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Franz Čížek, Art & Education: Historical icons make iconic history

Rolf Laven

Anastasiya Savran

*Franz Čížek (*1865 in Leitmeritz/Litoměřice †1946 in Vienna) is worldwide one of the most outstanding, yet one of the least remembered personalities in art education history – especially, in Austria. For decades, his world-famous youth art class (“Jugendkunstklasse”) enabled a large number of children to freely and creatively express themselves in a well thought-out environment. This paper examines Čížeks approach during the first and second World-War highlighting both the role of a teacher in educational processes, the importance of innovative attitudes towards pedagogy as well as the crucial intersections towards theory, practice and research in the current educational landscape of Aesthetic Education and Arts Education. Based on translated passages of the German book “Franz Čížek und die Wiener Ju-*

gendkunst“ by Rolf Laven in 2006, visual material, quotes by former pupils of Franz Čížek’s youth art class as well as entries from Čížek’s diaries and notes are depicted. Aiming to both inform and inspire revolutionary thinking in education, this paper is complemented within the use of AI-generated-pictures, combined with the historical and theoretical context of innovative and creative teaching and learning.

*Franz Čížek (*1865 in Leitmeritz/Litoměřice †1946 in Wien) ist weltweit eine der herausragendsten, aber auch eine der am wenigsten erinnerten Persönlichkeiten in der Geschichte der Kunstpädagogik – insbesondere in Österreich. Seine weltberühmte „Jugendkunstklasse“ ermöglichte jahrzehntelang einer großen Zahl von Kindern, sich in einem durchdachten Umfeld frei und kreativ auszudrücken. Dieser Beitrag untersucht Čížeks Ansatz während des Ersten und Zweiten Weltkriegs und beleuchtet dabei sowohl die Rolle des Lehrers in Bildungsprozessen, die Bedeutung innovativer pädagogischer Haltungen als auch die entscheidenden Schnittstellen zu Theorie, Praxis und Forschung in der aktuellen Bildungslandschaft der ästhetischen und kulturellen Bildung. Basierend auf übersetzten Passagen des Buches „Franz Čížek und die Wiener Jugendkunst“ von Rolf Laven aus dem Jahr 2006 werden Bildmaterial, Zitate ehemaliger Schüler der Jugendkunstklasse von Franz Čížek sowie Einträge aus Čížeks Tagebüchern und Notizen dargestellt. Mit dem Ziel, sowohl zu informieren als auch zu revolutionärem Denken in der Bildung anzuregen, wird dieser Beitrag durch den Einsatz von KI-generierten Bildern ergänzt, kombiniert mit dem historischen und theoretischen Kontext von innovativem und kreativem Lehren und Lernen.*

1. Introduction: Art education in the historical context

Franz Čížek is globally portrayed as the discoverer of the creative and artistic activity in childhood. In Viennese Modernism (1890–1918) Čížek's work and activities were influenced especially through the exchange with historical figures, including Gustav Klimt and Otto Wagner. In 1895, the Austrian Emperor Franz Josef himself requested a portrait painted by Čížek, highlighting Čížek's artistic talent next to his deeds in arts education. International representatives, such as John Dewey, Rabindranath Tagore and Maria Montessori, visited Franz Čížek during his research into 'psychogenic creation' in Vienna in the beginning of 20th century, asking for his mentorship to experience the youth art class he established. Čížek's work is the foundation of the reform-pedagogical arts education in Red Vienna ("Rotes Wien") which later took root worldwide.

Globally throughout the 19th to 20th century, art education was characterised by drawing lessons, including correction, examination and classification by the teacher: The curricula highlighted drawing-form-models, the aim was to faithfully reproduce what was seen. Thus, spontaneous, self-developing drawing was dismissed as banal doodling. By providing both the space and materials in his classroom, Čížek took on the reserved role of a guide in the creative process. He ultimately succeeded in overcoming the divide and separation between the two disciplines of art and education within his sphere of influence. He stressed the importance of his work to be understood as creative artistry:

Ich bin Künstler und aus meiner Pflegestätte [...] darf keine Schule werden! [...] Ich bin kein Pädagog, sondern: Wecker, Hervorrufener, Anreger und Förderer! / I am an artist and my work-and-care-place [...] must not become a school! [...] I am not a pedagogue, but: I am an awakener, evoker, stimulator and promoter! (Laven 2006: 9).

At the end of the 19th century, researchers in various places in Europe began to study the psyche and the creations of the child independently of one another. The psychological interpretation of children's drawings and their ethnological comparability became particularly important. Although Čížek's artistic experiment of the youth art class was fruitful, overlapping realities were created at that time due to various social and political counter-currents. In German-speaking countries, Čížek's dogma fell into oblivion; for the generations that followed, his approach was superficially reduced to a purely pedagogical intervention.

Čížek's educational path can be reconstructed by studying his entries, notes and diaries during his time as a student at the Viennese Academy of fine arts. For example, he describes his first studies of children's creativity in a private setting:

Ich hatte eine jüngere Schwester, die ich oft in meiner Jugend beim Zeichnen beobachtete. Als ich von Leitmeritz in Böhmen, wo ich geboren bin, nach Wien kam, habe ich bei einem Tischler gewohnt, der zwei Kinder im Alter von 5 und 7 Jahren hatte. Ich war damals Schüler an der Akademie der bildenden Künste. Auf Wunsch des Tischlermeisters habe ich mit diesen beiden Kindern gezeichnet. Die Zeichnungen, die da entstanden, waren ganz ähn-

lich denen meiner Schwester. Das hat mir zu denken gegeben. [...] An der Akademie studierte ich die Zeichnungen der alten Meister. Was war nun der Unterschied zwischen jenen Zeichnungen und den Kinderzeichnungen? / I had a younger sister whom I often observed drawing in my youth. When I came to Vienna from Leitmeritz in Bohemia, where I was born, I lived with a carpenter who had two children aged 5 and 7. I was a student at the Academy of Fine Arts at the time. At the master carpenter's request, I drew with these two children. The drawings they produced were very similar to those of my sister. That gave me food for thought. [...] At the academy I studied the drawings of the old masters. What was the difference between those drawings and the children's drawings? (Laven 2006: 15).

Čížek dedicated his work to this and several other questions. He combined his observations as a trained art professor with experiences from his own childhood and youth. In his biography, Čížek later described the large garden of his parents' home in Leitmeritz, which provided an essential reservoir for sensory experience and training:

Niemals hatte mir ein Lehrer so viel zu sagen gewusst, wie es dieser Garten tat. Ihm verdanke ich eigentlich den größten Einfluß, der jemals auf mein Wesen und meine Gesinnung ausgeübt wurde. / Never had a teacher known how to tell me as much as this garden did. I actually owe it the greatest influence that has ever been exerted on my nature and my attitude (Laven 2006: 14).

This sensual and aesthetic experience influenced Čížek's entire research and work; to name an example, the gardener's model in

Rousseau's tradition formed the basis for his later teaching concept:

Die triebhaft schaffende Kunst der Jugend wächst genau so organisch nach ihren eigenen Gesetzen wie die Pflanze und muß deshalb wie diese von einem dazu berufenen Gärtner sorgsam behütet werden. Wir wollen keine Treibhauspflanzen züchten in Massenbetrieben! Kunst kann nicht gezüchtet werden, sie muß ganz von selbst entstehen. / The instinctively creative art of the youth grows just as organically according to its own laws as the plant and must therefore be carefully guarded as if a gardener was called to do so. We do not want to grow greenhouse plants on mass farms! Art cannot be cultivated, it must emerge of its own accord (Laven 2006: 14).

In today's literature, this "emergence of art" is summarised as sensual development, aesthetic experience or, in an educational context, the term aesthetic education. In Čížek's youth art class, materials and various techniques were available. Čížek took on the role of a companion; he set a value-free and non-judgmental commentary on the works as a dogma.

2. Diversity, Inclusion and Gender

Another example of Čížek's reform-pedagogical-thinking is the Meidling-class ("Meidlingerklasse"), in which Franz Čížek specifically offered 20 young girls from a socially weaker working-class milieu of Vienna's district "Meidling" the opportunity for artistic and creative expression, thus highlighting the potential of "unin-

fluenced” creativity. The children in the youth art class produced a considerable collection of works, particularly between 1930 and 1936. Today’s Čížek estate in the archive of the Vienna Museum (WIEN MUSEUM) includes children’s drawings, woodcuts, linocuts and sculptures made of different materials, modelled by and with different techniques.

Die Jugendkunstklasse ist keine Schule im gewöhnlichen Sinne, sondern sie ist vor allem eine Arbeitsgemeinschaft, in die die Kinder freiwillig kommen und wo sie sich auch vollständig frei und nach ihrer Neigung und Veranlagung betätigen können. Körper und Geist sollen hier ungeteilt sein. Deshalb gibt es Musik hier (Grammophon, Klavier). Die Kinder können, wenn sie Lust haben, tanzen. Sie zeichnen auf großen Staffeleien, damit der ganze Körper dabei ist. Sie dürfen in der Klasse herumgehen. Sie dürfen singen. Der ganze Mensch soll hier dabei sein. / The youth art class is not a school in the usual sense, it is above all a working group to which the children come voluntarily and where they can work completely freely and according to their inclinations and dispositions. Body and mind should be undivided here. That is why there is music (gramophone, piano). The children can dance if they feel like it. They draw on large easels so that the whole body is involved. You are allowed to walk around the class. You can sing. The whole-person-and-mind should be here. (Laven 2006: 153)

Čížek’s approach also had an impact on adult education: with two professorships, Franz Čížek taught at the School of Applied Arts (Kunstgewerbeschule Wien) in Vienna, to which men and women were admitted, in contrast to the Academy of Fine Arts, where it

was only possible for women to study from the winter semester 1920/21 onwards. Even before the First World War, Franz Čížek taught women in particular in his courses. In general, his approach countered the rigid teaching at the School of Arts, which was characterised by naturalism and realism; when Cubism and Futurism were increasingly incorporated, he taught it in the ornament-course, addressing the socio-cultural effects of industrialization and the associated upheavals of its time.

In order to promote the openness observed in children's creative activities, Čížek's lessons increasingly adopted abstract and free techniques, which in turn highlighted his decisive role in Viennese Kinetism, an important art-movement. Franz Čížek's biography reflects the enormous historical, political and pedagogical upheavals: his life spans from the Austrian monarchy to the foundation of the First Republic and the strengthening of the Red Vienna ("Rotes Wien").

3. Čížek's youth art class: a revolutionary didactical approach and innovative learning-environment

Čížek fundamentally rejected 'copying', which still has a certain traditional meaning in the current landscape of art-lessons. In a climate of contemplative concentration, the course participants were encouraged to confidently capture inner images on paper. Nothing was ever drawn on the board or worked into the children's drawings – most of the children did not even know that Čížek was an excellent draughtsman and professional artist. In his

notebooks, he often wrote down “mostly copies” or “only copies” as reasons for rejection for the individual test persons. Čížek had learned enough about copying behaviour and naturalism during his time as student at the academy, but he rejected them for the rest of his life. This attitude was noted in a Times article as early as 1920:

Prof. Čížek ist ungehalten über ›Natur‹: ›Genügt es nicht, daß der liebe Gott die Natur erschaffen hat, sagt er, und müssen wir immer versuchen ihn nachzuahmen?‹ [...] Hier zeichnen die Kinder aus dem Kopf, was immer sie fühlen und was immer sie sich vorstellen und wonach sie sich sehnen. Sie haben keine Vorlagen, nur die kahlen Wände des Schulzimmers und ihr Material. / Prof. Čížek is upset about ‘nature’: ‘Isn’t it enough that God created nature, he says, and must we always try to imitate him?’ [...] Here the children draw whatever they feel and whatever they imagine and whatsoever they long for. They have no templates, just the bare walls of the classroom and their materials (Laven 2006: 149).

In addition to imparting technical and methodological skills (creative design, speaking in front of a group, behaviour in the workplace), social skills were also a crucial part of the youth art class. In this sense, the consideration of the work of the youth art class can be seen as an instrument for reducing socially-related inhibitions, which should support democratisation and equal opportunities. Čížek represents the basic assumption that every child is born with the ability to be creative and only loses this ability through incorrect upbringing. Terms that are now well-known such as “self-activity” or “development of forces” were developed,

propagated and put into practice by him. Rochowanski described it this way: The use of techniques, means and procedures, the free and combinatory use of which was intended to promote creativity, only became widespread in the visual arts after the Second World War. Such independent productivity has already been encouraged in the youth art class:

Die Neigungen und Fähigkeiten sind verschieden, weshalb den Kindern in der Jugendkunstklasse die Möglichkeit geboten wird, sich in den mannigfaltigsten Materialien und Techniken auszudrücken. Gerade diese Arbeitsmethode hat bewiesen, daß jedes Kind auf einem dieser gestalterischen form-schöpferischen Gebiete eine Begabung aufweist, während man früher ein Kind, das im Zeichnen nicht begabt war, als für jede Gestaltung ungeeignet erklärt hat. / The inclinations and abilities are different, which is why the children in the youth art class are given the opportunity to express themselves using a wide variety of materials and techniques. This working method in particular has proven that every child has a talent in one of these creative areas of design, whereas in the past a child who was not talented in drawing was declared unsuitable for any design (Laven 2006: 153).

The children of the youth art class were not only given the choice of materials and the technique, but were also responsible for acquiring and handling the equipment and resources. The technique of paper cutting was particularly cultivated in Čížek's class. Decorative paper stencils were created, cut out of varnished strong paper, which were then blackened and printed, as well as other paper pictures, linocuts and woodcuts. Čížek's book *Paper*,

Cutting and Gluing Work, first published in 1912, is considered to be the first book describing the collage in the educational environment.

The following pictures show selected art works of Čížeks pupils in the youth art class, which were personally curated, archived and analysed by the researcher and author Rolf Laven in 1999–2006:

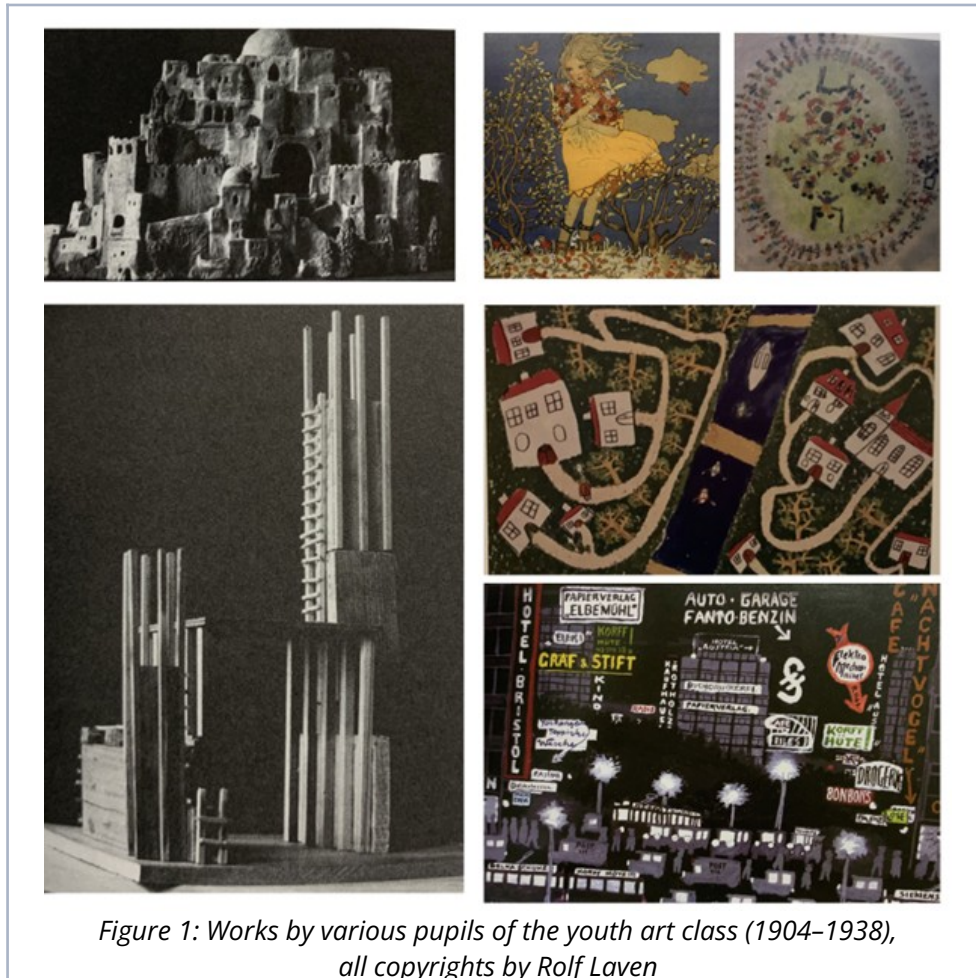


Figure 1: Works by various pupils of the youth art class (1904–1938),
all copyrights by Rolf Laven

4. Franz Čížek and arts education in the current educational landscape

Franz Čížek believed in the innate creativity of children. His youth art class emphasised free expression and creativity, encouraging children the exploration of their artistic potential without the constraints of formal instructions. This approach promoted individuality and creative freedom, principles which are essential in mod-

ern art education. The following paragraphs highlight the intersections between Čížek's vision and the current educational landscape in arts education from the pupil's point of view, as well as from the teachers-perspective and the educational-institutional-level.

Sie dürfen alle möglichen Wünsche haben, dürfen tun was sie wollen, werden nicht gestört, nicht verbessert, nicht getadelt, dürfen scherzen und lachen, dürfen ungehindert glücklich sein und ihre Welt aufbauen, dürfen Kinder sein.“ / They are allowed to have all kinds of wishes, they are allowed to do whatever they want, they are not disturbed, they are not corrected, they are not blamed, they are allowed to joke and laugh, they are allowed to be happy without hindrance and build their world, are allowed to be children. (Laven 2006: 139)



Figure 2: Female pupils sculpting in the youth art class



Figure 3: Children in the youth art class

Franz Čížek's approach shows intersections within current research in Aesthetic experience in school and educational-institutions (BBWF 2023, Kämpf-Jansen 2021). Aesthetic education can be defined as the act of perceiving with all the senses and relating impressions to what has already been experienced. It is an interplay between immediate perception and a simultaneous, distanced, reflexive comparison/alignment. Consequently, the individual's range of experiences is continuously expanded.

Furthermore, aesthetic experience is characterised by the capacity to cultivate curiosity and enthusiasm for an object, a situation, and to engage with it in a multisensory manner. In this context, the convergence of established models and interdisciplinary approaches in the current educational discourse becomes evident, as evidenced by the incorporation of hands-on activities and research-discovery learning.

In the context of education, this entails ensuring that sensory experiences, including those of an aesthetic nature, can be integrated across disciplinary boundaries. The methodological and didactic teaching designs frequently encountered in specialist literature, such as hands-on activities, project-oriented learning, learning through all the senses, and the incorporation of a real-life context for students, are also based on sensory learning and experience formats. It is therefore proposed that aesthetic education should be regarded as the foundation of all learning. An aesthetic experience is one in which the meaning of a process is perceived by the individual and integrated into their individual worldview. However, in an educational context, aesthetic-artistic/design activities are often perceived as having a functional and evaluative aspect. This is evidenced by the prevalence of activities such as creating fine art, decorating classrooms or corridors, making gifts for Mother's Day, celebrating Easter and so on. This is an output-oriented approach. However, aesthetic perception is a process-oriented approach. Pupils should be empowered to utilize a variety of materials and experience different techniques in drawing and creating.

In reference to Čížek's work, which emphasises the significance of the educational process, the authors of this article underscore the value of sensual experiences throughout the learning and teaching journey, with a focus on the perception and the creative process itself, rather than on the final product.

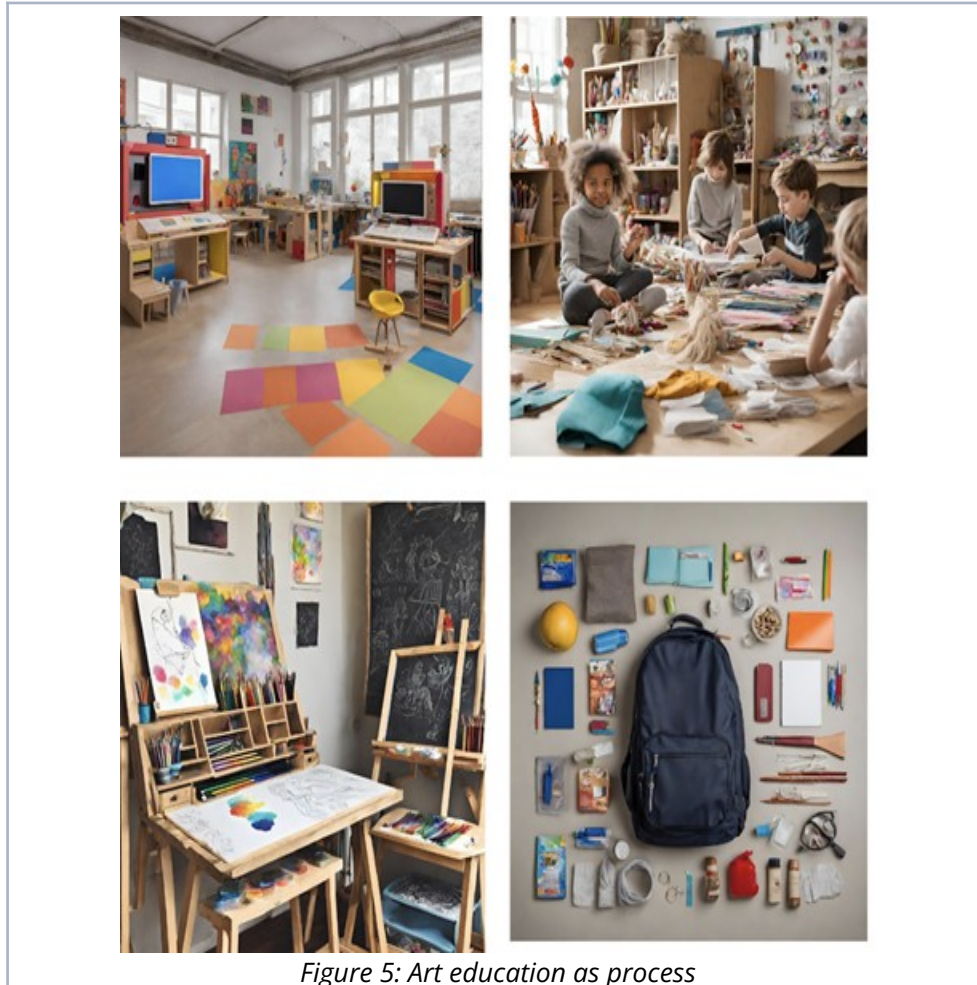


Figure 5: Art education as process

5. Art education: Teacher's perspective

Das was uns ein neuer, zu werdender Mensch zu sagen hat, die Schönheiten, die er uns zu zeigen hat, die Reize, die er uns erschließt, das sind Offenbarungen, die wir nur von der Jugend erfahren können. / Everything a new person who is about to become has to say to us, the beauties that he has to show us, the charms that he opens up to us, these are revelations that we can only experience from the youth. (Laven 2006: 141)

The interactions between Čížek and his pupils were of particular importance, and were later stressed in various interviews. Especially Čížek's attitude towards the process and the creation of the children's work was shown by his guided yet never judging feedback. Furthermore, Čížek's approach highlights the importance of a final presentation and final talk about the process of creation and the created art piece. This newly evoked encounter of the creators with their work as well as the classification of their own work in an overall context was highlighted by Ine Probst:

Die Besprechungen und kleinen Ansprachen des Professors vor und nach den Klassenarbeiten, vor und nach den kurzen und langen Ferien und zu jedem sonstigen wichtigeren Ereignis, und nach den Ferien das Betrachten der Zeichnungen aller Schüler und die heitere Kritik des Professors, die wir alle so liebten [...]. / The discussions and short speeches by the professor before and after the class tests, before and after the short and long holidays and on every other important event, and after the holidays, looking at the drawings of all the students and the cheerful criticism of the professor, which we all loved so much [...] (Laven 2006: 135).

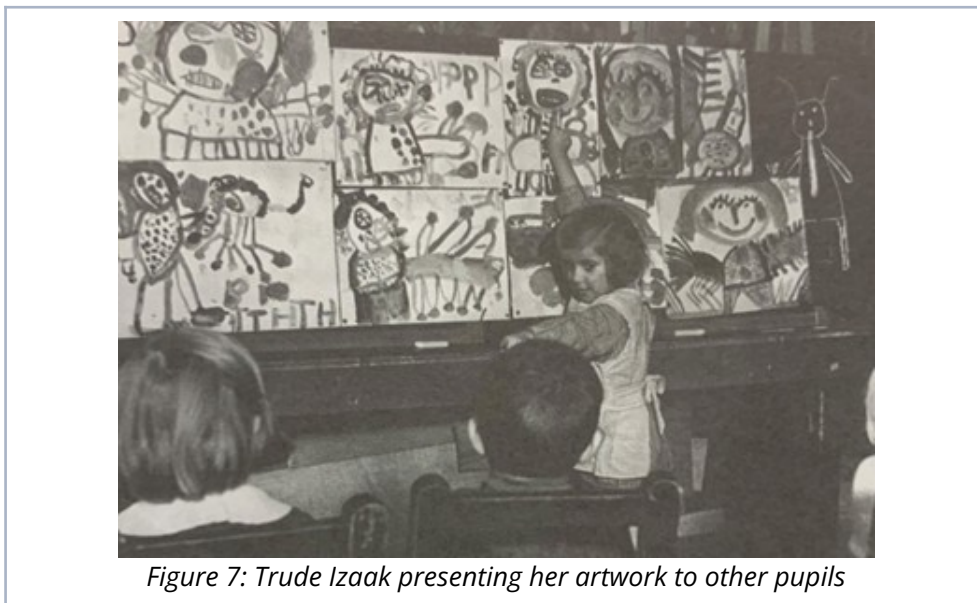


Figure 6: Franz Čížek and students of his youth art class

In these collective discussions, as it has been described many times, Čížek's criticism was always friendly, subtle, honest, full of humour, sympathy and understanding. During these viewings of works, each child had the opportunity to place their work in the class; the pupils became direct witnesses to the history of the creation of different forms of expression. The quality of the works that can be experienced in this way, characteristic properties, authenticity and vividness, material properties (surface, technology and traces of work), the colour (in its luminosity), the different sizes of the leaves or objects, and the overall diversity exerted a particular fascination and openness towards personal and collective expression. The youth art class was shaped by a place of surprise, amazement and discovery. As a suggestion or as preparation for creative work, Čížek refused to examine works that had not been created by children in the youth art class due to the fear

of undue influence and inhibition of originality. It therefore remained a subjective, ahistorical-phenomenological observation of the work.

Encouraging pupils to truly express themselves, empowering their imagination and guiding their artistic and creative process without rating or grading it, is currently described as feedback-culture and, where corrections and mistakes are regarded as an integral part of the involvement in activities and the aesthetic experiences themselves.



6. Art education: Institutional level

On the institutional level, Franz Čížek's approach highlights the role of a motivational learning-environment. The classroom-arran-

gement as well as the working-atmosphere were of particular importance:

Die Institution der Klasse schätze ich als einen sehr wertvollen Faktor in meinem Unterricht und sehe stets darauf, daß sie von gutem Geist erfüllt sei, das heißt, daß durch Behebung aller überflüssigen Hemmungen im Schüler ein Wohlgefühl erzeugt wird und damit die Bedingungen für ein freudiges Gestalten vorbereitet werden. Ein richtiges Klassenmilieu muß geschaffen werden, das ich ein produktives nennen möchte, und das in erster Linie durch geistige Mitarbeit und die Intensität des Miterlebens seitens des Lehrers mit den Schülern entsteht. Durch dieses intensive Miterleben des Lehrers befindet sich die Klasse in einem Zustand immanenter Suggestion, die ebenso unbemerkt als stark auf die Schüler:innen einwirkt. Sie steigert die Teilnahme der Schüler an ihrer eigenen Arbeit zu innerem Erlebnisse, wodurch sich ein Zustand permanenter Exaltation entwickelt, der die Schüler mitreißt, sie oft über sie hinaushebt und ihren Werken nicht selten das Merkmal der Gabe aufdrückt. / I value the institution of the class as a very valuable factor in my teaching and always ensure that it is filled with a good spirit, that is, that by removing all unnecessary inhibitions, a feeling of well-being is created in the student and thus the conditions for a joyful creation and design-process are provided. A real classroom environment must be created, which I would like to call a productive one, and which arises primarily through intellectual participation and the intensity of the teacher's involvement within the experience and action of the students. Through this intensive experience of the teacher, the class is in a state of immanent suggestion, which has a strong and unnoticed

effect on the students. It increases the students' participation in their own work to an inner experience, which develops a state of permanent exaltation that carries the students away, often raises them beyond themselves and often imprints the characteristic of the gift on their works (Laven 2006: 138–139).

In the current educational landscape, the role of the classroom and the learning-environment are incorporated in maker-labs, which are innovative rooms providing both tools and material. The former student of Čížeks youth art class Bella Vichon highlights:

Wer nun die Tür aufmacht zu unserem großen Saal, der hat gleich viel zu sehen. Alle Wände hängen voller Bilder, aus früherer und aus der letzten Zeit. Da stehen auch Glaskästen mit Stickereien und mit modellierten und geschnitzten Figuren, auch auf Tischen steht noch etwas, weil in den Glaskästen nicht alles Platz hat [...]. / Whoever opens the door to our large hall will immediately have a lot to see. All the walls are covered with pictures, from earlier and more recent times. There are also glass cases with embroidery and with modelled and carved figures, and there are also things on the tables, because there is not enough room in the glass cases for everything [...] (Laven 2006: 135).



7. Conclusion

Čížek is an example of an educator who dedicated himself to accompanying and educating children in times of massive change at the beginning of the 20th century. His approach questioned common educational practices, highlighting the importance of aesthetic experiences and one's own imagination and uninfluenced artistic activity. The atelier in his youth art class shows the role of the teacher as a companion and moderator during the process and engagement of the pupils. Čížek's approach is also shaped by his own experiences as a student: through his entries, letters and

notes, combined with careful observation, he drew conclusions that focused on the power of children's curiosity and enthusiasm.

In today's educational landscape, this can be interpreted as a call to take other paths in a highly normative and judgemental teaching-culture. Čížek's approach emphasises the aspects of personal growth and self-discovery through art, the role of the teacher in a guided way, as well as the creation of a motivating environment.

Despite decades after Čížek's legacy, the interplay between promoting independence versus pedagogical guidance/patronage is still evident in learning and teaching. The fact that the mutual influence of learners, teachers and forms of learning and experience were already the subject of constant debate at the beginning of the 20th century suggests that they should be represented with at least the same relevance in current educational research.

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