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A Call for Dissensus in (Art) Education!

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The paper will depart from the PhD Dissertation *Scenes of Dissensus. A Study of Secondary School Students' Encounters with Contemporary Art in a School and Art Museum Context* (Skregelid, 2016). The thesis explores the potentialities of art and art education in school and society in general. Scandinavian relational art didactic theory and philosophical perspectives by amongst Jacques Rancière are used to conceptualize the art educational practices in the project and for analyzing the involved students' discussions about and reflections on the art exhibitions and the art educational strategies. In the paper I will focus on how *dissensus* appears in various ways in the study. Dissensus is in the thesis understood as art, disagreement and also as a premise for *subjectivation*. As dissensus causes movements in the students' ways of relating to both the artworks and the environment that surrounds them, as well as changes in the ways of relating to themselves and others, dissensus is also *initiated* by introducing the students to both art and art educational practice that contrasts the norm and disrupts the expected. Since dissensus as art and art education here redefines the sensible, and how it is viewed and experienced, the *political* potential of art and art education is argued for. This calls for including dissensus into the art educational vocabulary and practice and to education in general. In a contemporary context where neo-liberalism and test-regimes seem to dominate in schools, we should reconsider radical ideas about art as an overarching principle in school.