONIALITY AND  
DECOLONISATION  
IN ART EDUCATION**

**WHAT DOES  
DECOLONISATION  
IN ART EDUCATION  
MEAN?**

ABSTRACTS DUE: 15TH NOV. 2025





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You can include :

-  Written Statements
-  Visual Statements

## WHAT DOES “DECOLONISATION” MEAN IN ART EDUCATION?

Mapping postcoloniality and decolonisation in art education. Perspectives from Africa and Europe

Today, we can see a diverse range of understandings of postcoloniality and decolonisation in art education internationally, encompassing not only theories but also cultural practices. This diversity is an indicator of the vibrant discourse in the communities of art educators. Moreover, we can observe new and increasing forms of discrimination, neo-colonisation, and imperialistic endeavours in different parts of the world. Therefore, lively discussions and critical discourses, as well as decolonial practices, seem more than necessary. What is largely missing is an overview of these different approaches and a dialogue between them. What are the different approaches like? What questions and ideas do they relate to? What insights can be gained from a comparative overview (mapping)? Thus, a team of researchers in Ghana and Germany is working on two kinds of publications (a website and a book) that aim to provide such a mapping and initiate a dialogue across borders.

We invite art educators from academia and practice, i.e., researchers, teachers, academics, artists, stakeholders, and activists from Africa and Europe to contribute to this project.

In the first step, we collect statements that answer our research question: What do “decolonisation” and/or “postcoloniality” mean in art education within the context in which I am working? These statements can take the form of a written paper (academic paper, essay, activist statement, report...) or a visual statement (photograph, cartoon, drawing, video ...). All statements will be published on an interactive, web-based platform for internal discussion.

In a second step, all contributors will be invited to read and comment on each other's statements, e.g., in the form of a “letter to the author”, a scientific response, a visual statement, or ... . Our main question here is: What can we learn from each other? How can we dialogically and cooperatively further develop our concepts and practices? We consider this discussion as a postcolonial research project. Diversity and differences of viewpoints can be productive for negotiation, since they shed some light on one's particular blind spots, dispositions, and strengths.

In a third step, a book publication will present a more detailed and expanded version of selected statements, a carefully edited account of the discussions, a comparison of the different approaches, and an approach to mapping the understandings. Your contribution should address the following questions related to the central theme of the call.

Use these questions as prompts to guide your thinking, but not as a checklist requiring answers:

*- Where / when have you already encountered postcolonial situations or practices of decolonisation – especially in art education, but also in cultural practices or your everyday life? What can we learn from these examples?*

Please note we are aware that the concepts postcoloniality and decolonisation, used in different contexts, have different meanings. Nevertheless both mark the field we are interested in. In this Call for Statements, we thus use both terms because we want to address a broad variety of approaches and through this an open and rich discourse. We'd like to ask you as contributor to this book to explain your understanding and use of the respective terms and/or concepts.

- Do you use terms like postcoloniality and decolonisation to characterise your specific approach in art education? If yes, how do you understand them? Can you observe differences and similarities between the concepts in your professional context?*
- Which aspects, goals, or concerns of postcoloniality and/or decolonisation do you emphasise?*
- What hopes do you associate with post- and/or decolonisation and in educational contexts?*
- If so, why is post-/ decolonisation of art education relevant for your way of thinking and your work?*
- How does your understanding answer the challenges in your specific professional and/or political context? How does your concept help to master problems? Which problems?*
- What difficulties or limitations for decolonisation do you observe, and can you see options for how to meet them?*
- How could the theory of postcoloniality and/or decolonisation be put to art education practices in your context? Can you give one or more examples?*

In your bio, we also ask you to explain your (professional, political, societal, historical) context that influences your answers to the questions above.

Written final contributions should not exceed the maximum length of 5,000 words but may also be (significantly) shorter. Videos should not be longer than 5 minutes. The number of images should not exceed 10.

## **IMPORTANT DATES**

- Please confirm your serious interest in participating by 15 November 2025. Therefore, you ideally submit your abstract (max. 300 words) or your proposal for a visual contribution to publication [@explore-vc.org](mailto:@explore-vc.org)
- Notification to authors/contributors: 1 January 2026
- Start of the project website: 1 January 2026
- Submission of contributions: 30 April 2026

Further dates will be shared with successful applicants.

It would be a pleasure to have you participate in this exciting project!

**Contact:**

If you have any questions about the project, please feel free to contact the editorial team:  
[publication@explore-vc.org](mailto:publication@explore-vc.org)

**EDITORIAL TEAM**

Ebenezer Kow Abraham, Lecturer at the University of Education, Winneba / Ghana. Research interests include public statues, contemporary Ghanaian arts, and drawing education. I explore community identity and engagement, and am passionate about modern pedagogies for drawing.

Patrique deGraft-Yankson, Professor for Art Education at the University of Education, Winneba / Ghana. Research interests focus on the visual, philosophical, and utilitarian significance of traditional Ghanaian symbols and iconographic systems, with a particular emphasis on their role in shaping cultural identity, informing education, and influencing glocal design practices.

Ansgar Schnurr, Professor for Art Education at Justus-Liebig-University Giessen / Germany. Research interests include transcultural and postcolonial art education, democracy education in the context of art, and social diversity and inequality. Ansgar is interested in diverse discussions, contradictions, and new questions.

Jana Tiborra, Researcher for Art Education at Justus-Liebig-University Giessen / Germany. Research interests include transcultural art education, postcolonial theory and pedagogy, and contemporary photography. Jana is interested in the multi-perspectivity of collaborative approaches and the ambivalences of postcolonial conditions, which require creative solutions.

Ernst Wagner, senior researcher in art education and secretary of EVC ([www.explore-vc.org](http://www.explore-vc.org)). Trained as an artist, educator, and art historian, his research spans visual cultures studies, intercultural communication, education for sustainable development, and global citizenship education.