

Art, Design & Communication in Higher Education



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'LGBTQI+ Embracing Pedagogies in Higher Education Art and Design'

'Let's be clear: there is a vast difference between diversity and inclusion and liberation and justice. One enjoys the feeling of my presence. The other embraces the fullness of my humanity.'

Danté Stewart [@stewartdantec](https://twitter.com/stewartdantec), Twitter: 24 May 2021.

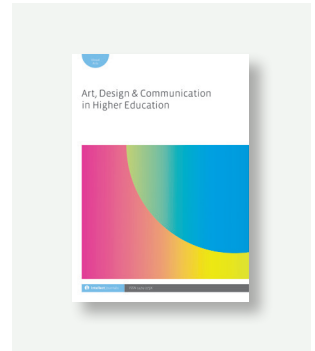
Submission deadline: **30 November 2021**

Overview

Over the last two decades there has been growing awareness of the place of lesbians, gays, bisexuals, trans, queer and intersex (LGBTQI+) inclusive and intersectional pedagogies in higher education art and design. This has not only been the case in English-speaking art and design educational contexts, but interactions between diverse cultures have engendered a global conversation of what it is to be LGBTQI+ which challenge western assumptions. There have also been generational shifts where the current cohort of LGBTQI+ art and design students find themselves in contact with 'LGBTQI elders' from their disciplinary communities.

These shifts have raised questions of both continuity of experience of learning as well as the need for expansion of LGBTQI+ pedagogies. With this, important questions are and have been raised, such as:

- How has the propensity of prejudice, marginalization and exclusion engendered LGBTQI+ disadvantage, excluded multiply marginalized LGBTQI+ people, narratives and practices in art and design education?
- How do intergenerational perceptions of LGBTQI+ radicalism play out in the studio and beyond?
- Why are both separatism and integration part of and conflicting aspects of the LGBTQI+ visual cultural context and what does this mean for learning and teaching in higher education art and design? The tensions between collective action 'together' and separate activism of each of the categories have been sites of contestation in LGBTQI+ communities and remain something that is still being pulled and pushed as locations of both solidarity and distress. How students and staff comprehend the way these tensions play out, what it means for teaching students and how orientations play out in the ways art and design students express their learning (particularly around managing perceptions of erasure and self-censure) are all salient questions in our educational settings.
- What was the social amnesia of LGBTQI+ creative arts and design in higher education in the 1990s and 2000s that ignored questions being asked of art and design pedagogies around intersectional and postcolonial matters in the late 1980s?
- How does centering BIPOC, disabled and other marginalized LGBTQI+ experiences challenge and change LGBTQI+ educational approaches in art and design education? How has homonationalism privileged some LGBTQI+ people and disadvantaged others?



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CALL FOR
PAPERS

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This international call for papers seeks articles from researchers, practitioners and students that explore LGBTQI+ art and design pedagogies and approaches to LGBTQI+ learning in higher art and design. We ask researchers to intentionally take an intersectional approach to their exploration and analysis. Some of the questions we anticipate these papers exploring are:

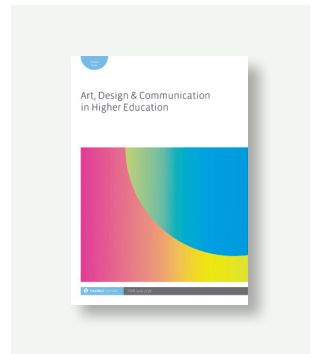
- How do postcolonial, decolonizing, Indigenous and intersectional understandings change what art and design pedagogies need to achieve in the search for LGBTQI+ inclusive educational processes and practices?
- How have different and evolving perspectives of sex and gender in the late 2010s and during the pandemic changed how art and design educators consider LGBTQI+ experience in the curriculum?
- Does the pivot to a more blended model of learning and teaching in art and design post-COVID facilitate more LGBTQI+ radical pedagogies in art and design or reinscribe current models?
- What is the place of queer desires in art and design pedagogies?
- How does art and design education foster institutional change to centre intersectional LGBTQI+ inclusion? Are we talking about occupying a small space (tokenism), being present within the whole curriculum through staffing, content and active consciousness raising (presence and inclusion), or embracing a concept of the LGBTQI+ fully human in art and design education and the powerful balance of identity awareness and cultural sensitivity this requires? How is this achieved? What are the pitfalls?
- How can art and design schools nurture and support the next generation of LGBTQI+ students and staff, and support them to flourish on their own terms? How do current cultures, practices and policies in art and design higher education alienate and disadvantage LGBTQI+ students and staff and especially those who are the most marginalized?
- What does student partnership and co-creation of art and design curriculum look like in a fully embracing LGBTQI+ curricular context? Can the shift into digital methods of learning and teaching improve such student partnership and co-creation?
- What would an LGBTQI+ assessment regime within art and design higher education look like? Would it be similar to compassionate assessment for social justice or be more assimilationist?
- How can the work and influence of new artists and designers make educators rethink the place of LGBTQI+ in their learning and teaching regimes?

Contributions can be theoretical or empirical research that foregrounds the voices of those that have engaged in the work of art and design in higher education. We welcome and look forward to reading a range of voices undertaking relevant research, including academics, students, and community leaders.

The submission guidance is here:

<https://www.intellectbooks.com/art-design-communication-in-higher-education>

For the purposes of this call for papers we will consider wide ranging submissions that deploy diverse genres and diverse scholarly approaches.




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