

Art Education Research No. 7/2013

Nanna Lüth

Between Instruction and Self-education. Didactic Pattern Analysis *Starting From Art*

This text proposes a double exposure of questions of representation and those of art pedagogical practice. The goal is to examine carefully the overlap and to initiate diversification movements,

The point of view I have taken on for the analysis is «Starting from Art»¹. In order to arrive at an overview about the position and the role of art in the photographs² of gallery education, first off, all the images in which there are *no* art works to be seen had to be sorted out and removed. Through this process, I was faced with the task of determining which objects, situations or activities I identify as art and which not. Directed by the characteristics of «nonambiguous» artworks – framed paintings on a white wall – I especially paid attention to the forms of presentation, positioning in the image and the reaction of the represented persons to specific things. This auxiliary construction was necessary since the representations of gallery education regularly lacked captions, titles and artists.³ A balanced relationship ensued between 1021 *photographs with art* in contrast to 1035 *photographs without art*⁴. Here, I deal with only the 633 *photographs with art and people* (not with the photos with reproductions of art or exhibitions views devoid of people).

THE ROLES OF ART WORKS

After viewing the image contents and designs several times, eight roles of artworks crystallized. The sequence of the metaphoric categories stands for their frequency (numbers in brackets).

- 1) The artwork as object of study (182)
- 2) The artwork as piece of furniture (122)
- 3) The artwork as scenery (80)
- 4) The artwork as model (59)
- 5) The artwork as reason for communication
- 6) The artwork as vis-à-vis (and idol) (51)
- 7) The artwork as element for design (36)
- 8) The artwork as irritation (14)

At the end of the role descriptions, conclusions about the didactic methods used and the potential self-image of the gallery education represented are drawn. These rest on the connection of the visual material with museum and art didactic concepts (for their historical inter-connectivities comp. Hartwig 1976; Liebertz 1988: 229ff; Otto 1998c).

The interpretation in terms of roles ascribed to the artworks is intended to give impulses for dealing with the pedagogical messages of visual representations. They can be used by art mediators as instruments in order to examine whether certain representations correspond to their own pedagogical intentions and practices.

1) THE ARTWORK AS OBJECT OF STUDY

In most of the photographs with persons the artwork is staged as an *object of study*. The work is therefore classified as worthy of viewing and interpretation. Correspondingly, in these images institutional mediators can usually be identified. Children or young people are also often shown that appear as educators mediating. If they hold papers in their hands, the images look school-like, they foreground the contributors as prepared and

¹ This term was coined by Eva Sturm and described a «speaking and acting continuation of art» oriented towards its openness in meaning and does not try to «bring peace to it.» (Sturm 2002: 23).

² At the beginning of the analysis of representational patterns the research team had decided to isolate the photographs from their direct context, that is, invitations, websites, etc., that is to abandon text and layout

³ In this way they clearly differ from other representations of the institutions, in which these labels generally exist.

⁴ In the repeated interpretation of the image corpus some allocations and connected to this, numerical ratios changed. The numbers are simply listed here, in order to convey an approximate significance of the different roles of the artworks.



Image 1: Website (detail) Paul Klee Zentrum, viewed 04/2012.



Image 2: Website (detail) Kunstmuseum Olten, viewed 12/2011.

authorized speakers (comp. Sturm 1996: 41 ff.; see Img. 1).

The addition of art-knowledge requires preparation. For children and young people this knowledge appears to be hard to grasp, so that these tend to be viewed as capable of mediating art only in groups.

The necessary preparatory studying of art is documented via moments of examining of art from up close. Aides – such as magnifying glasses, aides for focusing, binoculars – for decoding of art indicate that a (hidden) knowledge can be gleaned through precise examination (comp. Img. 2).

On some images of this category, a person pointing a finger to the work and, in part, the reactions to this gesture by other people are shown.⁵ Depending on the positioning or facial expression of the person showing the impression arises that he/she is surprised or fascinated by a work. These moments of astonishment suggest captivation, communicated mimetically or through a gesture (comp. Img. 3).

The position, that art must be viewed and spoken about in detail leads to the deduction of a certain conception of gallery education. Gallery education should then support the study of art – an art that wants to be *interpreted and understood*. Viewed from a historical point of view, more value has been placed on transmitting knowledge in the museum context than in schools (comp. Schwab 2009), wherein art education up to the present time, in contrast to other subjects, is bound by a compensatory creativity mandate (comp. Gisbertz 2004: 30; Peez 2002: 29). In 1998 the art educator Gunter Otto already compared schools and museums as «learning spaces» (Otto 1998; comp. also Hense 1990). Otto locates «Instructional intention» (Otto a.a.O: 148) in relation to art in the bourgeois art association (Kunstverein) of the 19th century and therefore prior to this intention in art schools, where «mathematically founded» drawing instruction still took place during this time (Otto 1998a: 16). He describes how «the teaching and learning practice in schools and museums [appears] to contradict



Image 3: Aargauer Kunsthaus Aarau/Franziska Dürr, Nicole Röck (Eds.) (2010): *Experiencing art. Impulses for gallery education, Baden*, p. 127 (detail).

itself» (ibid.). While schools strive towards didactic reforms in the form of leaning towards project-oriented and student centered teaching methods, Otto equates museum pedagogy with «tours by an expert» including «teaching ex cathedra while walking» (ibid.).

In order to say something more specific about the teacher-like position of gallery education, it is necessary to observe more closely: there are images that point more strongly to instructive processes but also indicate constructivist learning settings⁶.

2) THE ARTWORK AS PIECE OF FURNITURE

In the following scenarios, artworks take on the role of a toy⁷ or that of a piece of furniture. This role leads to interactions with the art that differ from the traditional

⁵ Comp. the text by Stefan Fürstenberg in this edition.

⁶ Constructivist teaching terms assume that learning is «less the result of instructions as a self-directed process of construction of meaning. This occurs individually as well as through interactions (co-constructivist learning)» (Mörsch 2013: 102f.).

⁷ In order to let the vision of museum visits of children of their own accord become reality, Klaus Weschenfelder and Wolfgang Zacharias called for the following: «Museum pedagogy should be organized so that they can function for children as alternative to a visit to the playground» (Weschenfelder/Zacharias 1981/1992: 34f.).



Image 4: Kunstmuseum Thun/Sara Smidt/Dominik Imhof (Eds.) (2010): *Collecting images, ... when non-professionals make exhibitions*, Basel, p. 21 (detail).

museum parameters. Activities normally strictly prohibited in exhibition space, suddenly become possible.⁸ Among other things children in sleeping bags, climbing young people and eating adults are visible; very young visitors are seen running or jumping through the exhibition. An unusual freedom of movement illustrates overcoming museum rule-systems. (*Be quiet! No running! Please do not touch! Eating and drinking are forbidden!*)⁹

For adults transgressive behavior looks slightly different. They stand casually, with their hands in their pants pockets. They are shown leaning on the wall or wandering through the exhibition without a clear goal. Touching the art or photographing is permitted in these images.¹⁰

On some of the images protruding objects can be seen that are otherwise not desirable in the *White Cube*: large paper bags, building blocks, an easel, a broom, paddles (comp. Img. 4). Additional examples show scenes as they appear for the selection of furniture or in the furnishing of an apartment: a woman touching the surface of a black cube and four persons in workers clothes than can be seen in an interior space in front of a type of scaffolding (Img. 5).

The emphasis on material aspects or the unfinished condition of art makes them profane to a certain degree.

By loosening the rules situations develop intended as a stand in for relaxation and fun; a cheerful atmosphere is suggested by these images with



Image 5: Kunst Halle St. Gallen (Ed.) (2012): *Handout for teachers (title photo) for the exhibitions Amalia Pica «Chronic Listeners» and Carsten Födinger «C30/37; XD1, XF2» (28.01. – 01.04. 2012)*. Photo: Kunst Halle Sankt Gallen, Gunnar Meier.

artwork as furniture. The photographs that present artworks as toys and furniture pieces reveal to the public that it is intended to feel good, that an art space offers unforeseen possibilities and can become a second home. This idea leans on the pedagogy of play and action¹¹ as well among avant-garde conceptions that emphasize that art can lead to shifts in contexts as well as habits (of perception) and can reinterpret rules.

Announcing playful-joyful re-usages of art spaces confronts gallery education with the task of being a good host and invisible director of games, since the transgression of limits of conventional usage requires intensified communication on the part of gallery education into the institution itself. In addition this approach is paradoxically dependent on the continued implementation of behavioral rules in the museum. Because: «to be cool, social and active is, as a rule, not [yet] envisaged by the museum.» (Breithaupt 1990: 21).

3) THE ARTWORK AS SCENERY

The images of artworks were grouped under the catchword *scenery* when they have the effect of a stage design. They take on a set design function in backdrops

⁸ Since the 1970 the claim has been made that museums should open up to the public for example by serving as a community center. An example of the second wave of opening the museum for social occurrences was the pilot project The Open Museum in Glasgow that began in 1990.

⁹ Compare also the text by microsillons in this edition. The usually unwritten behavioral rules in the museum are in exceptional cases written out for school classes: «The teacher and the accompanying persons make sure that the students do not touch the artworks, do not dirty the spaces and do not disturb the other visitors during their tour. They make sure that the students behave quietly (neither running nor yelling). [...]» (<www.musee-unterlinden.com/das-museum-gebrauchsanweisung.html>, viewed 10/2012).

¹⁰ If touching artworks is shown, it concerns without exception sculptures or interactive devices. The prohibition remains in place for painting and other framed works.

¹¹ «Playful actions [...] are executed in a joyful way, because they connect learning with pleasure. [...] The creative games [...] are intended to initiate processes of making conscious, through with the participants realize themselves, aggressions are abreacted and at the same time can learn in a social way.» (Eid/Lange/Puprecht 1994: 107f.).



Image 6: Kunsthalle Basel (2011): *Lautstark 3. Listening to art*, documentation, p. 5 (detail).



Image 7: *Website (detail) Kunsthaus Zürich*, viewed 04/2012.

in presentations, films or for group photos. In musical presentations such as dance, singing, concerts or poetry slam the potential of the works is used in a stronger way (comp. Img. 6).

In addition, the attractiveness of the exhibition objects is used in posed group photos of children. The position that is taken on in front of the work seldom has anything to do with the art. Only the decision for a *specific object* in the background appears to find expression here, that is the work was seemingly selected because it pleased most of those present or because it appeared appropriate as background (for example, it was large and photogenic). A judgment of esteem is therefore bound up with the decision to be photographed in a specific environment.

Gallery education stages itself – with the participation of other cultural actors and departments – in the moment these photographic are taken. To wit, it is remarkable that no art mediators can be identified in these images. (The only exception is formed by the self-representation of the art mediators at the Kunsthaus Zürich on Image 7.)

The selection processes leading to desirable *background art*, hint at a conception of gallery education as intended to shape taste. Klaus Weschenfelder and Wolfgang Zacharias similarly describe the effects of a museum photo action in Lodz (1976), when «modern art» was to be popularized for the local «industrial worker-public». (Weschenfelder/Zacharias 1992: 276). «The museum decided in favor of a gallery education strategy based on the precept that a first approximation of the objects is most likely to be achieved via emotional, individualized selection processes. Similar to a souvenir picture taken during an excursion in front of one's car together with friends and so on, here it would then be an artwork that is selected.» (ibid.).

Via the organization of cultural actions that satisfy different preferences, the chance exists for gallery education that the visitors also take a fancy to the art contextualized in this way.

4) THE ARTWORK AS MODEL

This image type – in the material analysed here – is closely connected to a much distributed gallery education

format one might term *art imitation*. Thereby – with or without aid – an artistic work is re-enacted by the visitors. As additional forms of re-enactment the drawing or laying out of color platelets following the shape of the original has been determined (comp. Img. 8).

Both gallery education techniques – that is the performative or design appropriation – relate to the external appearance of the work reproduced for better understanding. Art mediators stand back from the art that is to be reproduced as well as the performances. In this way, these images simulate stagings, in which those directing – the art mediators – give directions from outside the camera frame. At the same time viewers are never to be seen, so that one can either deduce that the activities fulfill their own ends in themselves via their implementation or that the presence of the camera is enough of a reason for the actions. If one views documentary photographs of art repetitions in the form of image processes, then it seems that in these actions it is more about the reproduction of movements (for example in applying paint) and less about the production of an *artifact*. Such a weighting can be connected to Adelheid Staudt's concept of an aesthetic education, where *aesthetic behavior* is the central term (comp. Gisbertz 2004: 24).

Complex installations or collections of objects often result in a *Re-enactment*¹² whereby people reproduce individual elements of the art object. Some athletic contortions in which the bodies of the visitors are like wax and appear bendable are the result. These photographs appear to want to show that the visitors go beyond their limits and work physically in order to become similar to the outer appearance of the artwork in question.

Their role as *model* means that the artworks are doubled up in another medium. But this doubling must be

¹² Re-enactment originally refers to the re-playing of historical occurrences as part of popular culture. It is about the best possible, detailed rendering of the processes in original locations. Inke Arns characterized in difference to this the artistic practice referred to by the same name as: «artistic re-enactments are not an affirmative confirmation of the past; rather, they are questionings of the present through reaching back to historical events that have etched themselves indelibly into the collective memory» (Arns 2007: no page number).



Image 8: Presentation of the gallery education offers (detail), Haus der Kunst Uri (without year).

ambivalently evaluated. On the one hand, the artwork there by gains symbolical weight (life is breathed into it), on the other hand differential potentials¹³, ascribed particularly to abstract, conceptual or non-Western art, could, through hasty copying, be leveled out and made harmless.

The extensive distribution of the presence of the artwork as model and the correspondingly motivated creative practices can be connected to the pedagogical debate about mimesis (comp. Schumacher-Chilia 1995). Mimetic approaches are understood in art pedagogy as medium of *self-education*. Georg Peez has summarized the process as follows: «from a pedagogical point of view, learning is not conceivable without parts of copying or inspiration to copy [...] learning to imitate is a central form of grasping the world that pedagogy utilizes» (Peez 2001: 110).

In addition he lists the reservations against mechanical reproduction of prototypes and offers a differentiation: «However, repetition is relevant in terms of education only if it achieves the quality of a mimetic process. [...] Mimesis is to be understood as an intensive copying with inner participation.» (Peez 2002: 112). The devaluation contained in this specification as mere imitation or «Mimicry» (Spivak 2012: 46) can be considered as «devaluation of learning forms such as imitation,

¹³ «Artworks present assertions, compose positions, that are surprising, questionable, complex, coded, incomprehensible or break into habits in an exciting way and can irritate conceptions of the world. Transcultural differences that come up therein, provoke, if they are supported by gallery education, the multiplication of conceptions» (Trunk 2012: 224).



Image 9: Website (detail) Photomuseum Winterthur, viewed 04/2012.

copying or learning by rote» that «supports the colonialist assertion of Western superiority towards non-Western learning processes.» (Mörsch 2013: 108, Fn.4).¹⁴

5) THE ARTWORK AS OCCASION FOR COMMUNICATION

In the photographs at hand art in particular offers an occasion for exchange and for discussion. Thereby it is not necessarily important that the people communicating together look at the art on view. It is more important in these images that the persons turn towards *each other*; artworks framing the event.

Image 9 for example appears to be taken during an informal discussion at an opening, that is, art initiates a social occurrence, whereby the two people speak to each other. As carrier of a cultivated atmosphere, the art itself, however, remains out of focus behind the persons in the midst of a discussion.

The institution expects - or promises those targeted by their public relations work - that the (nonverbal) communication of couples will be influenced in a positive way by museum visits.

A supposed couple-generating effect has led to some institutions offering single evenings in the museum. Because of this there are photographs staging art as the basis for a flirt soigné. Art appears to represent an uncontroversial theme; the gallery becomes a place for meeting with attractive, heterosexual like-minded persons of similar taste. Art seen as occasion for communication is therefore in a position to create or strengthen the connection between two or more persons.

On the photographs of artworks as *occasion for communication* there were no identifiable art mediators to be seen, either. This fact marks a historical situation which stems from the basic ability of laypersons to communicate *without assistance* in the face of art.

This understanding did not yet exist in this way in the 19th century. A gallery education problem developed during the founding of art associations: «Citizens with

¹⁴ Whereby Peez considers the «training of specific skills [in the production of working copies, for example] to certainly make sense from time to time» (Peez 2002: 112).



Image 10: Website (detail) Aargauer Kunsthaus Aarau, viewed 12/2011.

a sensibility for art should and wanted to communicate about art» (Otto 1998c: 161). From the growing need to know art ironic offers as well as some with a serious intention developed, such as the publication *Directions on how to Become an Art Connoisseur or the Art of Becoming a Connoisseur in Three Hours* (1834) from the secretary of the art association in Detmold, containing 60 verdicts usable at all times, or Alfred Lichtwark's *Exercises for Viewing Art* (1897).

But what is the task of art mediators today, if art alone and without mediation calls up flirtation and dialogue? Gallery education is in this case understood to be a visitor service and therefore responsible for the care of a public eager to communicate.

6) THE ARTWORK AS VIS-À-VIS (AND IDOL)

Artworks as vis-à-vis present the works as a counterpoint to visitors. Here, the distance between viewers and artwork is significant. The gazes of the visitors are clearly directed to the counterpart, so that one seems to see the concentration and intensive perception of the works. The visual reception without mediation or distraction – the so-called *pure or innocent seeing*¹⁵ – lies in the focal point (comp. Img. 10).

In contrast to art as occasion for communication, one apparently does not speak, even when several persons are shown. The calm, that the photographs convey through the stable body posture of the shown persons, call up associations of the term *contemplation*. There passive, supposedly unprejudiced seeing is considered to form the basis for bourgeois art enjoyment – the corresponding technique is learned, or, put differently, it is part of a bourgeois socialization.

It is remarkable that this plunge into art looks different among adults and children. The distance to the artwork

¹⁵ «All of painting depends on whether it is possible for us to re-appropriate what I want to call the innocence of the eye. I mean a type of childish perception that permits us to perceive color spots as that which they are, without knowledge of what they mean – as a blind person would see them if he could suddenly see» (Ruskin 1857, no page number).



Image 11: Website (detail) FRIARART Friburg, viewed 05/2012.

is obviously something that grows with age. The (respectful) distance stands for an acknowledgement of the value of art, which is not yet completely mastered by the younger visitors. These also take on a stable posture in viewing, but can be found in greater proximity to the works viewed.

Admiring gazing goes a step further, elevating art to the level of an idol (comp. Img. 11). In the very rare photographs that present artworks as objects of worship, the effect relies, aside from a looking up towards the artwork, on a contrasting directive lighting and/or glowing coloring.

Gallery education pursuing the goal to make possible the self-initiation in ritual activities and mystical experiences with art, must compose viewing axes as stably as possible and create spaces without perturbation.

7) THE ARTWORK AS ELEMENT FOR DESIGN

In the representation of *artwork as design element* its aesthetic stands at the center. There are three versions of *artwork as element for design*:

1. Art in the background: the camera gazes over the shoulders of the photographed persons;
2. Art in the foreground: the camera gazes through this or past it and
3. Artworks as double.

In the first case the levels of the represented art are intertwined with those of people in the foreground to form a collective image space (comp. Img. 12). One has the impression that the aesthetics of art transfers over to the



Image 12: Kunstmuseum des Kanton Thurgau /Ittinger Museum / Kartause Ittingen (no year): *Seeing more, knowing more, directions through the museum in Ittingen, brochure (title photo).*

public. In the second case the works come to the foreground and the camera gazes through the interspaces (comp. Img. 13). In this form an effect of depth is created that places the represented persons clearly *behind* the works. In some cases, the objects on display appear to look at the viewers.

The third variant, art as double, stands for photographs with works that have taken on a mirroring function (comp. Img. 14). A photograph creates this type of mirroring when similarities between the visitors and (parts of) an artistic work are captured. The correspondences arise not only through performative repetitions (comp. *Artwork as model* on p. 4 f.), but through image compositions foregrounding color or formal analogies.

The described photographic perspectives appear exceptional and contrary to usual viewing habits. The decision of the gallery education departments to place some of these or similar images on the title of brochures communicates a conscious dealing with design effects. Since images are central to the identity of art pedagogy (comp. Peez 2002: 116) proof of visual competence documents professionalism.

8) THE ARTWORK AS IRRITATION

In some, very few places the *artwork as irritation* exists. For this, the art object develops an idiosyncratic presence that probably was not intended by the institutional protagonist.



Image 13: *Invitation To be amazed, experiencing for teachers and others (detail inner part), Kunstmuseum Chur, 2006.*

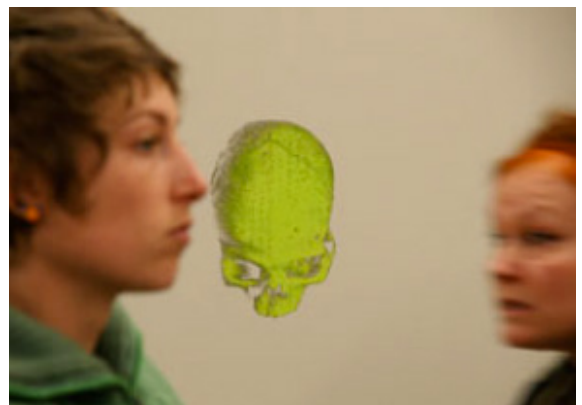


Image 14: *Website (detail) MAMCO Geneva, viewed 05/2012.*

Representations of art mediation that contain in voluntary references to sexuality belong to these. The first example is one of a painting representing a naked couple, whereby a female figure appears to embrace the upright male figure with her legs wrapped around him in an embrace (Img. 15).

In the second photo, a young couple is shown approaching each other, but the fact that they gaze at the backside of one of the blue horses by Franz Marc, of all things, transports a certain amount of humor. Particularly the similarity between the hairstyle of the person on the right with the tail of the Marc's horse produces erotic allusions, that might be understood in the following way; the painting brings a physicality to the foreground that both ultimately would like to achieve (Img. 16).

Additional examples stand for (threatening) catastrophes that individual works bring to bear. «Uncomfortable» motifs create a special tension as long as they remain unnoticed by the protagonists in the photos (comp. Img.17).

Scenes with artworks as irritations show moments that create more disturbances than other image categories. Aside from the sensitizing of perception running parallel to the viewing of this image type, it is helpful in order to clear up what was excepted from the image sample of gallery education available here and how a critical and multifaceted image production of and about gallery education can be possible. Because *artworks as problems* where the work is rejected or one fights about it could not be found in the image pool on hand.



Image 15: Kunstmuseum Luzern (2009): Yearly report on gallery education, p. 52 (detail).



Image 17: Kunsthaus Glarus (2009), Yearly report of gallery education, p. 21 (detail). Image text: Students working about *More than This* by Kilian Rühemann, 2009 (photo: Christa Wiedenmaier).



Image 16: Website (detail) Kunstmuseum Bern, viewed 04/2012.

Even though differences in opinion in front of works is certainly an everyday occurrence for art mediators in Switzerland, too, this exclusion shows that there is a significant deviation between situations as they are experienced and the way they are represented (about conflicts comp. Landkammer 2009; Lehmann/Scheschonk 2011; Wienand 2009).

It is only a small step from representation of the artwork as irritation to the artwork as problem, for example if in these last mentioned «dangerous» works, fearful reactions, embarrassments or uneasiness is imagined into the images. Finally, something decisive would change in all parts of the representational repertoires if the unglamorous, boring, stressful and unpleasant sides of the educational work would be made visible. (comp. Sternfeld 2010).

BETWEEN INSTRUCTION AND SELF-EDUCATION: RISKS AND GLIMMERS OF HOPE FOR GALLERY EDUCATION

Certain museum pedagogical practices can be deduced just by examining the way and manner artworks and their reception are shown. The representations point, for the most part, to concepts for the promotion of independent activity and self-education that can be expedited via study or play, through the shaping of taste, mimesis, dialog or contemplation. The majority of these formats that are

certainly prevalent in museum pedagogical literature are based on the educative practices of the middle class with a tendency towards «open teaching forms» (Sertl 2007; comp. Mörsch 2013: 102ff).

In this way members of other classes are systematically disadvantaged and the history of exclusion from the institution of museum can thereby continue to be written. Basil Bernstein, to whom the sociologist Michael Sertl refers, connects the disadvantage of working class children very strongly to their speech behavior being socialized differently, so that it does not correspond to the «restricted code», that is necessary to be successful within «invisible education forms» (Bernstein 1977 quoted according to Sertl: 86).

The remarkable absence of the art mediators on the representations of gallery education corresponds to this trend: Sertl describes in his text that taking on of forms of teaching from schools, «the role of teachers moves to the background. [...] Bernstein reports that there are many photographic illustrations that show children at work, but not a single one on which teachers are to be seen.» (Sertl 2007: 6). The didactic approaches based on the representations described here are repeatedly shown and thereby legitimated, bear in them, in light of this background, the risk of subconsciously hindering the goal of equal access within the framework of pedagogical museum work.

Yet there are positive tendencies in gallery education as well.

A core point of the art mediation discourse in the past 20 years is the preoccupation with the power effects of various speech registers and speaking positions. So it seems that pedagogical work directed by these principles is appropriate for counteracting systematic disadvantages specific to origin. In addition certain forms of practice, for example when (starting from art works) something is embodied, built or can be experienced in a playful way – heterogeneous, not only rhetorical, abilities and forms of expression¹⁶ are granted space.

¹⁶ However, there is still enough space on the images for digital media such as laptops, audio recorder, social media and more that could help extend the spectrum of learning and documenting (comp. Lüth/Mörsch 2005).

Literature

-
- Arns, Inke (2007): «History Will Repeat Itself: Strategies of Re-enactment in Contemporary (Media) Art and Performance. Text on the exhibition at KW Institute for Contemporary Art in Berlin, 18.11.2007-13.01.2008», online at: <http://www.agora8.org/reader/Arns_History_Will_Repeat.html> (viewed: 20.07.2013)
-
- Breithaupt, Julia (1990): «Das Museum und seine Besucher». In: Marie-Louise Schmeer-Sturm/Jutta Thinesse-Demel/Kurt Ulbricht/Hildegard Vieregge (Eds.): Museumspädagogik: Grundlagen und Praxisberichte, Göppingen: Pädagogischer Verlag Burgbücherei Schneider, p. 17-23.
-
- Eid, Klaus/Langer, Michael/Ruprecht, Hakon (1994): Grundlagen des Kunstunterrichts. Eine Einführung in die kunstdidaktische Theorie und Praxis, Paderborn/München/Wien/Zürich: Ferdinand Schöningh.
-
- Gisbertz, Jennifer (2004): Grundwissen Kunstdidaktik Primarstufe, Donauwörth: Auer.
-
- Hartwig, Helmut (1976): «Das Didaktische in der Kunst als Problem der Kunstdidaktik». In: Ellen Spickernagel/Birgit Schwalbe (Eds.): Das Museum. Lernort contra Musentempel, Gießen: Anabas, p. 52-61.
-
- Hense, Heidi (1990): Das Museum als gesellschaftlicher Lernort. Aspekte einer pädagogischen Neubestimmung, Frankfurt/M.: Brandes & Apsel.
-
- Landkammer, Nora (2009): «Rollen Fallen. Für Kunstvermittlerinnen vorgesehene Rollen, ihre Gender-Codierung und die Frage, welcher taktische Umgang möglich ist». In: Mörsch/Forschungsteam 2009, p. 147-158.
-
- Lehmann, Claudia/Scheschonk, Wilma (2011): «Von Sprachlosigkeiten, (doppelten) Verschiebungen und ‚Retter_innen‘ der Medienkunst. Reflexionen zur Medienkunstvermittlung in der Ausstellung». In: Nanna Lüth/Sabine Himmelsbach/Edith-Russ-Haus für Medienkunst (Eds.): medien kunst vermitteln, Berlin: revolver, p. 35-39.
-
- Liebertz, Charmaine (1988): Kunstdidaktische Aspekte in der Museumspädagogik. Entwicklung und Gegenwart, Weinheim: Deutscher Studien Verlag.
-
- Lüth, Nanna/Mörsch, Carmen (Eds.) (2005): Children Making Art with Media. A work BdoVoDk (german/engl.), Munich: kopaed.
-
- Mörsch, Carmen and the research team of documenta 12 mediation (Eds.) (2009): Kunstvermittlung 2. Zwischen kritischer Praxis und Dienstleistung auf der documenta 12. Ergebnisse eines Forschungsprojektes, Zürich/Berlin: diaphanes.
-
- Mörsch, Carmen (2013): «Zeit für Vermittlung. Eine online Publikation zur Kulturvermittlung». In: Institute for Art Education der Zürcher Hochschule der Künste, im Auftrag von Pro Helvetia: Zeit für Vermittlung. Eine online Publikation zur Kulturvermittlung, online at: <www.kultur-vermittlung.ch/zeit-fuer-vermittlung/download/pdf-d/ZfV_0_gesamte_Publikation.pdf> (viewed: 22.03.2013).
-
- Otto, Gunter (1998a): «Die Problemlagen: Schule und Museum». In: Hims.: Lehren und Lernen zwischen Didaktik und Ästhetik, Bd. 2 Schule und Museum, Seelze-Velber: Kallmeyersche Verlagsbuchhandlung, p. 15-17.
-
- Otto, Gunter (1998b): «Schule und Museum. Unterschiede und Gemeinsamkeiten an zwei Lernorten». In: Hims. (1998a), p. 147-157.
-
- Otto, Gunter (1998c): «Fing die Didaktik im Museum an?». In: Hims. (1998a), p. 159 -165.

—
Pädagogischer Dienst des Museum unter Linden (Ed.) (no year): «Gebrauchsanweisung für das Museum», Colmar, online at: www.musee-unterlinden.com/das-museum-gebrauchsanweisung.html (viewed: 15.10.2012).

—
Peez, Georg (2002): Einführung in die Kunstpädagogik, Stuttgart: W. Kohlhammer.

—
Ruskin, John (1857/1858): The Elements of Drawing, New York: Wiley & Halsted, online at: www.gutenberg.org/files/30325/30325-h/30325-h.htm (viewed: 20.07.2013).

—
Schumacher-Chilla, Doris (1995): Ästhetische Sozialisation und Erziehung. Zur Kritik an der Reduktion von Sinnlichkeit, Berlin: Reimer.

—
Schwab, Stephan (2009): «Lernen und Wissenserwerb in Museen». In: Hannelore Kunz-Ott/Susanne Kudorfer/Traudel Weber (Eds.): Kulturelle Bildung im Museum. Aneignungsprozesse – Vermittlungsformen – Praxisbeispiele, Bielefeld: transcript, p. 33-43.

—
Sertl, Michael (2007): «Offene Lernformen bevorzugen einseitig Mittelschichtkinder! Eine Warnung im Geiste von Basil Bernstein». In: Martin Heinrich/Ulrike Prexl-Krausz (Eds.): Eigene Lernwege – Quo vadis? Eine Spurensuche nach „neuen Lernformen« in Schulpraxis und LehrerInnenbildung. Wien/Münster: LIT-Verlag, p. 79-97.

—
Spivak, Chakravorty Gayatri (2012): An Aesthetic Education in the Era of Globalization, Cambridge/London: Harvard University Press.

—
Sternfeld, Nora (2010): «Unglamorous Tasks: What Can Education Learn from its Political Traditions?» In: e-flux journal Nr. 14, 03/10, online at http://worker01.e-flux.com/pdf/article_8888125.pdf (viewed: 04.01.2012).

—
Sturm, Eva (1996): Im Engpass der Worte. Sprechen über moderne und zeitgenössische Kunst, Berlin: Reimer.

—
Sturm, Eva (2002): Das Konzept «Von Kunst aus». In: BDK-Mitteilungen 4/02, p. 23.

—
Trunk, Wiebke (2012): «Räume für transkulturelle Diversität und Dissens in der Kunstvermittlung». In: Andreas Brenne/Andrea Sabisch/Ansgar Schnurr (Eds.): revisit kunstpädagogische Handlungsfelder: teilhaben, kooperieren, transformieren. München: kopaed, p. 213-224.

—
Weschenfelder, Klaus/Zacharias, Wolfgang (1981/1992): Handbuch Museumspädagogik. Orientierungen und Methoden für die Praxis, Düsseldorf: Schwann.

—
Wienand, Kea (2009): «Was darf ich denn überhaupt noch sagen? Überlegungen zu einer nicht normierenden und nicht rassifizierenden Kunstvermittlungspraxis». In: Mörsch, Carmen und das Forschungsteam der documenta 12 Vermittlung (Eds.) (2009): Kunstvermittlung 2. Zwischen kritischer Praxis und Dienstleistung auf der documenta 12. Ergebnisse eines Forschungsprojektes, Zürich/Berlin: diaphanes, p. 125-143.