

***JADEP* International Open Call**

The Journal of Art and Design Education, Pakistan announces its first international Open Call for its second volume. Submissions are invited in the following categories.

Visual Essays and Longform Essays (1800 to 3500 words)

Visual Guides, Diagrams, Maps, and Marginalia (Experimental)

Art and design practitioners are welcome to apply.

Applications from writers rooted in the documentation of regional theater, instrumental music, visual arts, archives and museums, literary and cultural history, craft practices, art and design history, education and criticism, and folklore will also be considered for review.

Submissions in the categories Visual Essays and Longform essays can be accompanied by 5 to 7 print quality (300 dpi) images. Visual Guides, Diagrams, Maps, and Marginalia are exercises in experimental writing. Based thoroughly in research-oriented works, these may comprise visual representations of processes, pathways, reading schemas, curricular resources, etc.

The Journal of Art and Design Education, Pakistan invites a range of contributions on practices in art and design education and related fields, which emerge from teaching, studio, and other forms and contexts of creative inquiry. Moreover, it provides a forum for questioning and evaluating current and past art and design education in South Asia. *JADEP*'s scope includes policy, advocacy, formal and informal learning, pedagogy, curriculum and instruction, assessment, aesthetics, art practice, art history and criticism, human development, educational administration, and the sociology of education within the broader context of arts education. Particular emphasis is placed on educational contexts and issues across a diverse range of age, gender, and social backgrounds.

JADEP is open to receiving entries in three broad swathes of inquiry: The Recital, chronicling spaces of educational exchange, making, learning, and teaching; The Algorithm, detailing the intersections of regional visual culture and curricula, and

The Schema, wayfaring through architectures of institutional memory and archival remembering. (Details can be found below).

Scope of Submission

The Recital: Spaces of Memory/ Broadly, Sites of Memory

The Recital reads into the dynamics of *animating, humanizing spaces continually to preserve their memories*¹: How do we narrativize institutional spaces, which are also sites of generational pedagogical exchange, into places vested with personal meanings/individual philosophical positions?

Memory Institutions and Their Role in Public Life- What is the cluster of experiences that transform the academy into a memory institution?²

Placed at the intersection of interdisciplinary influences, institutional spaces can be sites where *social and political identities are debated, strengthened or weakened*³.

A practical dimension of the aforementioned streams can be: How do we ritualize teaching and learning practices within our everyday (visceral) spaces of cultural exchange? As both practitioner and educator, how does one negotiate the in between spaces of educational exchange- how does one give meaning to, conceptualize or re-conceptualize the physical sites of memory one encounters, for instance, at the crossovers between their art educational and art making excursions every day?

The Algorithm: Documentation and Consumption Practices

How does an art or design educator come to ascertain that certain visual references are to be integrated into curricula, regardless of their cultural or time-specific relevance to the site(s) of production of the students' body of work?

¹ <https://www.themarginalian.org/2009/03/04/miru-kim/>

² (Di Leo, Jeffrey R. "Shame in Academe: On the Politics of Emotion in Academic Culture." *JAC* 26, no. 1/2 (2006): 221–34. <http://www.jstor.org/stable/20866730>).

³ (Demaria C, Lorusso AM, Violi P, Saloul I (2022) Spaces of memory. In: Saloul I, Violi P, Lorusso AM, Demaria C (Eds) *Spaces of Memory: Heritage, Trauma, and Art*. *International Journal of Heritage, Memory and Conflict* 2: 1-5. <https://doi.org/10.3897/ijhmc.2.e78980>)

Visual Culture, as a construct, is referred to as rhizomic, as its beginning, end, and the various mid-way offshoots may not always be seamlessly traceable. Phenomena that arise out of the "incessant visual notations" and organization of our contemporary memory along digital footnotes and a maze of interconnected hyperlinks can be discussed, with special emphasis to regional teaching and learning practices. How are curricula organized to meet certain pedagogical benchmarks that somehow weave into global consumption practices?

These consumption practices may not necessarily be considered equivalent to material consumerism, but are nevertheless tied into the ways in which we consume information visually⁴. As individuals doing art or design, we cannot possess the first-hand memory of an event we have not encountered in person. But what happens when we document/memorialize an event or occasion, borrowing from the collective memory as narrativized in popular media?

What does it mean to construct a visual memory/detailed visual record of an event that you are consuming through the screen? How do you envision art and design curricula at this intersection of ceaseless visual consumption and documentation?⁵

Digital Collectibles- What are the new digital collectibles for the classroom post-Covid?

The Schema: Architectures of Remembrance

Where do our collective/institutional idioms for preservation come from? How do we keep what we think is worth keeping?

An individual's schemas of documentation may differ slightly, moderately, or profoundly from the systemic versions of pedagogy embedded in collective or institutional memory. When conferring archival value upon certain objects/documents, there is a guiding ethos that we borrow from- in deciding what to preserve and what to let go of, we are inevitably setting parameters for

⁴ Consuming the Memories of Things Unseen (<https://www.nytimes.com/2015/10/18/magazine/memories-of-things-unseen.html>)

⁵ (<https://www.themarginalian.org/2016/09/12/teju-cole-known-and-strange-things-photography/>)

remembering to forget certain things, which is also termed deliberate amnesia. How do these unsaid dynamics of remembering to forget play out in the wider social consciousness of practicing and disseminating art and design education regionally?

A related stream of the aforementioned ideas can be: Individual Collections vs. Large Institutional Collections (Division not firm in literature)⁶. The currency of power and influence as embodied within a kept and held object - and the dynamics of its circulation/archival value within the regional material culture and its implicit or received impressions in regional teaching and learning - such as the ones we see in the courses titled South Asian Visual Culture/History of South Asian Design taught at the NCA.

In addition, the following points from Krug, Don H., and Nurit Cohen-Evron⁷ may also be considered for developing the narrative.

- The ways that art teachers conceptualize and organize curricular knowledge
- How can art teachers benefit from understanding their personal philosophical positions in association with a range of educational practices?
- How teachers interpret theoretical and philosophical positions in their daily practices ... (considering) the barriers and fluidity of curriculum disciplinary structures; and the conjunctural relationships of curriculum integration positions and practices of art educators.

Abstracts (150 to 200 words) are to be submitted to jadep@nca.edu.pk. Abstract submission deadline is April 13, 2026. Submissions must be cognizant of the following structural concerns:

Corroborated by relevant literature: Essays/studies/inquiries that lack grounding in previously published and discoursed material within the same or similar disciplines will not be considered.

⁶ Dillon, Andrew. "Collecting as Routine Human Behavior: Personal Identity and Control in the Material and Digital World." *Information & Culture* 54, no. 3 (2019): 255–80. <https://www.jstor.org/stable/26855128>

⁷ Curriculum Integration Positions and Practices in Art Education." *Studies in Art Education* 41, no. 3 (2000): 258–75. <https://doi.org/10.2307/1320380>

Writing/treatment of subject matter: Approaches that reflect lived and embodied experiences with the rigor of methodical questioning, demonstrating knowledge of local contexts and broader themes of teaching, learning, inquisiting, documenting, within Pakistan, broadly South Asia are invited.

Academic writing can take as many forms as one gives it. The baseline is a structure that is self-aware – knows yet also recognizes what it does not know.

We appreciate writing that constructs a line of reasoning that can be traced back to its sources – ethnographic, archival, textual (image or word), discursive, or otherwise.

Methodology: Can be covert and implied: we encourage designing a methodology rooted in regional contexts that may respond to either a particular or various issues and methodological faultlines within the discipline/area of study simultaneously.

Defining the area of work: Identify and explain the scope and level of intervention within an area that is an active field of contestation and emerging interpretations or one that can be reframed with shifting dimensions within the field.

Statement of Intent: A statement or set of statements that constitute a decisive remark, a definitive interpretation of the phenomenon at hand

Bibliography: A list of all sources (books, journals, magazine articles, films, documentaries, curricula and curricular resources, archives and databases, other textual references). Cite using Chicago 17th Edition.