

## International Journal of Education Through Art, Special Issue Call for Papers

### Conflict, Environmental Disaster, and their Aftermath: Repairing Our Broken World through Art.

Guest Editors: Alice Wexler and Marjorie Manifold

As WWII ended, caring, democratic-loving people awakened to an anguished, broken world in need of mending. Many envisioned a society of diverse experts who might work through the creativity of art education towards that healing. Thus, InSEA was founded with the encouragement and support of UNESCO and artists and art educators from around the world. (See Blaikie, 2019; Gregory, 1987; Manifold, 2016; Steers, 2001; Ziegfeld, 1952).

Once again, we are at a critical moment in history, unprecedented by our global interconnection and the economic, ecological, and human damage made by disunified nations that disregard their interdependence. Our survival and the survival of other species are at risk due to a critical increase in the past decade of these interconnected emergencies and crises of catastrophic climate change, ecological and human death, ongoing conflicts across the world, the outpouring of refugees, and the challenge of maintaining democratic values in peaceful countries. The 2019 report by the UN Refugee Agency described how conflict and climate change create forced displacement from homes.

Of the 20.4 million refugees under UNHCR's mandate at the end of 2018, a third were located in the world's least developed countries, which are often highly vulnerable to the adverse effects of climate change, or which suffer from a scarcity of resources and infrastructure.... The interplay between climate, conflict, poverty and persecution greatly increases the complexity of refugee emergencies. (UNHCR, 2019, para. 3)

These crises "have a devastating impact on the futures of children and youth worldwide." (U.N., n.d., para. 1). The additional impact of the global pandemic has made even more precarious the economic futures of people in poverty, such as migrants and First Nations peoples (UNHR, 2021). The guest editors propose that these crises are interrelated, which in the humanities is called *intersectionality*. In other words, one crisis triggers another as our global human and more-than-human ecosystem becomes an entangled web of distress.

Through this Special Issue we wish to examine if and how the arts can mitigate human and environmental suffering in times of human conflict, climate catastrophe, and global pandemics. If the arts have the capacity to awaken empathetic responses to inseparable, intersecting issues, can they help to redress these traumas? If so, how can one person—one art educator—take concrete steps to contribute meaningfully toward this?

In this special issue we suggest that it is an ethical responsibility of the arts to inquire how the arts might help to establish equity among diverse peoples, First peoples, and the more-than-human world. How are educators engaging in everyday activism by using the arts to examine

underlying systemic power structures in all levels of education, and might the arts resist such structures that limit the individual's intuition, well-being, and self-realization.

**Possible lines of inquiry include:**

- How might art educators defend the dignity, human rights, and equality of each student? What is our ethical and moral responsibility as educators to build a just, sustainable future for young people? How might art educators facilitate an intercultural curriculum where “students encounter multiple worldviews within classroom processes” (Sharma, 2020, p. 4).
- How might the arts assist in alleviating the disorder caused by human conflict such as in forced migration, displacement, and homelessness. For example, see “As They Saw It: Ukrainian Children Witnessing the Horrors of War” in which Ami Kantawala describes how children represent in their drawings the displacement, trauma, and the horrors of war along with their hope for peace.
- How might the arts assist in alleviating environmental degradation? For example, when an area is negatively affected by climate change, the consequences may be economic devastation and consequential migration. See *Green Museums: Tackling the Climate Crisis* in which museums use their collections to conduct research in order to fight the climate crisis:  
<https://www.nationalmuseums.org.uk/what-we-do/contributing-sector/environmental-conditions/green-museums/>
- How might art educators draw from the lived experiences of contemporary Indigenous/BIPOC artists who comment on the way power, production, and labor circumscribe and violate the marginalized body? See for example, artists Raisa Kabir and Alex Dolores Salerno, first and second-generation immigrants who employ familiar materials in their work in an act of resistance to capitalist exploitation, production, and commerce.

The special issue hopes to attract a range of articles and visual essays. Acceptance will be based on peer review of abstracts and then subsequently, final submissions.

Submissions may be either:

1. Full-length scholarly articles between 4,500 and 6,000 words and ideally around 5,600 words in length.
2. Visual essays (1,000 words including references).

**Deadline for abstracts is May 7, 2023**

**Deadline for Full Submission of Papers: December 7, 2023**

Submissions should be made online at:

<http://ojs.library.ubc.ca/index.php/ijeta/about/submissions#onlineSubmissions>

Please follow IJETA guidelines at: <https://ojs.library.ubc.ca/index.php/ijeta/about/submissions>

Articles must adhere to the publisher's house style. You can access the Intellect style guide at: <https://www.intellectbooks.com/asset/1748/house-style-guide-6th-ed..pdf>

Contributors should make it clear when submitting materials that they are intended for the themed issue “**Conflict, Environmental Disaster, and their Aftermath: Repairing Our Broken World through Art.**”

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