



Czech Section of INSEA

1967–2017

Petra Šobáňová & Jana Jiroutová et al.

Olomouc



Organizace
Spojených národů
pro výchovu,
vědu a kulturu

POD
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INSEA 50 LET

ČESKÁ SEKCE MEZINÁRODNÍ
SPOLČENOSTI PRO VÝCHOVU UMĚNÍM

The Czech Section of INSEA

1967–2017

Petra Šobáňová & Jana Jiroutová

Olomouc

2019



ČESKÁ SEKCE MEZINÁRODNÍ
SPOLEČNOSTI PRO VÝCHOVU UMĚNÍM



KATEDRA VÝTVARNÉ VÝCHOVY
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Dedicated to all who in the difficult times selflessly helped build the fellowship of the Czechoslovak Committee of INSEA and its successor organisation of the Czech Section of INSEA.

Acknowledgement

Editors thank everyone who contributed to the 50th anniversary of the founding of the Czechoslovak Committee of INSEA and to the publication of this book. Special thanks go to the witnesses who have provided us with various documents, books and photographs, and who have shared with us their memories of the past of our organization and its personalities. Thanks also to the photographers and all those who kindly allowed us to reproduce the photographs from their personal archive. Thanks to Vladimír Havlík for reproducing the documentation of his art event.

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We thank Jakub Konečný for the graphic design of the book. We thank all our colleagues from the Committee and the Control Commission of the Czech Section of INSEA not only for their active help but also for their advice and support in preparing the manuscript.



'It has been 50 years since the Czechoslovak Committee of INSEA was established in Prague. It was created in response to the magnificent INSEA congress in 1966. At that time, art educators from all over the world gathered in Prague and the congress was accompanied by an extensive exhibition of children's works.

Today, at a time of modern information technology, such an extensive and time-consuming event is unthinkable. I have been chairing the Czech section of INSEA for several years. A number of years have passed since then. I would like to wish this club a lot of capable and dedicated teachers who could contribute to the education of the young generation.'

Jaroslav Brožek



'Our field was created at the intersection of efforts, some of which are related to the classical humanist attitude and others have only recently appeared in the context of education; its substance has the double of scientific truth and intuition, its matter - whether we mean art, the art process, aesthetic perception or anything like that - hampers a more definite definition. However, in such circumstances, we have no choice but to verify our social situation.'

Jaromír Uždil (1974a, p. 255)



Introduction

Dear readers,

The Czech Section of INSEA has recently celebrated – in 2017 – a half-century of its continuous existence. The publication you hold in your hand is based on this outstanding jubilee and commemorates, of course, the rich history of this organization, which in the Czech Republic and Slovakia was rightly one of the most important and influential actors in the didactic discourse of the field of art. It has contributed fundamentally to the high level of Czech art education and has represented it with dignity – even in the difficult period after 1968 - in the international community. Although it is unbelievable, our publication is the first publication that, with a historicizing distance, recalls the difficult history of the Czechoslovak Committee of INSEA and its peripetia in the difficult times of the second half of the 20th century and the beginning of the new millennium.

The objective of this book¹, which is based on its Czech predecessor, published in the jubilee year of 2017, is to commemorate the 50-year history of the Czechoslovak Committee and present to the professional and wider public the ever-present theses of education, which in the past promoted – even in the international context – significant personalities and founders of the Czechoslovak Committee of INSEA, such as Jaromír Uždil, Igor Zhoř, Jiří David, Jaroslav Brožek and other experts whose work is still the main rudiment of the art and gallery pedagogy. An equally important goal of the authors of this

¹ As well as other events organized to celebrate our anniversary. A national professional conference of art educators with international participation took place on the topic of Quality Criteria in Art Education on 21 – 22 September 2017 at the Department of Art Education of the Faculty of Arts of the University of South Bohemia, a comprehensive almanac was published and distributed on the occasion of the 50th anniversary of the founding of the Czechoslovak committee of INSEA, the publication of an English-language publication dedicated to the history of the committee and the construction of the relevant section of our industry portal dedicated to the history of the Czechoslovak Committee of INSEA and the Czech section of INSEA. The centuries-old existence of our organization will also commemorate other publishing and promotional activities in the Czech and international environment.

publication was also to gather in one place the essential information about the history of the Czech INSEA, which are otherwise scattered in various, often difficult to access, collections or magazines. That is why our file also contains an extensive notes and bibliography.

In the publication simply called the *Czech section of INSEA 1967–2017*, we offer a look back at the rich history of the Czechoslovak and then Czech branch of the international community of art teachers and present the current rich events in the section and vision for the years to come.

Our publication contains a number of perspectives - detailed and somewhat subjective, but also analytical and synthesizing, which look at the events in the Czechoslovak INSEA Committee in a broader context and with a distance. The authors also do not avoid the complex issues arising from the geopolitical and now historical context in which the Czechoslovak Committee of INSEA originated and worked. The incorporation of period ideas, activities and publications of the representatives of the Czechoslovak Committee of INSEA into this context and the reminder of the political and social situation of that time belongs, among other things, to the other advantages of the publication that you hold in your hands.

If we want to maintain the continuity of our community, the ideas of contemporary ideas, appeals and problems are certainly very important. We must know our roots and understand the context of today's events. We should learn from the work of our predecessors and look for an analogy with the present with a historicizing distance. It is impossible to look back on the past and ignore the current challenges. This is precisely what we are still encouraged by the current ideas of those who founded or supported the Czechoslovak Committee INSEA. Most probably, Jan Patočka said that when he was faced with the culminating problems of modern society and transformed art, he reminded that “educators for art have a substantial, unique task prescribed in the current crisis of humanity, only if they are attentive to the importance of the moment we

experience.” (Patočka, 1968, p. 56) So let us be particularly sensitive to today's problems and remember that we hold in our hands the unique way of knowing and interpreting the world and ourselves, the inexhaustible source of inspiration and content that is art, artistic means and expressive activity as such. Art is still an irreversible manifestation of our freedom, and at the same time it expresses the misery of our time, as Patočka (Ibid.) Described it well. Just as art does, let us also cultivate a deep sense of freedom, understand artistic activity as a manifestation of pure humanity, proof that man is a source of creativity and freedom. (Ibid., p. 56) Let us try to find the human punishment in today's manifestations of human creative power. Let us work with children and youth to know that art is a language in which the ability to be revealed to be manifested. (Ibid.)

Dear readers, we believe that our publication published in English will help to make the remarkable history of the Czechoslovak Committee INSEA and its successor organization Czech Section INSEA mapped, critically examined and finally presented to the international community. Perhaps the reminder of the still valid values of education by art, as INSEA represents it not only in the Czech Republic but also around the world, will bring creative impulses, inspiration and pleasure from the silent power of this international community.

Petra Šobáňová & Jana Jiroutová



'For forty years we have been dependent on indirect forms of self-assertion, the concept of our education has emerged anonymously in the strange Kafka's "castle" hidden behind the letters of the Central Committee. We couldn't talk to ourselves alone, we just kept creating pressure: at schools and in municipalities, using children's exhibitions, at a higher level through KPÚ and VÚP, sometimes also by arranging something conspicuous, for example by the Aleš country or by Lidická růže. One of the world's congresses in Prague. Much has been needed for such pressures, because their energy has largely escaped and had only limited influence. In the end, we have resisted many and this will certainly be positive in the new future. Therefore, let us all remember, gratefully, all those living and deceased who have steadily fought for our cause over the past decades.'

Igor Zhoř (1991, p. 1)



INSEA in Czechoslovakia and the Czech Republic



The Objectives of the Research and Its Methodology

The Czechoslovak Committee of INSEA, a national offshoot of an important world organization International Society for Education through Art (INSEA), in 2017 celebrated 50 years of its continuous existence, which is an opportunity to remind the circumstances of its creation and functioning. Since its founding in 1967, the committee has significantly shaped the didactic discourse of art education and brought together leading experts - both theoreticians and practitioners - in the field of art education in the then Czechoslovakia. Thanks to their activities within this organization, Czech art pedagogy maintained contact with world events and high standards even in difficult periods of the second half of the 20th century.

Half a century after the establishment of the Czechoslovak Committee of INSEA (the successor organization of the original committee is the Czech section of INSEA), it gives us the necessary distance and makes it possible to apply a historicizing approach connected with the disability of then-pedagogical ideas, concepts and a general paradigm with the intention of placing national INSEA in a wider social context - especially political - and critically evaluate the importance of this influential organization. It will remind in particular two key actions preceding the establishment of the committee, the Child and the World exhibition and the parallel II. National Conference of Art Teachers and XVIII. INSEA World Congress, which has brought a number of key ideas. These will be presented and analyzed in the following chapters. On the basis of the historical comparative analysis, the defining educational and art-pedagogical problems and tendencies of the 1960s will be affected at the end. Furthermore, we will focus on the description of the origin of the organization at the end of the 1960s and its functioning during the so-called normalization period until 1989, which brought the collapse of the totalitarian communist regime.

The aim is a historical comparative analysis and setting of contemporary ideas, activities and publications of representatives of the national committee in this geopolitical and historical context, with special emphasis on the importance of the work of Jaromír Uždil, the first and most important chairman of the organization. Finally, the last part will focus on the events after the Velvet Revolution to the present day. The limited period presented in this study is framed in 1966, when the INSEA World Congress took place in Prague, then in 1967 (when the Committee was established following the XVIII INSEA World Congress in Prague). INSEA congress was held in České Budějovice with a meeting of representatives of the World Council of INSEA and at the same time opposition political events anticipating the revolutionary events of 1989 and far-reaching social changes took place. The monitoring of the development ends in 2019, in which the book is also published.

The Objectives of the Research and Its Methodology

The presented historical-pedagogical study - with its theme both in historical pedagogy and in art pedagogy - will focus on the circumstances of the establishment of the organization in the 1960s. Another planned study, to be published in the next issue of Culture, Arts and Education, will focus on the functioning of the committee at the end of the 1960s and during the normalization period until 1989.

As already indicated in the introduction, the studies are the result of historical-pedagogical research, whose aim was to describe the origin and development of the key art-pedagogical organization Czechoslovak Committee INSEA, which since its inception in 1967 brought together important theoreticians and active practitioners of art education in the then Czechoslovakia. However, the aim of the research was not only factual description of the development of this organization, but also the impact of contemporary (artistic) pedagogical ideas, concepts and paradigms, both in the work of leading organizations and in period documents and sources. Another

goal was to put the activities of the Czechoslovak INSEA Committee into a wider social context (especially political, cultural and educational) and to critically evaluate the importance of this organization.

The period presented in this study is framed in 1964 (when the international exhibition Child and the World was held in Prague, and the 2nd National Conference of Art Teachers in parallel; both events marked the birth of the National Committee INSEA) and 1966, when 18th INSEA World Congress, after the National Committee was established.

Realized research in historical pedagogy has worked with the usual research methods and procedures. It was based on a critical study of historical documents and sources connected with the establishment of the Czechoslovak INSEA Committee, the events immediately preceding the establishment of the organization and its further operation in the second half of the 20th century. These included in particular the pedagogical work of key personalities of INSEA and various period documents, such as official reports, contemporary art curriculum, establishing world and national INSEA documents, minutes of meetings and meetings, proceedings of congresses of the Czechoslovak Committee of INSEA, Lists of the Czech INSEA section, information bulletins of the world INSEA, etc. Witnesses of witnesses were also worked on (it was possible to gather authentic testimonies of the actors and witnesses of key events of the committee) and with other evidence of the development of the Czechoslovak INSEA committee and personalities who formed it and which constituted Czech art-pedagogical theory in the second half of the 20th century.

The basic method was - as is common in historical pedagogy - a comprehensive historical comparative analysis. During it, basic and complementary facts about the organization, the mycelium from which it developed, the theory of the field at that time, but also about the political and social situation in Czechoslovakia and its impacts on

pedagogy and education were gathered. Furthermore, a selection of key facts and their analysis was made; specifically, an analysis of period collections and conference reports, as well as an analysis of other theoretical works by key personalities, was conducted. It was demanding, but it was crucial for the genesis of the educational problems of art education in the 1960s to 1980s. The period tendencies, as well as the development of the art-pedagogical theory in the given period, as well as the discussions and polemics of that time made it possible to capture the changing paradigm of art education, which in Czechoslovakia was influenced by the contemporary geopolitical situation. The other countries associated in the International Art Education Society. It may be added that the aspect of the connection of the Czechoslovak national section INSEA to the world community enables the desired comparison of Czechoslovak development with the situation in the world.

The knowledge gathered was organized both chronologically and internally. The relational analysis of the collected facts and documents was followed by their integration into a broader social context - especially political and cultural. It is obvious that the turning points of the 20th century had a far-reaching impact on all areas of social life, including educational institutions. Finally, a critical evaluation of the results of the analysis and comparison was carried out so that it would be possible to characterize this historical stage of the development of art education, to put the activities of the Czechoslovak INSEA Committee in a broader context, to define the fundamental relations, dependencies and influences that shaped the examined historical reality and the development of this particular organizations in as complex a field of social-political and pedagogical reality as possible. Thus, the entire historical comparative analysis resulted in the definition of typical developments in the field.

The History of the Czechoslovak Committee of INSEA in the Geopolitical Circumstances of the 2nd half of the 20th Century

1 The Geopolitical and Historical Context of the Establishment of the Czechoslovak Committee of INSEA

Anniversaries are always an opportunity for remembrance, personal confession and also to look back at the roots from which we grow and from which the sap flows into the most recent shoots. English has a useful expression that, at least according to the author's opinion, expresses in a remarkably concise way the meaning of any anniversary reminders and their celebrations. It is the term rethinking, which means rethinking, reassessing, reinterpreting - which is our main goal in the year when we commemorate the half-century of the rich history of the Czech section INSEA, which began to unfold in the background of turbulent twists and turns. leads to no less dramatic realities of the beginning of the 21st century.

The first was a divided world traumatized by the experience of two world wars, the establishment of totalitarian regimes subordinated to Moscow in that part of Europe, which was liberated and occupied by the Red Army, the period of Stalinist terror in Czechoslovakia in the 1950s with some relaxation of the rigid regime in the 1960s and the subsequent occupation Czechoslovakia by the Warsaw Pact troops and restoring the ideological pressure of the regime until its fall in 1989.

While we are still working on the historical experience of the listed traumas and historical breaks, new challenges and threats, whether pan-European or global, and specifically, ours, are flocking to us. At a supranational level, these include the crisis of postmodern liberal societies, their identity and values in the face of fundamentalism and extremism of different colors and ideas, the risk of neoliberal access to public life and education, the sustained unsustainability of consumerism, fatigue from democracy and welfare, the migration

crisis and calling for strong leaders and simple solutions to complex social issues. At the Czech level, it is no less than a match between two competing identities: European identity, liberal democratic and free-minded, for which the names such as Masaryk, Čapek, Patočka, Havel, against the identity of the "Czechs", becoming victims, are materialized they are in fact closer to "peace of work" and social security than freedom, moral principles, and human rights. Perhaps the author of this text does not overcome when, in today's development of Czech society, she recognizes some features of previous fateful crossroads and periods in which Czech society was in the past. It seems that the freedoms - which were so lacking in the founders of the Czechoslovak INSEA Committee - have ceased to be appreciated and that the normalizing way of thinking, which suits the authoritarian way of governance, passivity, and the transfer of responsibility for one's own lives to someone else is returning.

Although these social and geopolitical aspects of professional work in our field rarely reflect and many may feel that they do not belong here, the history of our national INSEA committee calls us to remind them. After all, it is also a history of struggle for free discourse, a history of resistance to general ideological stupor, a history of desire for an independent exchange of views in an international context. Turning to the origins of our organization, we remain astonished that our predecessors have managed to overcome the Iron Curtain and arrange major international high-level events in Prague - and gracefully satisfy the regime's demands with a few compulsory, censorship-required sentences do not reduce the value of their publications. It is hard to imagine today how many difficulties they had to overcome.

The importance of the Czechoslovak Committee of the International Society for the Education of Art cannot be evaluated without these contexts, because its importance was not only in professionalism (perhaps in this almanac we will also appreciate it), but perhaps more than in what else on the symbolic level. Communist regimes sought to isolate, censor ideas, ideologize, and distort professional discourse

- INSEA meant connecting with the world community, sharing ideas, free research, outlook. If we stay on the European continent, which has been painfully divided (the Berlin Wall built in 1961 as an eloquent symbol of its bifurcation and the ubiquitous Cold War), INSEA was a union, a unification around the basal disciplines, a unity in a variety of views. (In this context, let us remind you that both the XVIII World Congress of INSEA in 1966, as well as the previous, similarly important Prague event, the international exhibition Child and the World and the simultaneous 2nd National Conference of Art Teachers in 1964, spoke on one platform experts from both the East and West of Germany, even the then President of INSEA, JA Soika, himself was from West Berlin.)

For art educators in Czechoslovakia, INSEA was an invaluable moral support in their efforts to maintain creative thinking, expertise and self-esteem in the face of Marxist-Leninist attacks that mutilated professional discourse and made humanities and social sciences, including pedagogy. This aspect, not transferable to members of the art educators community who lived in the free world, needs to be reminded and in this context to evaluate the publications and activities of the founders of our national section - and marvel at what they have done and that it was possible.



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Table 1: FEA and InSEA World Congresses 1957-2002

Fédération Internationale pour l'Éducation Artistique

1900	Paris, France
1904	Berne, Switzerland
1908	London, United Kingdom
1912	Dresden, Germany
1925	Paris, France
1928	Prague, Czechoslovakia
1935	Brussels, Belgium
1937	Paris, France
1955	Lund, Sweden
1958	Basle, Switzerland
1962	Berlin, Germany

International Society for Education through Art

- 1957 The Hague, The Netherlands
- 1960 Manila, The Philippines
- 1963 Montreal, Canada
- 1966 Prague, Czechoslovakia
- 1969 New York, USA
- 1970 Coventry, United Kingdom
- 1972 Zagreb, Yugoslavia
- 1975 Sevres, France
- 1978 Adelaide, Australia
- 1981 Rotterdam, The Netherlands
- 1984 Rio de Janeiro, Brazil
- 1987 Hamburg, German Federal Republic
- 1990 Manila, The Philippines – Cancelled for political reasons
- 1993 Montreal, Canada
- 1996 Lille, France – Cancelled for financial reasons
- 1999 Brisbane, Australia
- 2002 New York, USA
- 2006 Viseu, Portugal



Table 2: InSEA Regional Congresses 1980-2004

1971	Otaniemi, Finland
1980	Baden, Austria
1982	Nicosia, Cyprus
1983	Sofia, Bulgaria
1985	Bath, United Kingdom
1986	Vancouver, Canada
1988	Lagos, Nigeria
1988	Stockholm, Sweden
1989	Cairo, Egypt
1992	Helsinki, Finland
1994	Lisbon, Portugal
1995	Taichung, Republic of China
1995	Manila, The Philippines
1997	Glasgow, Scotland
1998	Tokyo, Japan
2000	Poznan, Poland
2001	Sun Moon Lake, Taiwan ROC
2003	'InSEA on Sea', Stockholm, Helsinki & Tallinn
2004	Istanbul & Cappadocia, Turkey
2004	Beijing, People's Republic of China



Fig. 3–5 XVIII. INSEA World Congress in Prague in 1966; above the welcome speech of Francis Kahuda, Deputy Prime Minister; in the midst of Saburo Kurata, newly elected President of INSEA, with Jaromír Uždil and J. A. Soika, outgoing President of INSEA; down the presidency table; repro from the book Art and Education (1968)

Table 3: Presidents of InSEA

1951-1960 Edwin Ziegfeld **USA**

1963-1966 J A Soika **Federal Republic of Germany**

1969-1973 Eleanor Hipwell **United Kingdom**

1976-1979 Al Hurwitz **USA**

1982-1985 Brian Allison **United Kingdom**

1988-1991 Elliot Eisner **USA**

1993-1996 John Steers **United Kingdom**

2000-2002 Diederik Schönau **The Netherlands**



Fig. 6–7 XVIII. INSEA World Congress in Prague in 1966; at the top of the session in sections, below the congress participants before the exposition of mobile objects prof. W. Gailise; repro from the book Art and Education (1968)



Fig. 8 XVIII. INSEA World Congress in Prague in 1966; above acting in sections, down looking at participants in a break between negotiations; repro from the book Art and Education (1968)



Fig. 9–10 XVIII. INSEA World Congress in Prague in 1966; above acting in sections, down looking at participants in a break between negotiations; repro from the book Art and Education (1968)







Fig. 11–13 Reproduction of period articles in the magazine *Umělená*, resp. *Aesthetic Education*, which illustrates the fact that significant personalities of art education could only publish under pseudonyms after 1969; top left article by Jiří David in *Vývavná výchova* 1968/69; later published (until 1989) only as Věra Davidová; see top right reproduction of article in *Estetická Education* 1987/88, vol. 28, No. 4; left bottom of the article reproduction, which the author could finally sign with his own name (*Aesthetic Education*, June 1989, vol. 29, no 10)





Stavov na hrdelji avtorja, ki
obkrožajo in odražajo svetlo-
bo, ki jo daje 15. stolletje.

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Naša prava je bila i dalje ista, ali smo morali lakše prihvatiti i prave izazove i izazove koji su nam pružili ekonomski, socijalni, politički i kulturni aspekti. Čak i tada, kada smo bili u poziciji da se izborimo protiv svih ovih izazova, imali smo podršku i pomoć od strane drugih država. Čak i tada, kada smo bili u poziciji da se izborimo protiv svih ovih izazova, imali smo podršku i pomoć od strane drugih država. Čak i tada, kada smo bili u poziciji da se izborimo protiv svih ovih izazova, imali smo podršku i pomoć od strane drugih država.

ESTETICKÁ VÝCHOVA ROČNÍK 28 (3)

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Elizabet II. je v posledních letech hlavně kvůli svému věku a zdravotnímu stavu zůstala v Praze ve velmi malé, chráněné a uzavřené rezidenci. Přestože je královnou, její životní styl je velmi jednoduchý a skromný. Královna se pohybuje v uzavřeném okruhu lidí, kteří ji doprovázejí. Její životní styl je velmi jednoduchý a skromný. Královna se pohybuje v uzavřeném okruhu lidí, kteří ji doprovázejí. Její životní styl je velmi jednoduchý a skromný. Královna se pohybuje v uzavřeném okruhu lidí, kteří ji doprovázejí.

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MIROSLAV SUTVAR

Fig. 14–16 Reproduction of period articles in the magazine Umělená, resp. Aesthetic Education, which illustrates the fact that significant personalities of art education could publish only under pseudonyms after 1969; top article by Igor Zhor published under the sin label (Aesthetic Education, November 1985, vol. 29, no. 3), below the article by Jaroslav Brožek published under the initials IB (Ivana Brožková; the same issue of the Aesthetic Education); author's archive

The Futur



JUST



Fig. 17–19 Up Igor Zhoř and Jaromír Uždil in 1988 on an INSEA symposium in České Budějovice (photo from the archive of Karel Cikánová), in the middle Igor Zhoř and Jaroslav Brožek, 1990. Down Jaromír Uždil with Dagmar Ryčlová in 2000

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autorská
výpověď
(na hodinu)

"In the post-November period, Czech art pedagogy entered with a good foundation. The successful tradition, which is at the top of the legendary INSEA congress in Prague in 1966, has never been completely upset. Even though the normalisers expelled Jaroslav Brožek, Jiří David, Igor Zhoř, and also Karel Frauknecht, Bohuslav Maleček and many others to the seclusion, the steps of dozens, even hundreds of art teachers were influenced by the knowledge that the legacy of a number of prominent personalities was committed to something essential . "

Radek Horáček (2000, s. 8)





Fig. 20–22 INSEA Conference in Žďár nad Sázavou in 1999; photo archive of Jaroslav Vančát



Fig. 23–25 INSEA Conference in Prague in 2000; above Marie Fulková and Jaroslav Vančát; Pavel Šamšula speaks in the middle, Jaroslav Brožek and Michaela Terčová are depicted in the plenary; photo archive of Jaroslav Vančát

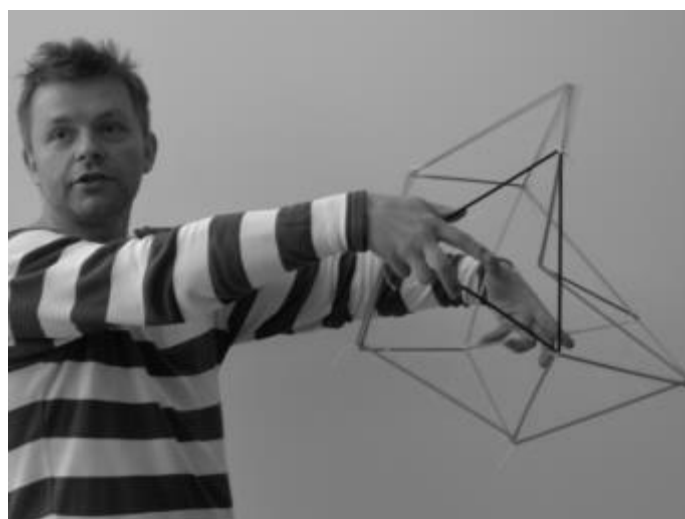


Fig. 26–28 INSEA Conference in Prague in 2000; up Vladimír Kokolia, in the middle together with Jan Slavík; down Hana Babyrádová; photo archive of Jaroslav Vančát



Fig. 29–30 Events at the INSEA conference in Olomouc in 2002; photo archive of Jaroslav Vančát



Fig. 31–32 The consequences of the flood in 2002; the photographs show the flooded archive of the Czech INSEA section at the Lyčkovo náměstí primary school in Prague; photo archive of Jaroslav Vančát



Fig. 33–34 At the INSEA conference in Pilsen in 2004; photo archive of Jaroslav Vančát



Fig. 35–36 At the INSEA conference in Pilsen in 2004; photo archive of Jaroslav Vančát



Fig. 35–38 Events at INSEA in Prague in 2006, Markéta Pastorová speaks in the middle; photo archive of Jaroslav Vančát





Fig. 39–40 Accompanying program for participants of INSEA conference in Olomouc in 2002; down the performance of Vladimír Havlík; the photographs show the then President of the European Council InSEA Diederik Schönau; photo archive of Jaroslav Vančát

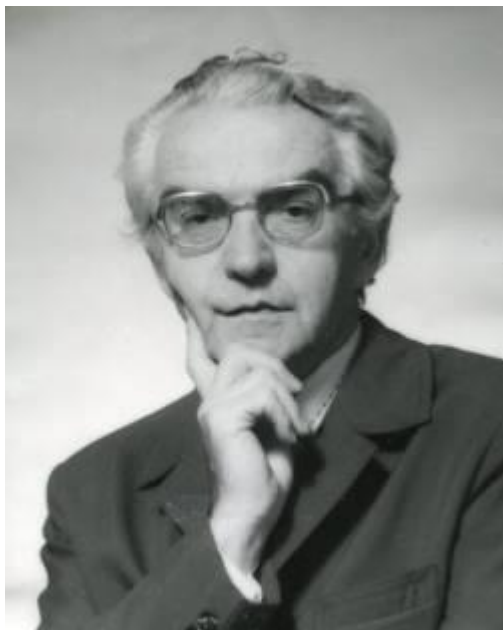


1	Adamska	Magdalena
2	Turkova	
3	Duchta	
4	Uhl Skrivancova	Jan
5	Exler	Utra
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INXOA
PRANAIO

People Leading the Czech Section of INSEA

Profiles of the Chairpersons



Jaromír Uždil

(Chairman of the
Czechoslovak INSEA Committee since its inception in 1967 to 1984)

*"... Any activity that tends to express a vision in a visual form is so
reviving in itself that it can benefit not only the growth of sensory and
aesthetic interest, but that it even has an excellent influence on
shaping the moral attitude of man."*

Jaromír Uždil (1968, p. 22)

Prof. Prof. PhDr. Jaromír Uždil, DrSc. (* 1915, † 2004), teacher, art historian, poet and painter, was born in Nachod. He studied architecture at the Czech Technical University in Prague and earned a degree in drawing and specialized in the fields of art history, pedagogy and aesthetics at the Faculty of Arts in Prague and Brno. From 1945 to 1947 he studied as a scholar at the Sorbonne in Paris and at the École Nationale Supérieure des Arts Décoratifs by François Desnoyer. After the war he worked under the direct leadership of Otokar Chlup for the establishment of faculties of education (1947). He spent four decades at the Faculty of Education of Charles

University, at the Academy of Fine Arts and at the Academy of Arts, Architecture and Design in Prague. He lectured mainly on art history, art theory and color science.

In 1964 he was preparing a worldwide exhibition of children's art in Prague (U Hybernů) and after its successful implementation he also began organizing the INSEA World Congress (1966 in Prague), chaired by John Steers, one of the former World InSEA chairmen, who referred to extremely successful. He was the chairman of the Czechoslovak INSEA Committee, which he had put into life, for three terms from the beginning. In 1990, he was honored with The Edwin Ziegfeld Award for Merit in Art Education, awarded by the USSEA. During his professional career, he has written over 300 major works, including 12 books. His main works include the following titles: Aesthetic Education (1960); Art and Education (1975); Lines, scribbles, punches and cars (1984); Between Art and Education (1988). In collaboration with Igor Zhoř, publications were published: Art in Youth Education (1964), methodical workbooks for art education at nursery and national schools (1960s) and Workbooks from Art Education (1990s). In memoriam, Jaromír Uždil was honored with the Herbert Read Prize, awarded by World InSEA to the most prominent personalities.

Photo archive Bedřišky Uždilové



Pavel Šamšula

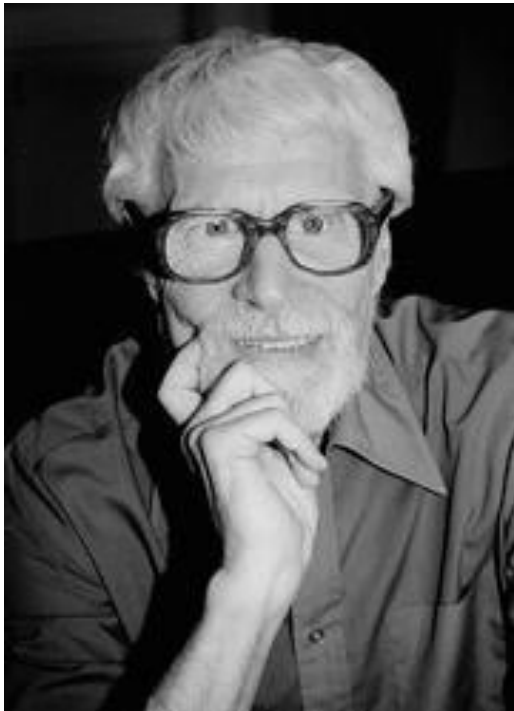
(Chairman of the Czechoslovak INSEA Committee since its inception
in 1985 to 1990)

*"If we get rid of (ie if we can get rid of) the traumatic
concept of error as guilt and, on the contrary, encourage our charge
to be amazed by the (yet?) Unknown, if we inspire and cultivate
astonishment over the unknown. , in contradictory, even mysterious,
we cultivate in them, besides the desire and need to explore and
know perhaps the joy of knowledge and, consequently, the joy of
being in the world. "*

Pavel Šamšula (2012, p. 13)

Doc. PaedDr. Pavel Šamšula CSc. (* 1943), a theoretician of art and fine arts, comes from Píbram. Between 1959 and 1964 he studied mathematics and art education at the Pedagogical Institute in Brandýs nad Labem and in 1972 he completed his postgraduate studies. He started to work at the Department of Art Education at the Faculty of Education of Charles University in 1977. In 1982 he successfully defended his candidate thesis entitled Art as the subject of education (PaedDr.) And in 1989 he was appointed associate professor for the theory of art education. He continued to work as a secretary at the department from 1981 to 1985, then as Deputy Head of Department, and from 1987 to 2010 he was in charge of her. In the years 1991–1994 he also held the post of dean of the Faculty of Education, Charles University in Prague, for academic studies. He chaired the INSEA Czechoslovak Committee in 1985–1990.

In particular, the two-part textbook Didactics of Art Education I and II, which was created in cooperation with H. Hazuková (1981 and later) and the textbook Art Education in the 7th and 8th Years deserve attention from his publication activities. Elementary School, (first edition of SPN Prague 1982, second 1989) with minor contributions by co-authors V. Leština and J. Guthová; then the Guide to Visual Arts I.–IV. in collaboration with J. Adamec, J. Bláha and J. Hirschová (the first readers, respectively textbooks on fine arts for primary and secondary schools in the Czech Republic) and pictorial publications Picture Gallery in Heads 1-6 (1996 and the following years) teaching art at primary school. Pavel Šamšula is also the author of a number of teaching aids (slides, sets of wallboards), articles and articles in Aesthetic, respectively. Art education and other professional journals.



Igor Zhoř

(Chairman of the Czechoslovak INSEA Committee since its inception
in 1990 to 1993)

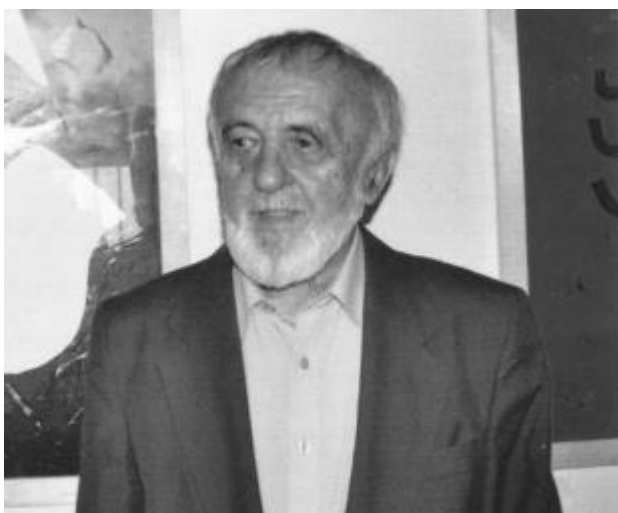
*"There is no art without fascination, no experience without
experience."*

Igor Zhor (1990)

Prof. PaedDr. Igor Zhor, CSc. (* 1925, † 1997), art teacher, theoretician and art historian and publicist, was born in 1925 in Brno. He graduated from the Masaryk University, where he received his doctorate in art in 1950. In 1968 he defended his candidacy for art sciences and in 1990 he was appointed professor of art education. In 1960–1970 and 1990–1993 he worked at the Department of Art Education at the Faculty of Education of Masaryk University in Brno. In 1993–1997 he worked at the Faculty of Fine Arts of the Brno

University of Technology. In his last year, he became her dean. During his professional life, with a break in 1970–1985, when he was not allowed to publish or teach for political reasons, he published a number of papers intervening in the fields of theory and history of art of the 20th century and the theory of art education. His key publications include History of Art Schools in Brno (1968), Searching for Shape (1967), Transformations of Contemporary Fine Art (1992). A member of the INSEA organization has been since the founding of MS. National Committee, chaired by 1990-1993.

In the framework of the Week of Creative Culture in Brno, which annually acclaims Igor Zhoř's legacy and in 2015 the subtitle Burn for Art, the organizers of this event in Brno commemorated Igor Zhoř's 90th birthday, his lifelong focus on mediating and bringing contemporary art to the public. his enthusiasm for artistic life and his contribution to the establishment of the Faculty of Fine Arts of the Brno University of Technology. Igor Zhoř was - in memoriam - honored with the Herbert Read Award, which the world-renowned InSEA awarded to the most important personalities.



Jaroslav Brožek

(Chairman of the Czech INSEA Committee since its inception in 1993
to 1995)

"I see the importance of art education and its educational price in developing a child's desire to artfully express myself in relation to a world that is inborn and only gradually transforming with age. It gives the child a joy in shape and color, but also in the ability to see the sight and experience. This is followed by a later understanding of the importance of the creative role of the spiritual side of personality. These activities contribute to the future relationship to the art that needs to be developed, but not so that artistic activities become a "subject matter" of art education. The content of art education is psychological and spiritual, in material - the reaction to the world and man in it, the spiritual processing of visual and haptic perceptions and the creation of flat "images" and spatial constructions that satisfy the desire to create and develop supreme human creativity. Getting to know art is a means of creation, not a goal that is, on the contrary, to develop ideas, perceptions and fantasies, and the spiritual processing of both external and internal. To overcome the limited materialistic aesthetics, to relativize the

fascination with the "dizzying development of technology", to return to a conscious understanding of the dependence or connection of man and all other living and "inanimate" nature should be our future direction. "

Jaroslav Brozek (1997)

Prof. PaedDr. Jaroslav Brozek, CSc. (* 1923), a prominent Czech expert in the field of color theory, an art teacher, methodologist and painter, comes from the Moravian village of Kněževes in the Blansko district. After graduating from a grammar school, he decided to study drawing at the Czech Technical University in Prague. After the forced break of Czech universities in the time of the Protectorate, in 1945 he began studying the history of art and aesthetics at the Faculty of Arts of Charles University, which continued in the two-subject study of art and descriptive geometry and modeling at the newly established Pedagogical Faculty of the same university. In 1959 he moved to Ústí nad Labem, where he was the first founding member of the Art Education Department at the newly established Pedagogical Institute in Ústí nad Labem. In 1972 he was forced to leave the faculty for political reasons, and in 1974 he was forced to leave school completely. However, he never ceased to be interested in art education and published under various names (Ivana Brožková, Josef Hron) titles: How to Paint a Landscape (1978); Color and Image (1980); Color Adventure (1983). In 1990 he was rehabilitated, in 1991 he was awarded the title of associate professor and in 1992 he was appointed professor in the field of art education. After the break-up of Czechoslovakia, the Czech INSEA Section was established in 1993, where Jaroslav Brožek became its chairman until 1995, when he resigned from his position. His other significant publications include: Paintings and Color (1993); Introduction to Color Work (1995); The Art of Ústí / The Chronicle of Art Life in Ústí nad Labem in the 20th Century / 1918–1998 (1999); Glossary to Art Education (2001) and Art Education and Color (2004).



Jaroslav Vančát

(Chairman of the Czech Section of INSEA in 1995–2015)

"Images are not similar to reality, but to our ideas."

Jaroslav Vančát

Doc. Prof. PhDr. Jaroslav Vančát, Ph.D. (* 1949), engaged in the theory of art education, visual art and creativity, is also an active artist, one of the founders of Czech video art. He lives in Dobříš. After studying at the Secondary Film School in Čimelice, he completed art education (teachers Zdeněk Sýkora, Miroslav Lamač) and Czech at the Philosophical Faculty of Charles University (1968–1974). In 1985 he passed a rigorous examination in the field of art criticism at the Department of Aesthetics of the same faculty. Ph.D. he received media studies at the Faculty of Social Sciences of Charles University (2007). In 2010 he graduated from the Jan Evangelista Purkyně University in Ústí nad Labem. In 1991–1996 he worked at the Faculty of Education of Charles University in Prague, at the Film and

Television Faculty of the Academy of Performing Arts in Prague, where he taught in the studio of animated experimental work (1996–2005) and at the Faculty of Fine Arts in Brno where he worked in the studio media (1997-2000). Since 1997 he has been teaching at the Faculty of Humanities, Charles University in Prague, and since 2004 at the Academy of Arts, Architecture and Design in Prague and since 2011 at the Department of Art Culture of the Faculty of Education, University of West Bohemia. The Czech Presidency of INSEA took over after Jaroslav Brožek in 1995 and held the chairmanship until 2015. Jaroslav Vančát is a co-creator of the FEP for the area of art education for primary and secondary education.

In his creative work, he devotes himself to researching images with an abundance of elements, including through new media. He is also a curator of exhibitions. Among his leading publications are: *Creating Visual Imaging - Gnoseological and Communication Aspect of Fine Art in Art Education* (2000); *Cognitive and Communication Content of Art Education in Curriculum Documents* (2002) and *Development of Imagination from Object to Interactivity - Prerequisites for Gnoseological Analysis of New Media Image Pages* (2009).



Petra Šobáňová

(Chair of the Czech Section of INSEA in 2015–2018)

The Czech Section of INSEA is part of a civil society in Václav Havel's sense of the term which points out the overall positive impact of a collective life on a democratic society, as well as the fact that it provides a person – an individual with a space for self-realisation. In the contrast to neoliberal concept of a society and education (which particularly art education has to brave as it accents also other than economically perceived values), Havel maintained that a human being is not just a producer, a creator of a profit, or, a consumer. In the deepest sense, a human being is somebody who self-realises themselves through interpersonal relations and desires cooperation, somebody who is not negligent to what is happening around them. A civil society – that is also the Czech Section of INSEA – is one of the forms of a pure human self-realisation, it is a space in which to fulfil our responsibility for the world. This is how many of us perceive education through art itself which continues to gain in power and visibility thanks to its institutionalised and community-based character."

Petra Šobáňová (2016)

Doc. Mgr. Petra Šobánková Ph.D. (* 1975), a theorist in the field of museum and gallery pedagogy and didactic of art education, comes from Prostějov. After studying art education and Czech language and literature she taught at various types of schools. Since 2004 she has been working at the Department of Art Education at the Faculty of Education of Palacký University in Olomouc - first as an assistant professor and later as an associate professor. In 2010, she received a Ph.D., an associate professor for Pedagogy in 2016. She specializes not only in didactics of art education, but also in the field of museum and gallery pedagogy. Her monograph Educational Potential of the Museum (2012), Museum Education (2012), Museum Exhibition as an Educational Medium (1-2), 2014, Educational Content in Museum Education (2015) ad. they participated in the constitution of the museum pedagogy in the Czech Republic and also have a reputation in museology.

In addition to his professional activities and publishing, he has been continuously involved in pedagogical activities in the field of special-interest art education (since 1997, in cooperation with the Experiment Olomouc Studio, where he designed a number of art projects for children and youth).

Petra Šobánková is also active in the non-profit sector and in professional organizations. She was the author and researcher of many scientific and development projects of various types (GAČR, ESF, IGA, FRVŠ). In 2013 she founded a peer-reviewed journal, Culture, Art and Education, and works as its editor-in-chief. She is a member of editorial boards of other magazines (Museum: Museum and Homeland Studies, Acta Musealia) and expert committees. As a trainer, she participates in securing the doctoral study program Art Education (theory of art pedagogy and art creation). In 2015, she was elected the head of the Czech section of INSEA - following an initiative to rescue this organization, whose activity was renewed at the Olomouc Conference on Contemporary State and Perspectives of Art

Education. As President of the Czech section of INSEA, she has contributed to the renewal of the Czech Section of INSEA, the publication of publications, the establishment of a web portal and the accreditation of a number of teacher training courses.

Photo by Kamil Zajíček

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Members of the Presidium and the Committee of the Czech Section of INSEA in the years 1986–2018

Board members elected in 1986

Pavel Šamšula (předseda)

Karla Cikánová, Alena Dokonalová, Emilie Garajová, Karel Hrodek,
Daniela Karasová, Marta Peřinová, Marta Pohnerová, Jan Slavík,
Michaela Terčová, Matouš Vondrák, Jan Voseček

Board members elected in 1990

Igor Zhoř (předseda)

Jaroslav Brožek, Karla Cikánová, Jiří David (kooptován), Alena
Dokonalová, Hana Dvořáková, Emilie Garajová, Evžen Linaj, Daniela
Karasová, Ladislav Kasík, Marta Peřinová, Marta Pohnerová, Jan
Slavík, Michaela Terčová, Matouš Vondrák

Board members elected in 1993

Jaroslav Brožek (předseda)

Jiří David (kooptován), Alena Dokonalová, Hana Dvořáková, Evžen
Linaj, Ladislav Kasík, Michaela Terčová (kooptována)

Board members elected in 1995

Jaroslav Vančát (předseda)

Evžen Linaj, Alena Dokonalová, Ladislav Kasík, Marie Fulková, Miloš
Michálek, Hana Babyrádová, Radek Horáček

Board members elected in 1996 (to 1997)

Jaroslav Vančát (předseda)

Evžen Linaj (místopředseda), Alena Dokonalová (tajemnice), Ivan
Špírk (pokladník), Marie Fulková (tajemnice pro zahraniční styky)
Hana Babyrádová, Karla Cikánová, Radek Horáček, Miloš Michálek,
Michaela Terčová

Board members elected in 2000

Jaroslav Vančát (předseda)

Hana Babyrádová, Andrea Dobšíková, Hana Dvořáková, Marie Fulková, Lenka Kitzbergerová, Evžen Linaj, Tomáš Pavlíček, Věra Roeselová

Board members elected in 2005

Jaroslav Vančát (předseda)

Marie Fulková, Lenka Kitzbergerová, Evžen Linaj, Josef Mištera, Tomáš Pavlíček, Taťána Šteiglová, Vladimíra Zikmundová

Board members elected in 2007

Jaroslav Vančát (předseda)

Marie Fulková, Radek Horáček, Lenka Kitzbergerová, Josef Mištera, Tomáš Pavlíček, Aleš Svoboda, Barbora Škaloudová, Taťána Šteiglová, Vladimíra Zikmundová

Board members elected in 2008

Jaroslav Vančát (předseda)

Hana Babyrádová, Šárka Elfmarková, Marie Fulková, Markéta Pastorová, Aleš Svoboda, Barbora Škaloudová, Jan Zálešák, Vladimíra Zikmundová

Board members elected in 2015 (to 2018)

Petra Šobáňová (předsedkyně)

Jaroslav Vančát (místopředseda)

Václava Zamazalová (tajemnice)

Karin Militká (pokladní)

Jana Jiroutová

Věra Uhl Skřivanová

Kateřina Štěpánková

Board members elected in 2015 (to 2018)

Aleš Pospíšil (předseda komise)

Karel Řepa

Vladimír Havlík

Prepared using the sheets of the Czech INSEA Section and archival materials by Jaroslav Vančát. Since the editors do not have all the minutes of the presidency and committee of the Czech Section of INSEA, they do not claim the accuracy of the prescribed years of the mandates of the individual presidencies and their members. (Some members have resigned during their term of office, or have been co-opted into the committee.) In order to separate the Committee's functions, the editors do not have all the necessary documents; they are only mentioned in some places. For the election of the committee from 2015, there is already a detailed record, see the newly established archive of the Czech section INSEA and the renewed Lists of the Czech section INSEA (available at www.insea.cz).



*Obr. 41–42 Election of the new committee of the Czech section
INSEA INSEA during a conference in Olomouc in 2015; Vera Uhl
Skrivanova and Jan Buchta vote below; photo Juraj Sosna*



"What we teach is a form of communication that does not know the limitations of language: it is the lingua franca of the expressive image, line, color and symbolic form."

Herbert Edward Read (1968, p. 28)

addressing contemporary social
issues through culture



a framework for action



INSEA in the World

The international association for education through art defines itself as a community that strives to defend the position of art education and its research, and to interconnect people and share findings in the field. It emphasises the importance of research – be it theoretical, or, empirical – and its links to praxis of art teaching. The Czech Section of INSEA cannot have other objectives – while being a real community it also has the quality of the didactic discourse of our field at its heart.

InSEA is an international community dedicated to advocacy, networking and the advancement of research in art education. InSEA believes that the theory and practice of arts education must be underpinned by a strong research evidential base. The Board support members of InSEA to promote cross-cultural and multi-cultural research in art education and related fields. To facilitate interaction and information exchange between InSEA members engaged in research, we would like your help identifying current art education research projects and significant publication. Our intermediate goal is to develop a database that showcases art education research projects around the world that are ongoing or completed after 2006. Publications or websites in various languages are welcomed as long as an English abstract of the article or website is provided. Larger scale collaborative research, theory and practice based projects are particularly welcomed.





Fig. 48–49 Events at the European InSEA Regional Congress in Canterbury in 2013; photo by Petra Šobáňová



Fig. 50–51 Events at the European InSEA Regional Congress in Canterbury in 2013; photo by Petra Šobáňová





*Fig. 52–53 Events at the InSEA European Congress in Vienna in 2016;
photo by Petra Šobáňová*



[Czech section of INSEA]... "is the base from which most authors of theoretical or methodological concepts of contemporary art pedagogy emerged. In order to refine the different approaches, the Czech INSEA section remains an essential communication space. "

Radek Horáček (2000, p. 8)



Czech Section of INSEA and Its Mission in the Present Times

The Czech Section of INSEA is a voluntary non-profit association which is a collective member of the international organization of INSEA (International Society for Education through Art) and which aims at promoting cooperation in education through art and education towards art. This non-governmental organization is represented in many countries of all continents while playing an integrating role in accordance with its constitution which is also binding for the Czech Section. INSEA activities are consequently linked to the activities of UNESCO with which INSEA is in consultative form of relationship.

The Czech Section of INSEA is a national section of this significant world-wide organization which is to celebrate in 2017 the 50th anniversary of its continual activity in the field of education through art.

The mission of the Czech Section of INSEA is to encourage and advance education through art and the didactic discourse of art education as well as to contribute to the international cooperation in this area. The association monitors and shares experience from abroad, publishes specialized texts and reports, and dispenses information on world-wide activities in the field of education through visual art in the whole and broadly perceived sphere of aesthetic education.

The Czech Section of INSEA organizes conferences and educational seminars, and is dedicated to the advancement of theoretical research in this area.



Every year which ends with eight is an opportunity for the Czech Republic to bring to our mind key events of the 20th century, which formed our national history. Except year 1918 when the independent Czechoslovak state was formed, we think of events, which marked the development of our society tragically. Whether it is this year's 50th anniversary of Warsaw Pact invasion of Czechoslovakia, 70th anniversary of the putsch in February 1948 or 80th anniversary of the Munich Agreement, it is always a sad memento because the said events were connected to tragedies and plundered not only the society as a whole but also fields of science, art and education.

Considerable part of society is forgetting the recent past and casualty of our ancestors these days, or it revitalizes the meaning of abovementioned historical crossroads and disputes values of democracy, legal state and freedom, which we have been trying to construct after 1989. Bearing this in mind, we find it important to remind these events and to clearly stand for ideals of democracy, education and culture, which our organisation – together with global community INSEA – fulfils in partial fields of humanities, art education to be exact.

The Czech section of INSEA celebrated 50 years since its foundation last year. On that unique occasion, it was reminded that also its history, as well as lives of its founders and representatives, were marked by the events which are being reflected this year. Although in case of years 1938 and 1948 – considering that our national section was founded only in 1967 – it was marked indirectly, the Second World War or four years long totality, which started in 1948, were both a sad historical coulisse of the Czechoslovak committee INSEA founders'. (The putsch in February 1948 happened when members of this influential generation of pedagogues were around twenty or thirty years old.) The effort to avert repetition of the war tragedies was present in the beginning of UNESCO's activity, which led to establishment of INSEA (International Society for Education through

Art). INSEA associates art pedagogues among continents and searches for ways to contribute to peaceful cooperation of nations through art education. History of Czechoslovakia – just as the Czechoslovak committee INSEA – was walking its specific ways when Nazi terror was replaced by communist terror – in those parts of Europe which were liberated and occupied at the same time by the Red Army.

Reminders of anniversaries should be of course connected with actualizations and effort to learn from history. It is the case of reminding the “anniversaries of eights”. Meanwhile we are only processing experiences from the reflected historical changes of the 20th century, there are new challenges and threats coming, global or European as well as specifically ours, Czech ones. On the national level, there is the crisis of postmodern liberal societies, their identities and values facing fundamentalism and extremism of many colours and ideological rudiments, perils of neoliberal attitude to public life and education, permanent unsustainability of consuming way of life, exhaustion of democracy and prosperity, migration crisis, misuse of new ways of communication and network media, populism and calls for strong leaders and simple solutions of difficult social issues. Some of the mentioned problems have already been being reflected by our ancestors, who were seeking ways out of crisis of modern human and possibly turning to modern art, which was understood as an act of humanity, inwardness and freedom.

In current era, for which is used Bauman’s metaphorical designation “liquid era,” new tasks are standing in front of art education. Whereas in the Czech Republic after 1989 it was first necessary to find continuity with what proved its quality, separate it from chaff marked by censorship and then continue with reflexion of postmodern approaches, which developed both in art and art education on west from the Iron curtain, entry of new media, continuing globalization and acceleration of informational overflow and new ways of communication speeded up the coming of new phase of post-industrial society in which rules uncertainty sans safety net, “post-

truth” flourishes, irrationality arrives, media are decentralizing and their credibility corrodes, as well as credibility of the system. It is a breakthrough phase of development, in which democracy shows its fragility and many are searching for medicine for insecurity by calling for traditional but unachievable certainties or even autocracy.

Art and art education – in both its positions: expressive and receptive – show its irreplaceability again in this situation, since they allow us to understand, process and apply diversity of human experiences, they can melt uncertainty and make it into creative activity, they grow so needed reflexivity, susceptibility and critic distance connected with visual and medial literacy.

In times when the difference between representation of reality and reality itself has been wiped off, when reality is subordinating to its medial representation, our specialization is the only one which concentrates – on theoretical and practical level – on work with elements and principles of visual and medial communications and teaches students to understand the difficult communicating process, its contexts and contents. The goal of art education then is, according to valid program of education, to teach a student to actively use visually figurative mediums to development of their sensory perception, to demonstration of subjectivity and to communicative assertion. These skills are more and more important in times of figurative communication which doesn’t only lean on visibility but also symbolization, metaphors and appropriations.

Art education, which teaches students to understand visual communicating, is therefore necessary and irreplaceable part of generally and professionally aimed education which allows pupils and students to orientate and actively move in unpredictably developing reality.

No less important aspect of art and culture as well as educating specializations transforming these fields into education is that they reflect our own history and present culture heritage of whole humankind as a value reflecting creative and cognitive abilities of

human. Understanding of one's own cultural history and position in society, appreciation of various forms of creativity and possibilities with which it is possible to reflect the world in creative and unique way, is the way to find one's own identity. It is identity which is the base of respect to one's own culture, cultural anchoring and self-esteem – and opportunities of dialogues with other cultures. Through art – which was labelled as *lingua franca*, universal language of cultural exchange by Herbert Read – it is possible to accept difference, which “threatens” us as a foreign element on other occasions, and it is possible to utilize it to one's own enrichment. Without knowledge of history, social contexts and cultural continuum it is not possible neither to understand contemporary forms of art nor to protect one's own cultural heritage. In times which confront us with foreign cultures, we deem it very important to find the way to understand the world, which enters and will be – whether as the consequence of economical processes invoked by globalization or migration caused by war conflicts, ecological catastrophes or instability in various parts of the world.

Creativity, the traditional domain of art education as a competence connected with quality of life of individual as well as ability of society to get by in competitive economic environment of present connected world, remains the key word of the nowadays education. Art education remains a unique room for growth of creativity and processes this traditional topic of our specialization in new contexts. It is not necessary to emphasize that art education isn't only about the ability to create and work with artistic resources, but mainly about specific way of thinking which compares, values, transforms, chooses and consider. Although this ability is widely useable not only in so called creative industry, whose importance is raising these days, economical parameters and unilaterally understood “usability” do not capture the value of art education.

Creativity cultivated by the artistic creative process is not only flexible solution of problems – it teaches us to also work with groping and uncertainty, which inevitably accompany human in times of “liquid

modern,” it teaches us to ask questions and actively, with open mind, approach to the difficult world and question overall accepted roles and stereotypes. Art education, similarly to art and humanities, also contains element of insecurity, exploration of unlimited number of perspectives, sensitivity to contexts and purpose of things. All the qualities are difficult to qualify, but they determine quality of human life and society directly and are necessary in world which has social, political, ecological, religious and other problems. It is more and more apparent that only a man who does not have only one dimension, who is not “one-dimensional”, can get by – after all, this appeal is the heritage given to us by the generation functioning in 60’s of the 20th century, which was sensitively perceiving the problems hypertrophying these days.

On the opportunity of remembered anniversaries – and facing contemporary challenges – we want to present listed specifics of art education and declare its irreplaceability in the education system. We want to continue to contribute to its development and actively function within collective debate – not only the one directly related to education. We challenge all members of department of education – teaching public, schools and their founders, universities, ministries, associations – but also wide public to reflect present problems with us and to support our effort to cultivate public life and quality education of our children, whose vital part, educating field of art and culture, must remain.

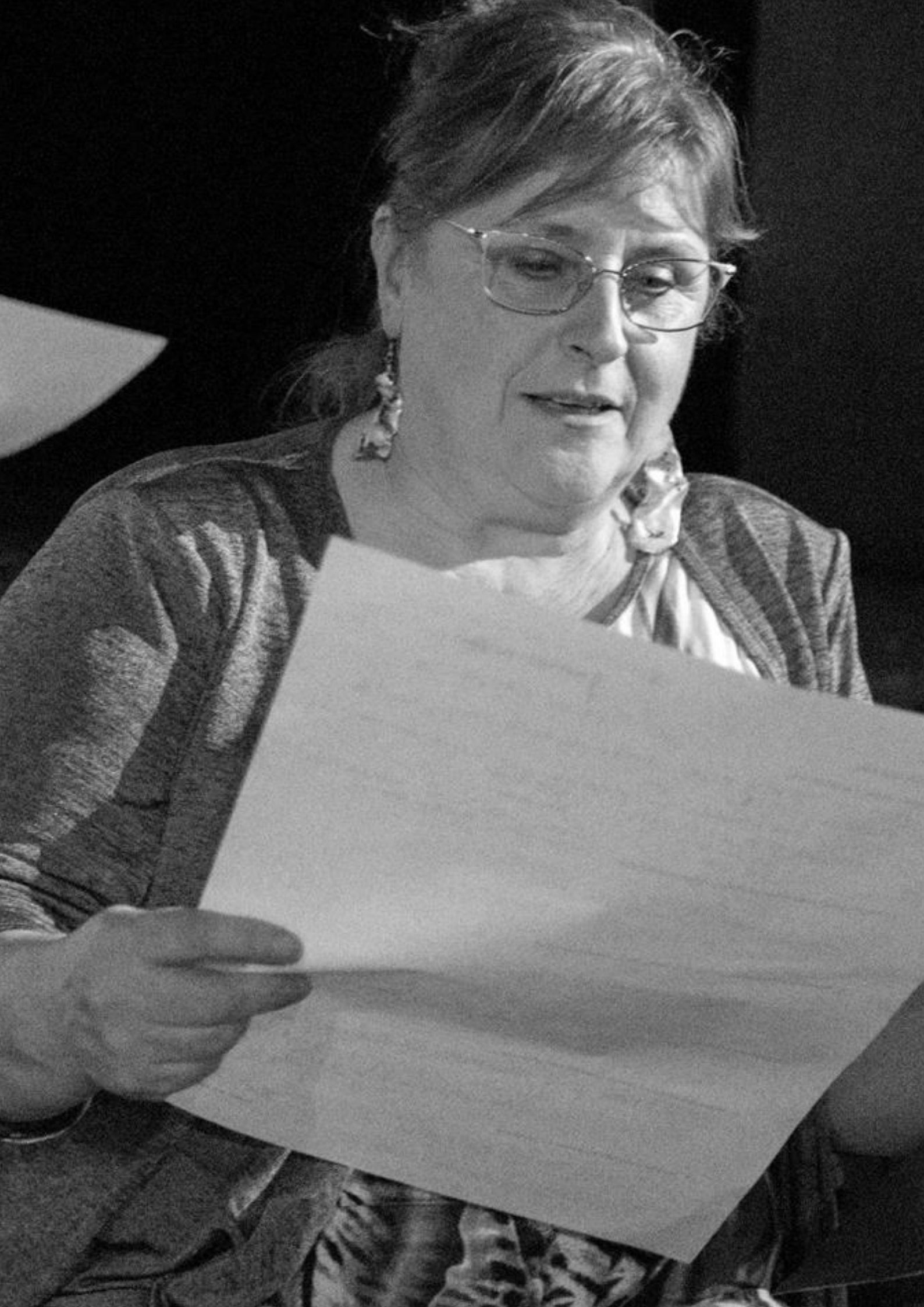
In times occurring revitalization of many traditional values, we also deem it important to enter for European identity, which is liberally democratic and liberal-minded, it is identity which – as historian Carbonell and others states appropriately – connects values of secularized Christianity (open-mindedness, artistic and scientific creative resourcefulness, emphasis on human rights, application of liberal and pluralist democracy.) It is identity which was suppressed by two totalitarian systems, identity supported by founders of INSEA and identity which equips us with ability to carry the liquid modern and era of uncertainty’s destiny at the same time.

Lower signed members of the Czech section of INSEA, entrusted to lead our organization built on solid professional rudiments of work of the generation functioning in inauspicious times after 1968, also consider it necessary to oppose the tendencies which today, after long half a century since Warsaw Pact occupation, question democratic development after 1989 and revitalize delinquency of communistic totalitarian system. May it be manifestus (so the apparent and visible) that we are determined to actively stand against all forms of totality and all efforts to destroy democratic organization in our country. Let's not be apathetic to expression of low culture of social discussion or even profascist and other unfortunate tendencies which we can watch today, whether it is manifestation of mistrust to intellectual world, efforts to censor artistic expressions in the name of idiosyncratically understood patriotism, awakening and misuse of fear of foreign things, rise of nationalism, unification of nation against collective enemy, adoring fight or enter of populist leaders. As Umberto Eco alerted, these are the attribute of eternal fascism, which is still latently present in human society. Let's not allow it to arise, let's not allow it to lead us to another violence and totality, to another decline. Let's not let it take us the most valuable again: our freedom, which is necessary both for life quality of individuals and for specialized discourse and life of civil society, which is the Czech section of INSEA part of. We owe it to our ancestors, who had to face consequences of fascism, totality and lack of freedom.



*"Language is not just names, but anything can be present in speech.
So language can summon, evoke, or even replace any experience,
perhaps in memory. "*

Jan Sokol (2008, p. 67)



Czech Section of INSEA in Photographs



“We feel responsible for the development of a human being even at a time when a thousand temptations pull him to the contrary to live in contact and consent with his social and pre-social self, in the activity of harmonious development of his abilities. We think we have special, very special means in our hands. For we assume that every activity that aims to express the idea in a visual form is so reviving in itself that it can benefit not only the growth of sensory and aesthetic interest, but that it even has an excellent influence on shaping the moral attitude of man. ” , p. 22)







Obr. 66–68 Events at the INSEA conference in Olomouc in 2015; in the middle Jaroslav Vančát in an interview with Vladimír Havlík; below are Vladimír Havlík, Petr Brožka and Aleš Pospíšil; photo Jakub Cermak



"So our conscious past looks: it is sketchy, incomplete, and not at all in a chronological order. [...] The past is something we all have done. While it takes a lot of it, it continues and interferes with the present, but it does not want anything from us. Quite a different nature has a future, mainly because we don't know anything about it. We only know that we are waiting for it to be ahead of us. When it comes, we'll have to deal with her. "

Jan Sokol (2008, p. 122)



Conclusion – to the Czech Section of INSEA for the Journey to Come / Petra Šobáňová

Dear readers,

our look back at the history of the Czechoslovak committee of INSEA and the Czech section of INSEA is coming to its conclusion. However, we will not stop looking back, because the history of our national section INSEA is nothing less than an essential piece of the history of our entire art and society. We believe that the publication of this publication will put our "small" history into an international dimension and will appropriately recall the Czech section of INSEA to the world community.

The book, published on the occasion of the 50th anniversary of our organization and whose last pages you are turning, offers many. It focused on the mycelium, the origin and history of the Czechoslovak Committee of INSEA geopolitical context in the second half of the 20th century, devoted to post-communist existence INSEA, trying to recall the important intellectual ideas of the founders of our organization and gather in one place, available facts about the current functioning and representatives.

As is the case at the celebrations of significant anniversaries, many INSEA members, friends and supporters have pleased us with their kind congratulations and shared their memories that make up the living memory of our community. They have also offered their ideas about how our community continues to function, trying to formulate important tasks that stand today and here and which we accept as ours.

I would like to thank everyone from my heart for their contribution to celebrating our anniversary and concluding with hope that the Czech section of INSEA will follow the example of its founders and that it will meaningfully deal with the rich heritage of thought that these personalities have left behind. I believe that the story of the

Czech community of the International Organization for Education does not stop and that after an impressive exposition in the 1960s, twists and crises in the turbulent history of the 20th and early 21st centuries, it will bring a number of other plot, motifs and catharsis. Though our INSEA had a few years ago and it seemed to be the end of the drama, today we are happy to say that for the time being - to stay with the metaphors borrowed from the theory of literature - it ends - does not stop and fortunately remains an unfinished testimony...

Long live the Czech section of INSEA!

On behalf of the authors –

Petra Šobánková,

Chairperson of the Czech Section of INSEA

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The book uses only photographs of authors who have agreed to publish their work and personally provided it to authors, authors who have kindly released their work under a Creative Commons license, or unknown authors whose photos are part of the personal archive of the authors of each post. They are also responsible for the settlement of copyrights to these photos. Part of the pictorial annex consists of scans from publications that have been published in the past and whose publishing houses no longer exist. We publish these photos stating the source, and we have provided at least the permission of the heirs to publish them - if possible. Specifically, it is Mrs. Bedřiška Uždilová, whose archive contains a number of photographs from the Prague INSEA Congress held in 1966. Part of the picture attachment consists of scans of archival documents stored in the archives of editors and magazines, whose publishing house has also ended its activities. These scans are also labeled with a source label.

Summary

In 2017, the Czech Section of INSEA celebrates half a century of its continuous existence. The book, you are holding in your hands, has been published at the occasion of this significant anniversary. Without any claim to completeness, it hopes to commemorate rich history of the Czechoslovakian Committee of INSEA (or the Czech Section of INSEA) which is rightly one of the most important and notable players in the didactic discourse of art education in Czechoslovakia (Czech Republic). It has greatly contributed to the esteem position of the Czech art pedagogy which was duly represented by this organisation in the international community, even in the most difficult times after 1968. This almanac is the first publication which aims to commemorate the complex history of the Czechoslovakian Committee of INSEA and the difficulties it has had to go through in the complicated time of the second half of the 20th century and the beginning of the new millennium.

The objective of this publication, as well as of other events organised within the celebration of the 50th anniversary of the Czechoslovakian Committee of INSEA, is to commemorate the fifty-year long history of this organisation, and to present theses of education through art which are still valid not only to specialised but also wide public. Such theses were in the past promoted by significant personalities of our field and by the founders of the Czechoslovakian Committee of INSEA, such as Jaromír Uždil, Igor Zhoř, Jiří David, Jaroslav Brožek and others whose work continues to represent one of the pillars of art and gallery pedagogy. An equally important objective of the editors of this book was to gather the key information about the history of INSEA and present it in one place, as these are often scattered about in almost inaccessible documents, proceedings or journals. That is also the reason why this almanac contains an extensive apparatus of endnotes and bibliography.

In this publication with a simple title *The Czech Section of INSEA 1967–2017*, the opportunity to voice their views and memories was given

to various authors and contemporary witnesses: the book thus offers a retrospective views into the rich history of both Czechoslovakian and the Czech branch of the international community of art educators but also visions of the Czech Section of INSEA for the future. It was with this aim that a survey based on the following four questions was held among the members of the Czech Section of INSEA and its friends: What does INSEA mean to you and its concept of education through art? What would you wish for the future of the Czech Section of INSEA? What roles should it play? What should it advocate? We were happy to welcome voices from outside the organisation, the voices of the leading personalities of our parent organisation, the voices of the Czech Section of INSEA friends, and its supporters.

A part of this commemoration of the 50 year-long existence of the Czech Section of INSEA and its certain counterpart will be a special section of our web domain which we are planning to gradually fill with texts related to the history of INSEA but also with various archive materials in the form of photographs or period documents. This way, we will finally accomplish the task which the representatives of the Czech Section of INSEA set out to do in the 1990s when they strived for the establishment of an informational centre and archive of our organisation; a task the completion of which was thwarted by the destructive floods in Prague in 2002, and other circumstances.

Our almanac contains an array of views – some detailed and very subjective, especially in the memoirs of contemporary witnesses, some analytical and synthesizing perceiving the events in the Czechoslovakian Committee of INSEA in broader context and from a distance, such as in specialised studies which could be categorised as studies in the field of art pedagogy history, its theory and philosophy. Their authors also reflect on rather complex issues implied by their geopolitical and historical context in which the Czechoslovakian Committee of INSEA was founded and operated. To place the ideas, activities and publications produced by the representatives of the Czechoslovakian Committee of INSEA at the time into such a context,

and to commemorate the political and social situation of the time is also the merit of this book, apart from others.

We can only hope that our almanac will contribute to the mapping and critically analysing the remarkable history of the Czechoslovakian Committee of INSEA and its successor organisation – the Czech Section of INSEA. We also hope that going back to the still applicable values of education through art as represented by INSEA not only in the Czech Republic but also around the world will bring creative impulses, inspiration and enjoyment from the quiet power of this international community.

Petra Šobáňová & Jana Jiroutová

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