EXPLAINING ART WITH WORDS

A MULTILINGUAL DICTIONARY AS A DIDACTIC TOOL

Symposium online
curated by
Beatrice Peria
and Marco Rinaldi

Academy of Fine Arts
of Rome

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INDEX

STICKING NEEDLE INTO BOTTOM OF THE SEA: REASONS OF AN ART DICTIONARY

Marco Rinaldi

"Sticking needle into bottom of the sea" is the name of a Tai Chi Chuan position in which you bend slightly on the knees to touch the ground quickly with two fingers of the right hand. This is a figure based on opposite movements: the right hand that sinks and the left one that repairs the left knee; the knees that bend and the back that remains straight. The same movement could be interpreted both as sticking a needle and as finding the needle on the bottom of the sea.

This image can be seen as a metaphor of the double and opposite effort to synthesize the world of art in a dictionary: plunging into that "sea of objectivity" (to paraphrase Italo Calvino) that in this case, instead of reality, is the magma of art in all its forms, and resurfacing by distilling its critical and aesthetic theories and creative processes and realisations.

Art, with its production and its theories, is a very complex reality. Forcing it into a dictionary means reaching a compromise that only in small part fills the gap between "words" and "things". This compromise is most accentuated in the comparison between a foreign common language, English, and four national languages, Italian, German, Hungarian and Latvian. This linguistic Babel has to be translated into a shared language: not a further art dictionary like those already largely existing and available in the publishing market or in the web, but a multilingual dictionary based on our daily teaching activity. This latter peculiarity is our common ground and the concrete on which we can build a transparent tower, where art communication and mutual understanding among four national (but European) cultures and between teachers and students of a great koine can be reached.

The multilingual art dictionary, on which members of Academy of Fine Arts Rome, Hungarian University of Fine Arts, Dresden Academy of Fine Arts and Art Academy of Latvia are working, currently consists of just under a thousand terms, but it has to be considered as a work in progress and a continuously upgradable tool. The dictionary, that will be accompanied by photographs and videos, is a collection of two main terms groups, Poiesis and Praxis. The first group is related to art theory, art criticism, aesthetic terms and creative thought, the second one is connected to painting, sculpture and graphic arts practice such as techniques, media, tools and proceedings. These two groups are separated for convenience, but intimately connected to each other in the daily didactic activity of Fine Arts Universities. The reason why one decided to introduce also Poiesis terms will be explained and deeped by Beatrice Peria's speech.

The proposed methodology is open and begins with the observation that the contemporary world has brought extremely contaminated models of language into the artistic experience. On the one hand, the development of systems of production, technological innovation, the relationship with

advanced technologies and a mediation of praxis through virtual systems has produced very different and complex languages. On the other one, it has homogenised and tipped the balance by accentuating the risk of a loss of identity in favour of the instrument itself. Communication and digital language, while being the principal instrument for the dissemination of images, cannot contain and absorb all the forms of the contemporary language that we need.

The objective of the EU4ART artistic dictionary is, therefore, to provide support for experimenting with new methods and processes of developing a contemporary artistic language, in a dynamic form whose development begins with feeling, thanks to the use of materials and instruments that are already an acquired patrimony from the *techne* of classic art. Nevertheless, the primary objective is not that of selecting terms in order to codify closed didactic paths. The dictionary will remain open. An effort of clarity is therefore required in examining the terms that define the practice, offering a wide range of techniques and experiences to support the work of research in a coherent, concrete and direct way. Through the creation of an international artistic linguistic dictionary, one can facilitate the need for a growing exchange and indicate new paths of critical knowledge, stimulating curiosity for research.

In brief, there are many functions that this multilingual art dictionary can perform: the facilitation of exchange of a good praxis between teachers and students; the definition of a specific field of study using a shared basis and free and innovative methodological paths; a renewed exchange between artistic workshops and deeper theoretical understanding of contemporary art; the construction of a linguistic archive of words in use that would be functional and strategic for all figures active in the sector; the stimulation to new practices.

It is hoped that the decisive function will be that of accelerating interdisciplinary action on a range of levels: technical, practical, semantic, thematic, theoretical, conceptual, personal, environmental. The adoption of an international lexicon will not mean abandoning the practices and references of any specific cultural and environmental context. This is maybe the most relevant task of the dictionary. Language is a fundamental medium of understanding, learning and cultural integration: this is the reason why this tool is being realized aimed primarily at students and teachers, who will take part to mobilities among the four institutions of the project. Even if nowadays English represents the common language, the multilingual dictionary keeps domestic expressions, slangs and definitions from the four languages: Italian, Hungarian, German and Latvian. This tool will be useful in the enhancement of cultural and linguistic differences as in the implementation of a more complete communication and mutual understanding in the art realm. So those opposite movements of the needle into bottom of the sea metaphorically include the dual linguistic push between global and local as well.

Finally, I would like to conclude with the words of Hugo von Hofmannsthal from the *Book of Friends*: "Not already knowing many things, but putting many things in contact, this is one of the first steps of the creative spirit".

WHY POIESIS?

Beatrice Peria

Most of you here today already know what our work is about because they have been an active part of it. As you may know, we've been working on this project for almost one year and a half now and up to this date it still remains a work in progress,

Today's meeting gives us the occasion to publicly present for the first time what we have done so far not only to our colleagues and the rest of the academic community but most importantly/ especially to our students, who are at the heart of this project and represent the real target group of our multilingual artistic dictionary.

With this being said/with this in mind, we'd like to briefly/shortly present our work, tell you something about it, explain why we took certain paths, how it should work in the future, the difficulties we met, its structure and so on (and illustrate its structure and what it is about).

The EU4ART project envisaged the creation of a multilingual artistic dictionary based on and originated by the didactic experience. Specifically, the project included researching in the field of Fine Arts Language, focusing on the practical use of language in education, in order to compile a domestic-English dictionary of the fine arts words and expressions.

Actually, there are already many kinds of technical or artistic glossary, usually bi-lingual, but our dictionary was meant to be different, not only because there are 4 languages involved, but above all because the list of terms originated directly by the practice, artistic and didactic at the same time, in the lively space of workshop.

So, we were asked to provide not just a list of terms, but something – so to say – warmer; a series of key-words used daily in the didactic activities, terms around which students and professors found themselves in their daily work, terms which are the core itself of communication and artistic teaching and work.

It should be noted that our working group is formed by art historians and artists of the four university partners, so none of us is a linguist or an expert in linguistic issues, and this has definitely influenced and conditioned our approach resulting in progressive adjustments and
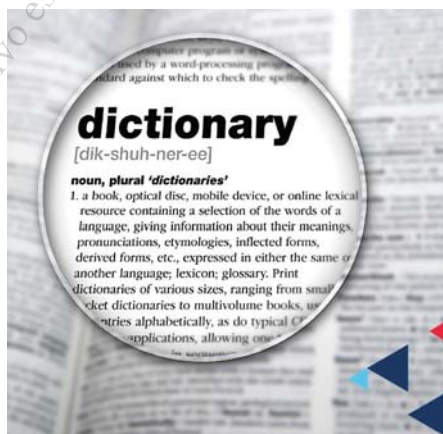
some changes of course from the initial plan. Our common language is English and, even there, there is sometimes a gap because none of us masters it as a mother tongue, that means we are not always able to manage in English all nuances and subtilities of thinking.

After a deep confrontation and many meetings, we realized that in the workshop language, is not just a question of naming things, tools, object or practical operations, because we deal above all with words referring to ideas, history of art, concepts, planning and so on. So, it's much easier to understand what a pencil or a brush is, even if we don't know the English name or the Latvian or Hungarian translation of it, because we can point out to it, having a denotative approach, so we'll know exactly what we're talking about. But, if we're dealing with intangible and more abstract words, which happens all the time in a workshop class, a real and deep understanding of words becomes necessary.

So, for some terms, it wasn't just a matter of translation but of definition. It was not one more artistic lexicon, a list of words with their definition, but more an open archive of terms organized by macro areas which can not only be infinitely developed but can become an orientation tool for students and teachers who will be part of the future European university, moving freely from a university to the other and having to face linguistic differences issues. It was a real challenging,
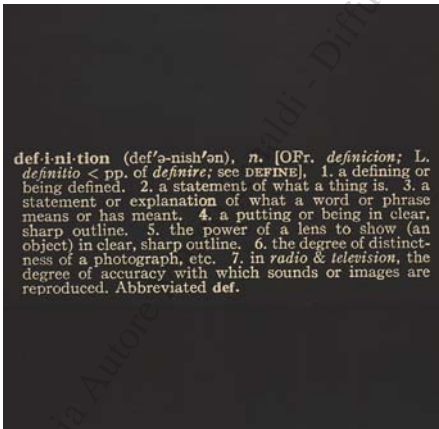
Joseph Kosuth, *Titled (Art as Idea as Idea) The Word "Definition"*, 1966-68, New York, MOMA

Joseph Kosuth, *Titled (Art as Idea as Idea) The Word "Meaning"*, 1967 (Philips Auction)

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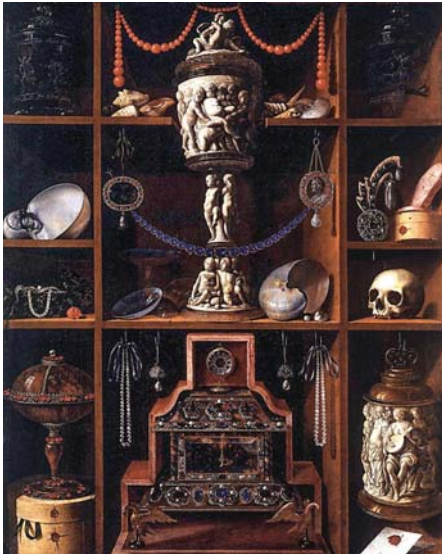
Johann Georg Hainz, *Cabinet de curiosité*, 1666, Hamburg, Kunsthalle

Giulio Paolini, *Una poesia*, 1967, private collection

stimulating but also difficult adventure. We met many difficulties, we had many debates about methodological issues and, finally, we found a way, but it's still a fluid situation, subject to change and improvement, and the list of chosen terms can always grow.

Actually, when we started to go deeper in defining the meaning of some more general terms, we often encountered subtle but relevant differences on the way or about the usual context in which the same word was in use in the single domestic languages or the contemporary existence of different words for the same idea (not really synonymous, but more words with slightly nuances of meaning). We tried to synthetize them and to attain a definition which could resume all the different directions that the same word could take in our four languages. Not an easy job!

The contribution by Tilde, the company in charge of realizing an interactive digital version of the dictionary will show you the graphic version of it, which we hope they'll succeed to make as interactive as possible.

To first rule of communication is, of course, based on the verbal "contract": we must agree on the meaning of words and be aware of all layers of it to understand each other. The better we are conscious of the real meaning of a word, the better we can communicate.

Aware of that difference between the two different kinds of terms, we've decided to split them in two different classes and to use a different methodology to explain, in a more articulated way, some fundamental terms related to the language of art.

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Dans un tableau, les mots sont de la même substance que les images :
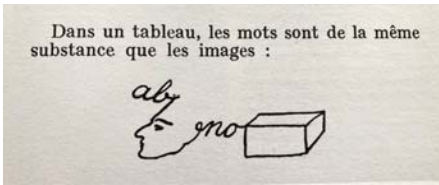
René Magritte, *Les mots et les images* (part.), in *La Révolution surréaliste*, 1929
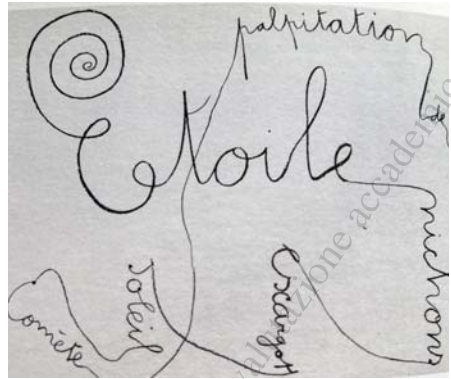
J. Mirò, *Etoile, nichons, escargot*, 1937, Paris, Musée National d'art moderne

That's the main reason why in our dictionary there are two categories: **praxis** (a base lexicon of materials, techniques, operative instruments, methodological and planning processes, spaces and habitats) and poiesis which collect main terms of creative thought.

But our distinction is purely instrumental and has been adopted solely to justify the use of a different methodology and to structure in a different way words that needed a more articulate explanation. In reality, in didactic and in daily workshop activities, praxis and poiesis are intertwined, hybridized and indistinguishable.

Praxis and poesis are terms coming from Aristotle (Ethica nicomachea) and used, together with *theoria*, to distinguish different forms of human action. These terms have often been taken up in twentieth-century philosophical debate, but especially with reference to the moral significance of praxis as political action. In fact, in Aristotle *praxis*, from the grek verb **πράσσω** concerns an action that contains its own meaning in itself, so something intrinsically moral, while Poíesis, from the Greek verb **ποιέω,** means to fabricate', 'construct', 'form', 'make', 'cause', 'give birth', 'create; for Plato the poiesis is something made from scratch, in Herotodus is the poetic creation, such that of Homerus. For Aristotle poiesis is the action directed towards the production of an

J. Kosuth, Three Titled Meanings, (Art as Idea as Idea), Dublin, IMMA

F. T. Marinetti, *Zang Tumb Tumb*, 1914

Depero, *Campanelli*
(tavola onomatopeica), 1916,
Rovereto, MART

object that remains autonomous and extraneous to the person who produced it. A tipical *poiesis* is productive, such as the action of the craftsman: it is guided by the idea (eidos) or model of the object to be produced and finds its perfection in the operational skill (techne) possessed. Action in this context is only the necessary means to the end, but not the end itself. Despite all nuances, the main meaning of poiesis is connected/related to the artistic creation, understood as a concrete project which embodies itself in a material or, that's very important, immaterial object, given that for Aristotle even a speech or a poetry are part of poiesis. The tecné, which in Greek is the word for technique but also for art, is the kind of knowledge which drives the poiesis to the production of something.

Our reference was not so philosophically determined or loaded, and we used these terms eminently to distinguish the more abstract or general and theoretical terms by the operative and the factual ones.

What is important to keep in mind is that a word cannot really exist, is not even conceived and understanding, except in a universe of discourse and the language of art is strictly connected with philosophy, religion, space, time, culture. And behind a theoretical term there is a word of meanings historically and culturally determined. So, a research on "art words" should be always considering all cultural connections with a wider field of references.

In this regard, we should not forget, as we'll appreciate better in the next contributions and in the afternoon talk, the continuous and constant questioning of artists about language and the meaning of words which has much increased with the conceptual art.

Back in 1968, Joseph Kosuth had a solo gallery installation at Gallery 669 in Los Angeles, that included10 mounted photographs with 10 dictionary definitions of the word Nothing. This

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Henri Matisse, *Jazz*, Paris, Tériade, 1947
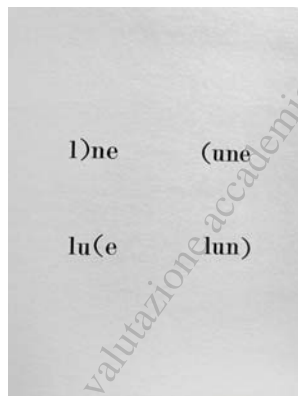
Ilse e Pierre Garnier, *Lune*, 1970, Rovereto - Trento, MART

started his famous series *Titled*, *Art as idea as idea* which uses dictionary definitions to create artworks which speculate on colors and forms as concepts, focusing on the relationship between reality, language and art, or to better say on art as a language. The series, which was meant to be "endless" came to a stop shortly after because, as Kosuth told: "The idea was that they (the photographs") could be re-made – if need be – as part of an irrelevant procedure connected with the form of presentation but not with the "art.""

The limits of language and its ambiguity with respect to reality and to experience of things and art, which cannot be included in the nominal character of language, are obvious to everyone. Never the less, artists have succeeded in showing us the depth of reality even by entering the hidden folds of words.

Martino Oberto, *Museoon – Parole*, 1975, Bolzano, Museion

Words have also a form, as the experiences of the artistic avant-garde of the 20th century have shown us, not to mention the verbo-visual researches, and artists are increasingly becoming explorers of words.

So, while working to our dictionary, we were aware of those experiences and ambiguity and we tried to follow these paths because art is the best guide to go deep down things and works.

■ ■ ■

So, just to make an example and to show you one entry of the dictionary, let's take the very common and basic term: **Process** and look how many different words you can have for the same meaning in the different languages.

I can't go deep in the analysis of the definition because it would be way too long, but at first glance you can understand how many nuances are there.

Just to give an idea on the way we worked each term: we started with a simple translation, then we tried to get a synthetic and definition in each domestic language, starting from the major domestic dictionary (for Italian, the Treccani) but focused only to the related artistic meaning and leaving out all senses pertaining to other fields. Then, we translated it in English and, finally, we tried to arrange a common definition in English which could resume all the differences between them. To better explain the sense, we chose a famous example in art to illustrate it, because, as we well know, a picture tells more than many words.

Process (n.)
[It.: Processo (s. m.)]
[Hun.: Praxis, Gyakorlat]
[Ger.: 1. Verfahren (n.); 2. Prozess (m.); 3. Vorgang (m.)]
[Latv.: Process; Secīga stāvokļu nomaiņa; Gaita, Norise, notikumu virkne]

Italian def.
Each sequence of phenomena which presents a certain unity or unfolds in a homogeneous and regular way, and in general every aspect of reality as it is the expression of a becoming; method of proceeding, method used to achieve a certain purpose; operation or series of operations by which a substance is obtained or purified or by which something is subjected to a given treatment.

Hungarian def.
Word what describes the steps of the making, or the workflow.

German def.
1. The kind of an implementation of something; method.
2. A procedure stretching over a certain time span, in which something is gradually emerging or evolving.
3. Something, that is taking place, proceeding, evolving.

Latvian def.

Consecutive change of states (as) during development; continuous movement of closely related stages of development. A set of successive actions to achieve a specific goal.

Def.

A series of actions or operations conducing to an end; the complex of operations (research and planning parts) which lead to the physical outcome of the artwork.

Ex.

Art is a process not a product.

ON METHODOLOGY: COLLECTING AND WORKING ON PRACTICE-BASED ART TERMS

Franciska Szabó

As part of the EU4ART project we attempted to list the most common expressions used in technical education per fields and present these in such an illustrated, online available five-language dictionary which helps the professional communication within the universities that belong to different regions of Europe. As the result of our conciliations and joint work such a structure was created that we started to fill with content. We extended the narrow-sense dictionary format taking the viewpoints of the future users into consideration, and we rather created a glossary-like frame. We considered it important that instead of the simple translation of the certain expressions, we placed them into a structure that shows their usage more effectively. Thus, it was developed that every entry has an English expression – which means the common point for all of us – its short definition and a related sample sentence. The expression and the definition are presented in the domestic languages of all the four partner universities. The five-language text corpus is complemented by still images or moving picture illustrations.

Collecting domestic terms

Logically the work began with collecting the possible expressions of the dictionary. As the EU4ART project basically concentrates on three fields, we listed and developed the words in the following three subgroups: Painting, Sculpture and Graphic Arts (and Drawing). The collection of the expressions firstly started in the domestic language and carried out with different methods at the participant universities. Common starting point was a bibliographical exploratory work which did not only support the expressions but also the creation of the future textual content. As the first aim of the dictionary is its practical usability realising in higher education, during collecting process, expressions occurring in everyday studio practice and studio work were in the focus. Due to the emerging virus situation restrictions had to be introduced at all the four universities regarding contact education, so students and teachers were displaced from the university spaces to the online space for longer periods. This fact significantly made it difficult to collect vocabulary during practical work, as the communication spaces created by contact education were ceased. For instance, in this situation, employees of the Hungarian University of Fine Arts bridged the collection of the terms with questionnaires revealing the students practical work (work environment, materials, tools, expressions which describe work processes) and analysed the vocabulary of online video consultations. Masters and studio leaders also participated in this

process. It seemed to be an obvious solution to enumerate the equipment and materials of the university studios and spaces of the technical education.

Translating the domestic terms into English

As the next step, participants assigned English translations to the list of mother tongue expressions completed with different methodologies. At this step, the term list collected by the four universities became comparable. It was one of the most interesting stage of the international work: it was the first time when cultural differences among the universities became tangible. Every list contained such expressions that emphasized the artistic processes' practical or technical, or rather theoretical approaches in different proportions. As in the contemporary arts the boarders of the genres are increasingly fading and beside the traditional painting, sculpture and graphic art the expression forms of visual arts have enriched with many possible genres, and they are presented in the art education as well, it was difficult to limit or squeeze this glossary into the classical genres. For solving this conflict, we divided the work: we divided the dictionary into two basic units. Under the "Poesis" subtitle concepts of the artistic theory can be found, while under the title "Praxis", the expressions that are the subject of this summary and rather the expressions of the practical work and the abstract of studio language are listed.

Merge and edit the lists of terms

Expressions belong to the "Praxis" and collected by the four universities were merged by subgroups, then we arranged them into 5 categories. These categories are: Base Lexicon, Materials, Techniques, Operative Instruments, Methodological and Planning Processes. As these categories were already created at the time of planning process, they helped the arrangement. During the arrangement repetitive expressions were merged and we assigned synonyms to the expressions in more cases. All the participants translated the expressions into their domestic languages. Under the categories, there was the need of further classification, so we introduced new categories (for instance, for brush types "the brush subcategory). The five-language lists created like this became suitable for the start of the development of the common definitions. Altogether we have selected more than thousand expressions to the final Praxis glossary. This stage of the work made it necessary to move the work into a commonly editable online platform instead of different offline documents.

Adding definitions to terms

In some cases, definitions were already needed for the expressions in order to identify their content, so the work processed rather organically and we had to adjust the methodology according to the occurring difficulties. We worked on the definitions still in subgroups. This stage of the work proved to be the greatest professional challenge as in the cases of the expressions believed to be the simplest every participant put the stress into a different part, they interpreted them in different cultural context and they are filled with different contents

from the practice of the university education. During creating and editing the common English definitions we took it into consideration that the dictionary is intended to be a helping tool for the EU4ART Mobility Program, that is to facilitate the more punctual communication of the educators with different linguistic and cultural background during the collective work. More professionally creditable glossaries, the work of the university teachers who work in the project, the experience of the students and teachers during creative practices served as the basis for the source of the definitions. We considered it important for the definitions of the expressions to be based on the creative practice and to be short and clear. Although it can be the basis of an exciting research to reveal the developmental history, cultural background or the cross-language etymology of certain expressions, this present work does not have the frame for this, so we omitted them in favour of the quick and practical use of the dictionary. It is important that we did not assign definitions to the expressions as linguists but as theoretical fine art experts and creative artists, and at the same time they also record our professional experiences. During the long online meetings, we concerned a lot of important questions, for instance, whether it is worth discussing art along fine art boundaries, or whether the theoretical preparation, conceptual creation and execution can be separated in the artistic work and to what extent they define the work. Such questions shed a light on the fact that how complex the question of the situation of the university education that prepares students for the contemporary artistic life and it is worth dealing with educational methodology which is realised within EU4ART Project.

Adding example sentences and proofreading
Completing the definitions, we assigned example sentences to the expressions either by picking them from professionally recognized sources or by forming them by our teaching and creative experience. The glossary, which is created in this way and built up from concepts, definitions and example sentences are professionally and linguistically proofread and then the expressions and definitions are translated back into the partners' domestic language.

Illustrations
As the dictionary contains fine art expressions, the interpretation of the concepts can be quicker and easier through illustrations than verbally. Especially this is the case with categories of the "Operative Instruments" or with the "Materials." In favour of this, illustrations were also prepared for the dictionary. Illustration, depending on the concept, can be a still image or a short moving picture. The use of moving pictures is particularly reasonable for the illustration of the expressions of the "Techniques" or "Methodological" and "Planning Processes" categories. Regarding the source of the illustrations, we considered it important to be created by the students and teachers of the participant universities. We intend to use the students' works and the artworks of the teachers which are created during university education, for the illustrations of the techniques, representing the visual culture of the universities united in the EU4ART. As per the original plans, we would have documented

the studio work with still images or moving picture for the most of the categories, at the same time it was strongly restricted by the pandemic displacing practical education from university buildings, so we opened the university archives as the possible sources of the illustrations.

Although we have processed more than 1000 expressions, we hope that our work will be expandable with new expressions occurring within the frames of EU4ART mobility program as the aim of the dictionary is to be an aid to bridge the linguistic and cultural differences. Furthermore, we hope that the questions arose during the work will launch new professional discussions.

A GLIMPSE INTO THE LANGUAGE
OF THE STUDIOS: THE WORKSHOP SLANG

Daniel Horváth Dla

Slang is an in-group language, which comes into being in small groups of people who spend a lot of time together and have the same occupation or interests, and has an important social role in these communities: it strengthens the sense of belonging and separates them from other communities.

Modern slang researches consider slang not as a vocabulary, but as a sort of linguistic behaviour, a *speaking method representing the identity of* small groups within bigger communities, a linguistic universal derived from the human behaviour in community which can be found in all languages and all period of languages. Perhaps the most important condition of its creation is a community whose members are in emotional and conversational relationship with each other. The existence of slang makes sense in these small groups: on the one hand, it distinguishes the group members from non-members by its linguistic elements, on the other hand, it means a kind of *verbal rebellion* against the hierarchy around the group members, thus the use of slang serves *the protection of the ego and the liberation from the group pressure.*

Language is a constantly changing living entity and we can only define its momentary rules, it would be unwise to keep it under control. Proprieties and characteristic features develop during use and vary from generation to generation. Within language the everyday slang is the most changeable field, which due to its nature can respond to terminology and official language, at the same time it reveals a lot about its user's culture, group and personality.

The languages we use influence our way of thinking too: how we express ourselves and what kind of linguistic elements we use to describe our activities. Our mental opportunities extend as long as our linguistic inventory allows. Regarding the study of the studio slang the circle of users of the given word or expression is also an important question (e.g. two people, small group, big group, specialized or generally spread). Studio communities at universities are able to incorporate such words and expressions into their daily communication that are incomprehensible to others, even for a short time. In the present collection we primarily tried to collect widely used expressions but the often humorous expressions used in narrower circles must be exciting as well.

There is a great difference between the relation systems where the expressions are used. The students talk to each other differently, the teacher-student relation is also different and the language among artists is different too. Of course, there is a great overlapping among these

fields, but it is also important to mention that, for instance, in the Hungarian language formal and informal addressing forms automatically generate a hierarchical relation, especially when the participants use the mixture of these, it has the feeling of "a relationship where respect is a one-way street" during communication. (There are teachers who require formal addressing and to be called masters, but there are teachers who use informal addressing form of communication with the students.)

What was the methodology?
If we ask professors to describe what kind of slang expressions they use in the workshop or the studio, they get confused after collecting a few because they cannot remember newer ones. Slang is typically a layer of the language which comes to the surface from the subconscious somewhere during activity, studio work or consultation. We constantly use these terms, but instinctively say it in a particular situation for an activity, tool or a positive or negative critique during consultations. When we started to collect the slang expressions with my colleague, Franciska Szabó, as we are both painters, we could collect quiet a few immediately, but after a while we got stuck, and we had to find out a general methodology that addresses students, teachers and artists as well. It was important to involve these three groups separately, because studio slang is not only a collection of terms per se, but it also describes relation systems. A professor uses the language differently when he or she consults the students, students talk to each other in a different way and the practical activities of an artist are also presented differently. Collecting slang terms coincided with the first wave of the pandemic, when our university switched to digital education. Consultations took place on online surfaces, so we had the opportunity to ask teachers to record these occasions. We then took notes on these recorded materials. Another big unit of the glossary is constructed by the words and expressions extracted from the questionnaires sent to students.

When a greater volume was put together, we sent the collection to students and professors for revision applying it for the three art fields (painting, graphic arts, sculpture). The list also expanded with terms at this last stage. (We do not think that this is a work that can be completed, it rather can be stopped at a given moment, but we have plans to continue, to make possible expansions and to enrich the criteria.) We set up the expressions into the following categories: work process, technical terms, tools, positive and negative comments, instructions and they are also sorted by art fields. Finally, we assigned literal English translations and explanations to them.

Characteristic features of the departments: comparing to painting, sculpting and graphic arts contain much more unique, workshop-related activities (and tools), so the slang language of these fields is richer. Regarding abstract concepts and describing artworks, sculptors and sculptor students rather use spatial terms, while painters and graphic artists use more planar expressions. A good and subtle example for this is when a picture on the wall deviates from horizontal, a painter says it is OBLIQUE, while a sculptor uses the LEANING expression.

1.

2.

3.

4.

Characteristic features of professors: As I have already mentioned, language reflects and defines the thinking of a person, and it is the same in the case of art teachers too. It is usual that they use similes from peer artistic fields, but there are teachers who rather make what they have to say more understandable with gastronomic or sport metaphors, for instance: "sweaty", "roasted", "liverish plaster", "it is not a horse race", "saltless." (figs. 1, 2, 3, 4)

Generational changes: We could approach the slang of old ages through a bottleneck, by written documents. What is accessible to us is today's slang. With this collection we can give a momentary insight into the present use of language in the field of art. Different slang was used by Bertalan Székely (the legendary painter and teacher of the 19th century) (fig. 5), Jenő Barcsay (constructivist painter and the internationally recognized master of anatomy) (fig. 6) and today's art professors. However, we recognised during the collecting process that the studio slang can quickly change without centuries passing by. One or two generations are enough and the expressions fade away or new ones become the part of the studio language. Students collected such words and expressions that we could not identify, though, we were students ourselves not long ago and we engaged in the same activities in a similar environment. Examining how different generations use slang could possibly be an interesting research.

Conclusions, approaches, further research opportunities – examining the slang over time and in space (differences of the generations, national languages and regions), examining the origins of the slang expressions.

Types of expressions: The origin of the slang expressions is very rich: beside the simplest, easily understandable and decodable words – for instance: "sniccer" (craft knife/box cutter) (fig. 7),


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"takker" (staple gun) (fig. 8), "sztenli" (Stanley scuplutre rasp) (fig. 9), "hungarocell" (polystyrene) (fig. 10) there are expressions in the studio language and in our collection already with much older and untraceable origin. We can distinguish onomatopoeic, tone word – or personification – (providing a non-living thing with living features) expressions.

Finally, let me show you **some interesting examples**: (I have to thank Elise Beutner for the german expressions).

aus dem Fleck heraus – **out of the spot** (painting) typical tradition of painting at Dresden Fine Arts Academy. It means to create a painting rather intuitively and without a lot of planning and little to no underdrawing, alla prima, by setting colours next to each other, starting from one spot on the canvas.
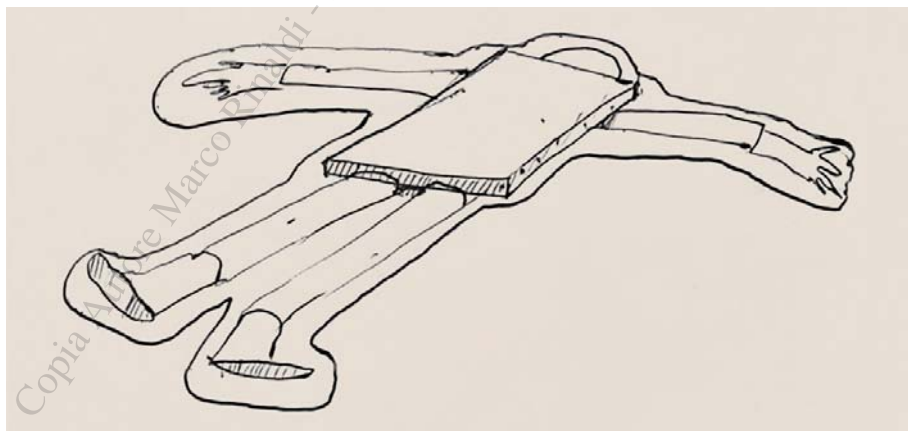
11.

Kalt geht nach hinten, warm nach vorne – cold goes in the back, warm to the front (painting) according to colour perspective, any warmer shade will jump to the foreground.

Etwas stehen lassen – let sth. stand (painting) – when an element of the painting that was meant as a provisional result to be worked on later, but it already turned out very well, it is very important that you sometimes just "let it stand". – Magyarul: "hagyd úgy".

Etwas tot malen – to paint sth. dead (painting) – to overdo it; to work so long on a painting or a part of a painting, that it looses all quality; the form becomes stiff, the lines too strong or the colours loose their brilliance due to overmixing. (fig. 11)

Meg van pengetve – Plucking something – We use it when a drawing, a picture or a sculpture is accomplished with genial technical knowledge. It can also refer to a detail. (fig. 12)
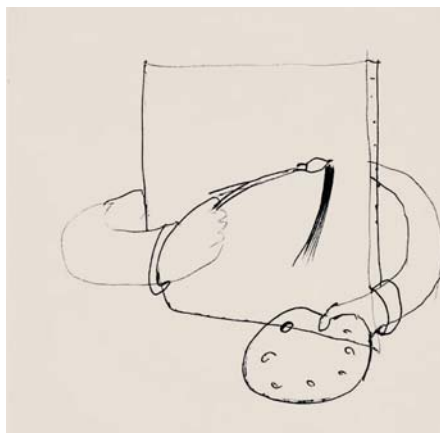
A kép festi önmagát – The picture paints itself – The painting is in such a state that it can no longer be spoiled from here. (fig. 13)

Nem fordul a fej – The head doesn't turn – The oval structure of the head is not spatial.

Kiesik a képből – It falls out of the picture – The picture contains an element which doesn't **fit into structure.**
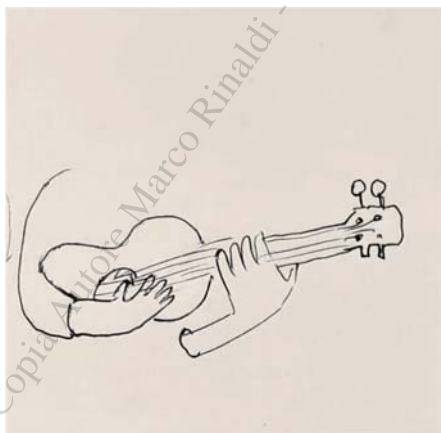
12.

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STUDIO VISIT

Sergio Sarra

The choice of terms I propose to include in our dictionary is based on my personal experience. In particular, my talk today focuses on the terminology used during a typical visit to my studio. I therefore compiled a list based on a statistic' of the most common terminology used by curators, during these intense meetings.

In general, during these visits the artist is the one who talks the most.

The word list includes twelve terms, I will read some the definitions I came up with.

The first is STUDIO VISIT

Visiting an artist's studio is a long-standing tradition shared between artists, curators, gallery owners, and collectors. For the artists it's an opportunity to show new or in-progress work, explain themes and ideas central to their work, and present their practice and abilities in private meetings.

BODY OF WORK

is a collection of an artist's artwork created on a certain subject. There are collectors who are interested only in one specific body of work or one time frame.

AUTOMATISM

Strategies of writing or creating art aimed to access the unconscious mind. The Surrealists, in particular, experimented with automatist techniques of writing, drawing, and painting.

Sentence: André Masson's graphic automatism was a virtual analogy to the écriture *automatique*.

ARTIST'S BOOK

is a publication conceived and designed by an artist. Many artists' books are produced by small presses or by groups or collectives, usually in a limited edition.

FEMALE FIGURE

The female figure has always been the subject of representation in art from sculpture to great pictorial works, acquiring each time a different symbolic garment.

ARCHIVE

An archive is a permanent structure that collects, catalogues and preserves original documents or artefacts of a documentary nature.

COLLECTIVE
An art collective is a group of artists working together to achieve a common objective. Artists who are part of a collective are united by shared aesthetics, ideologies, and political beliefs.

DRAWING
A work of art made with a pencil, pen, crayon, charcoal, or other instruments, often consisting of lines and marks. Drawings can also contain tonal areas, washes and other non-linear marks.

THE EXPERIENCE INTO SCULPTURE. IN BETWEEN POIESIS AND PRAXIS A PATH OF KNOWLEDGE AND TRANSFORMATION

Alessandra Maria Porfidia

The Experience into Sculpture – Dialogue with Words and Physical Matter
This dictionary is meant to be a tool to support students along their experience, refining their reflective skills, discovering a peculiar autonomous method to create new works with new visual languages. In the Academy's workshop, students are still focused on traditional materials and techniques; but they are supposed to progressively discover free methods and individual languages, including new technologies.

Words are also supposed to be strategic tools. Brainstorming is a very lively part of the workshop activity. Students are more interested in discussing the work process, in its practical and theoretical aspects. They are passionate about analyzing "poiesis", revealing new models and approaches.

What does it mean to carry out an artistic research? This is our traditional question.
Artistic research is an open territory of awareness and knowledge where the experience is the main part.

And what I am supposed to teach, and what could students learn about sculpture in the Academy? In my opinion, answering means to support students along their own personal paths. Looking together into motivation, enabling their desire to activate the creative process, investigating from their inner and hidden sources in the vision. Our aim is to find out new perspectives for the future from the wide horizon of the culture. Imagination is the precondition for making sculpture and art freely.

Consequently, talking during an ordinary lesson, we explore how to capture the relationship between insight and vision. How to look and find out the power in the relationship of form and matter, in space. How to work with freedom. We answer taking the risk of making connections with the world and society, in our Time, challenging art research with the most important questions of life. That is the reason why we investigate the close link between art and life questioning the experiences of artists in their life and exploring our own lives. We talk about differences, conflicts and peace, nature, feeling, dreams, body, beauty, sustainability, hybridization, rights, psychological matters, quarantine, the pandemic and more, always with the language of images and of Art.

The drawing and the study of the active gesture is a path towards an autonomous original process. Our practice is inscribed in the mind and body relationship, in a way that promotes awareness of our sensitivity and capability. To emphasize the artistic process, I talk with my

students about synesthetic perception, gaze, space, void, matter, imagination, intuition, vision, physicality, visibility, lightness, relationships, feeling, sensitivity, thought, concept, meaning, harmony, beauty, and so on. Experience means a passage "through," emphasizing how important it is to be aware of praxis to reveal *"transformations"* in Form and Space, as well as in our minds. Each passage becomes important. Passages are the necessary development in any research. The artistic process is born from intuition, and appears in the vision in an initial form, then the research into materials, environment, relationships, clarifies the project, bringing it to the final definition in the matter, linked to the place/space. The key word is **transformation**. In ancient Greek culture, the use of the term "**Méthaphora**" aims to describe changes in the substance of meanings. Where **"Metamorphosis"** expresses the transformation of the appearance of form into something completely different. The process of transformation is the basis of creativity, including the imagination of the artist that leads towards something unique with a different vision. The richness of the research comes out through a rigorous and acute *analysis of the process* and step by step, in the results, which each new artwork can reveal.

Art is a complex language, that's way EU4ART WP4 WG1 dedicated time working, discussing, selecting terms for a new multilingual dictionary; to develop a new tool, useful for an interdisciplinary didactic method, balancing practice and theory.

Our aim is to make a new proposal of tools and methodologies to develop and share new knowledge, enhancing the dialogue between different Countries, Cultures and between art and other domains, such as science, philosophy, and the economy and the social system.

8 KEY WORDS FOR SCULPTURE

Now we will start a short presentation about the experience into sculpture focussing on some key words chosen by the students in the workshop environment. The eight terms concern some of the most important tools and actions in use for activating and developing the research into sculpture. Each term mentioned is collected in the dictionary, in the section of praxis of Sculpture. Nevertheless, we can specify that all the terms of the practice come together with the words concerning the meaning of the Artistic act and of the aesthetic topics inherent in the creativity.
Armature, Drawing, Modelling, Molding, Process, Project, Sculpture, Installation.

Armature. The reinforcement functions as the skeleton of the sculpture. Internal reinforcement is usually made from wire, steel or iron bars, wood, and wire mesh, depending on the material used to shape the mass, and the size of the final work. Armature is used to build the sculpture with the addition process.

Drawing. When I talk to students about Drawing as a tool for sculpture, we agree that drawing defines dynamic action. We see it as the fundamental trace of action in space, an expression of desire, a tool of motivation for transformation into a different material, as well as a tool of memory. Drawing captures the living sign of a vision. It is the trace of an active gesture, that gesture being the first intensive action in matter and space. Drawing is the bridge between the

mind and physicality, the link between intuition, the interior, the body, and the external world. The gestural act with any kind of medium, is left as an imprint on a surface, or simply in space, in a material, according to the artist's feeling. The gesture in sculpture is like a matrix that saves a trace, a quality, a memory. A gesture in matter and space is transformed into an expressive form. The experience of drawing blind is just one example It is a process that occurs through the deprivation of sight. It is a very engaging strategy to enter a powerful vision, traversing space from inside to outside, re-entering oneself and then exiting. This practice is highly valued in the long run by students as a knowledge experience.

Modelling is an additive process in which a sculptor gradually adds wet clay or any soft medium such as wax, wet plaster, cement, or other materials to construct an original work of sculpture. It is one of the basic processes of sculpture.

Moulding. The term Moulding, (Molding) indicates a particularly important process in the indirect method for sculpture. Molding is a matrix required to obtain a perfect copy from an original molded form, usually in clay, to be transformed into a different material. This physical transformation is symbolic of the entire journey of the form into something new, unique, and different. Along with the transitions from the first stage of the form to the last, the strength of the sculpture, thanks to the different qualities included in the technical process, comes to enrich the work with new unpredictable meanings.

Process. The Process is the goal and the cornerstone of artistic research. It is the experience in becoming, between imagination and project. The studio process is a flow of different transformations of the material, the idea, the relationship with the environment, in the approaches to the technique, the concept and the final form. Ultimately, process is the experimental phase of artistic research.
Exploring the process in different paths means developing new practices and opening new paths to new patterns of thought and new meanings of creativity.

Project. The Project is the core of the artistic research after the epistemological and analytical phase of the work, along the first path of the process. So, the artist can build a strategy to plan and manage the idea of the work. The Project defines the nature of the work. This is done by interacting with the material, the space, the environment, the form, the relationship to the body, analyzing different points of view. The choice of the qualities are part of the definition of the project: mass, volume, transparency, void, time, feasibility, and other aspects that characterize the type of sculpture.

Sculpture/Installation. We talk about Sculpture when we talk about any kind of Environment and matter: Real, Natural, Concrete, Digital, Hybrid, Virtual, Sustainable, visible, and invisible, even sound. We have so many possibilities to make Sculpture and for these we can say that it is

one of the most open territories in Visual Arts, where the artist is strongly inspired and stimulated to overcome the limits, crossing different experiences.

Crucial points of the sculptural creative process are the concept of power of form and the concept of autonomous force of the sculpture itself.

Then the second task concerns the investigation of the concept of relationship, which is expressed in the harmony and balanced relation of the form with the environment. In the three-dimensional language of Sculpture and Installation we speak of physical matter and Space, of Void and Mass, emptiness, and fullness.

A central task for the artist is the identification of a specific meaning that he assumes as sensitive and poetic to develop and distinguish the work. The goal is visible when the artist leaves a point of reference, a particular sign in the space, enriching the Space with new meaning. In the environmental context, the site/space is the real place where the sculpture comes to life. However, today the environment can also be virtual. Virtual Space is a new concept to verify and create relationships between form, human beings, and space in a broader sense.

When we talk about site specific installation, for example, we talk about the sensitive relationship of form and matter with a specific environment: urban space, natural space, architecture, empty and bare space like white cube space, or the public, private and so on.

INQUIRY: What does it mean to teach sculpture at the Academy of Fine Arts? It means working in the laboratory individually and in groups. In any case it is fundamental to establish a strong dialogue and relationship with the students, working carefully on their personal proposals, and works, investigating and analyzing most of the main themes of aesthetics, therefore of **"Poiesis"** **through their work: Creativity/Space/Form/Matter.**

"In art, . . . it is not a question of reproducing or inventing forms, but of **picking up forces**." (Gilles Deleuze)

Looking at sculpture today. It means recognizing a wide range of frontiers. Declinations of visual language.

How do I conduct classes? As regards sculpture, I move by sparking interest in many different materials, discovering new approaches and meanings in the use of any material. Because any material is considered appropriate for the artist. The challenge is to look for and capture that unpredictable, perhaps undiscovered thing before the right event happens. Experience and practice contribute to finding new alchemical solutions of materials and processes. The task

is to research and discover what might be the best interpretative qualities of the artist's goal and poetic vision.

Thus, returning to the terms selected by the students, we can see and demonstrate how theory relates to practice, Experience in practice always helps students: in the expression of new ideas, in the process of discovering something special, unique, and sincere.

What about the "idea" and the project? The idea and the project are born from direct experience, and from the contact of the mind with the material, in relation to the environment. The idea is not ready-made.

How to find the right starting point?

In the vision and then, in my opinion, in a flow of acts. It is not the idea. The idea is the result The "Idea" is the symbolic synthesis of a complexity of acts and concepts that emerged along the path of completely free research.

Personally, I always believe a multiple gaze is necessary and that is why movement is so important as well.

Sometimes I wonder why on the path of creativity the artist must walk on the edge of uncertainty. To seek a balance between the conscious and the unpredictable, the known and the unknown. Why does the path seem so difficult and fragile? Perhaps because when the process comes down to techniques, (the téchne) or on a superficial practice, there is no possibility for the artist to be unique and different, but above all it is difficult to be satisfied with having achieved a possible meaning with the work.

Each work becomes a simple artistic-craft product, or a copy approved by many others. Looking from a different perspective, we also see another kind of risk. When the artist limits his artwork in a frame or conceptualizes the expression by reducing it to any idea, without inspiration. The artist cannot make a work of art as a label, because that "Idea" is a barren land. I am not against conceptual art, but against the art system that uses images and Ideas as communication and as a brand. So, many times it happens that the artist/student needs to build a conceptual superstructure to justify their art to others.

Desire and motivation Desire and motivation are both fundamental feelings that the artist needs.

What does the artist ask for?

To explore the beyond, transcending the boundaries of any predetermined and oriented vision, living the creative process with freedom. The Academy is the living place to attain knowledge and establish new processes in creativity.

What does Creativity mean? When we use the terms of "Poiesis" we touch the core of the process of Creativity.

The very meaning of creativity is a question. To answer and codify such a significant concept is difficult for any artist, but in aesthetic discourse we can touch it as a dynamic flow working in a system of Imagination - Vision - Intuition.

Harmony and Beauty are very closely bound with the meaning of matter and form. Thus, they are remarkably close to the plastic language. One reason lies in the specific dynamic physical relationship between the sculptural object and the viewer, with their gaze and interaction. Haptic perception and synesthetic perception are the creative actions that complete the three-dimensional work.

"Beauty is in the eye of the beholder"
W. Shakespeare

LANGUE, PAROLE ET CHOSES: BORROWING AND RE-BORROWING IN THE ARTISTIC DISCOURSE

Pietro Roccasecca

Ferdinand de Saussure, the father of the science of the Language, in the 19th century articulated the *Langage* in *Langue* and *Parole*; the *Langue* being studied from a Synchronic or a Diachronic point of view.

The *Parole*, is the "living language" or individual speech acts. *Parole* is about the way language is employed in actual speech. While *Langue* – the shared system of language in a society – is about the formal structure of language.

Synchronic Linguistics studies how a language is spoken by specified speech community at a particular time. Diachronic linguistics, instead, studies the development of language through the history.

For these reasons we can think our Dictionary as a photography of a synchronic phase of a language of a wide community of four Art Academy and University, such a Dictionary aspires to a normative role for the speech community.

EU4ART WP4 can be defined as an international commission for the unification of the terminology used by the speech community of the visual arts laboratories of four European countries. The goal of the WP4 is the edition of a multilingual Dictionary.

A multilingual dictionary takes a picture of the synchronicity of more languages and, comparing them, it shows common grounds and differences between the compared lexicons

The main obstacles to achieving the objective in a mono lingual dictionary are synonyms and near synonyms and, above all, the polysemy of terms.

All these difficulties have been evident in the process of writing the definitions / descriptions of the main terms of our multilingual dictionary.

In a multilingual dictionary there is another possible obstacle: borrowed terms. A lexical borrowing is a word borrowed from a donor language incorporated in to recipient language, and it is one the process of linguistic change.

In the multilingual Dictionary can occur cases of linguistic borrowing. In the Graphic art section I have found few of them from the Italian. I will show a couple of them, with some of political and cultural issues that them raise.

The English word *Mezzotint* indicates an engraving technique, perfected by Ludwig von Siegen in the 17th. In Germany, *schabkunst* is the word designating that technique. According the Merriam Webster dictionary, the first known use of mezzotint in English was in 1800.

Mezzotint sounds Italian, but in Italy that technique is commonly said *maniera nera* (a *calque* from the French *maniere noire*) or rarely *mezzatinta*; that eventually could be at the origin of the English word.

Mezzotint is a borrowing that could return to Italy, through our multilingual dictionary, in this case it would be what in Linguistics is said *cavallo di ritorno* a borrowed word that returns to its original language modified, in this case is a phonetical change, but it could also occur a change of meaning.

This is the case of the word "Intaglio".

The entry Intaglio raises interesting issue. Intaglio is a borrowed word from Italian by the English language. In our dictionary it indicates "A printing process in which ink is applied to a plate and then wiped from the surface, remaining only the incisions or interstices" (I quote from our dictionary); [1] that is what in Italian is said *tecniche dell'incisione*, or in more delimitated meaning *calcografia*. Intaglio as an Italian word is in use with a different meaning from the English one. In the *Vocabolario Treccani* (on line edition), Intaglio means: the operation of carving; in particular, [Intaglio is a] work that consists in removing, with appropriate tools, material to wood, marble, hard stones, metal, ivory, etc. to obtain works of art in hollow or relief: make a carving in bone, ebony; work of delicate carving. *Commonly the term is applied to burin engraving, xylography, glyptic* (italics mine)".

In other words, Intaglio in Italian means carving any material, and it could be applied to burin engraving or xylography.

Let's see what in the Merriam Webster on line English dictionary Intaglio means:

1a **:** an engraving or incised figure in stone or other hard material depressed below the surface so that an impression from the design yields an image in relief
b **:** the art or process of executing intaglios

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[1] The following is the working version of the entry Intaglio:

Intaglio

It.: 1. Stampa in cavo 2. Incisione 3. Intaglio (s. m.)

Lat.: Dobspiedums

Hun.: mélynyomás

D.: 1. Tiefdruckverfahren 2.Tiefdruck 3.Intaglio

A printing process in which ink is applied to a plate and then wiped from the surface, remaining only the incisions or interstices. When passed through the rollers of the press, the ink is squeezed onto dampened paper. Intaglio prints are characterized by beveled plate marks, where the edges of the plate have embossed the paper.

A print produced by this specific printing process.

A design cut into a hard surface, or a surface that has been decorated with a design; the process of making intaglio designs.

Ex: Engraving is the oldest and most common of the intaglio techniques.

c **:** printing (as in stamping and gravure) done from a plate in which the image is sunk below the surface

2 **:** something (such as a gem) carved in intaglio

Meanings of the 1a and 2 of the English word Intaglio are also in the *Vocabolario Treccani*, 1c has a meaning similar to the one assigned in our dictionary to *incisione*, the term that is commonly used in Italian.

In any case, we can say that, both in English and in Italian, printing process is not Intaglio's main meaning.

The first known use of intaglio in English was in 1644 (Merriam Webster).

Intaglio was used in Italy already in 1550, with the meaning 1c of the Merriam Webster. Giorgio Vasari in the *Life of Maso Finiguerra* wrote: "Maso Finiguerra was the first to engrave prints in copper plate" (*Il principio di* intagliare *stampe nel rame venne dunque da Maso Finiguerra*" Giorgio Vasari, *Le vite...* 1550/68).

But already in the last quarter of the 17th century, we see a slight change of meaning, Filippo Baldinucci in the *Vocabolario Toscano dell'arte del disegno* (1681), says: "Intaglio: Sculpture, and every other work and design artwork that Professors engrave, on copper or wood, for printing" (*Intaglio: Scultura, e ogni altro lavoro, e opera di disegno che intagliano i Professori , o in rame o in legno per la stampa*).

Filippo Baldinucci differentiate the art of carving, engraving (belonging to the realm of sculpture) from the design which is the origin of the engraving.

Filippo Baldinucci was a member of the Florentine Accademia del Disegno, the first art academy in the world. The self consciousness of the artists, their will of being recognised as intellectuals, led them to distinguish drawing as the liberal part of the arts, which in their making could be understood as mechanical.

This is the historical reason because today (after more than four century of Academy of Art in Italy) in the Italian dictionary (as we have already said) *Intaglio* is "the operation of carving" (*l'operazione d'intagliare*) and the meaning of *Incisione* (the term we use in our Academic curricula) is a "Drawing carried out on a hard surface" (*Disegno eseguito sopra una superficie dura*), stressing the design part of the art.

The Italian word *Intaglio* was borrowed by the English without taking in account the change of focus occurred in the Italian language. It is a kind of fossile of Italian language before the academic reflections about Design as the liberal part of the arts.

Diachrony of incisione and intaglio: a short history of two Italian words

From the 16th century until the 19th most of the wood blocks and metal plates were engraved to reproduce an existent drawing, a sculpture, a painting, or a famous architecture. Usually there were two authors for a print, one for the design and the other for the engraving. For this, in the prints we often see distinct the name of who invented the design from that of who sculpted

the metal plate. The diffusion of photography ended for the engraving the function of mean of reproduction of artworks.

As we have seen, the Italian Treccani dictionary emphasise for intaglio its character of sculpture and for *incisione* (engraving) its nature of design. Keeping this in mind, we see that when the Institute of Fine Art in Rome (the ancestor of our Academy) in 1908 inaugurated the first course of engraving, it was denominated "*Tecniche dell'Incisione*", and was affiliated to the curriculum of painting, as a part of the teaching of drawing. The focus of the course was on invention (design) and then on the making of the matrix (intaglio). The first professor of "Tecniche dell'incisione" was Gustavo Rodella a member of the Gruppo Romano Artisti Incisori (GRIA, Group of Roman Artist Engraver) an association of engravers that vindicated their being artists, and not just masters of the engraving and printing processes. Such self consciousness has been reinforced during a century of teaching *incisione* in the Italian academies of fine art.

Let's go back to the EU4ART Multilingual dictionary, as we have said if a Dictionary takes a picture of the state of a Language in a synchronic state of it, a multilingual dictionary should take a picture of the relationships between the involved languages.

Our dictionary is quite unusual; possibly unique. The lemmas are indexed in English a language that has no mother tongue speakers in the working group, and nevertheless English gives the index, definitions and examples, playing a prevalent role in the dictionary.

Maybe we should have conceived a multilingual dictionary that hadn't prevalent language, but this is another topic.
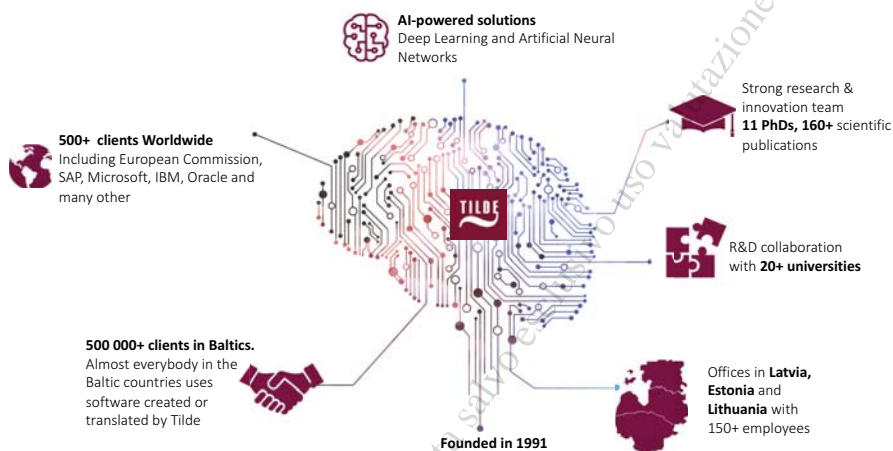
Artists have always travelled, and often settled, in other countries, participating in the life of the new artistic community, sharing their knowledge, skills and word. As we have seen, also words travel, carry meanings, and sometimes they come back with different phonetics and/or meanings, and when these words are registered in a Dictionary they can assume a normative role and spread their influence both on the language and the speech.

The key point is that EU4ART multilingual dictionary is not just a tool for traveling students, it is part of a process of unification and normalisation of the official langue of a consortium of institutions that possibly, in a near future, will attribute a common degree: a European Fine Arts degree.
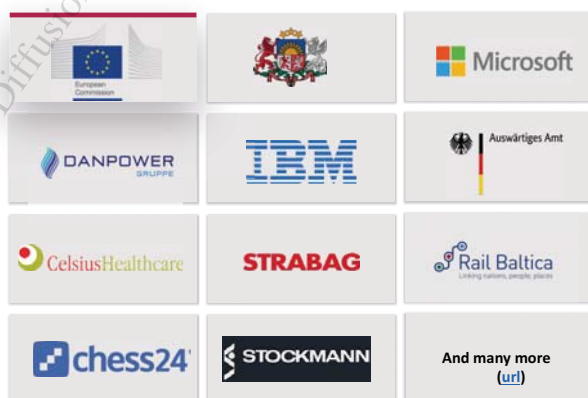
Here we go, to the point: "intaglio" from an Italian point of view could be a part of a degree in sculpture, not of a degree in Graphic arts, and I sincerely hope that it never happens, it would deny centuries of art and art teaching in Italy. A degree in Intaglio, instead of *Grafica d'arte - Incisione* would be a substantial regression for the curriculum of the Italian academies.

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Kristine Metuzale

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Why terminology
is important?

- ✓ **Create a better customer experience**
- ✓ **Better translation results**
- ✓ **Driving down costs**
- ✓ **Reinforcing brand voice**

1 term can mean dozen things

It might not be at the forefront of every content creator's mind, but terminology is crucial for successful, effective communication. Businesses may have dozens, hundreds, or even many thousands of unique terms that they use to describe what they do. That includes the names for their products and services. The problem is that when teams use different terms to describe the same thing, it can lead to confusion and higher costs. All of that while lessening the impact of your communication efforts.

By contrast, defining, managing, and ensuring consistent use of terminology can bring an array of business benefits. Let's take a closer look at four of the benefits of actively managing your company's terminology. We'll also examine some of the pitfalls that can happen when you don't

1. Creating a Better Customer Experience

When companies fail to use terms consistently in their content, it can be very confusing for customers and employees alike. For example, imagine a customer who buys a computer, based on the description of its features and components on a website. When she receives the computer, the manual that comes with it uses different terms to describe the same things. Confused, she calls customer service, where a representative tries to help using yet another set of words.

This kind of confusion erodes trust in the business, degrades the customer experience, and can drive potential sales to competitors. People want simplicity, clarity, and information they can understand. There's no need to confound customers (or your own employees) when it's easy to create consistent, simplified content.

2. Better Translation Results

If you're translating your content into other languages, using consistent terminology is key. Ideally, you select a particular term, translate it once, and then reuse it. Mandating the use of particular terms saves time and money. That's especially true if you're translating similar content again and again, or you're translating your content into lots of different languages.

Using different terms for the same thing makes the translation process harder, and can lead to confusion, inaccuracies, and messaging that's off brand. Using the right terminology, on the other hand, will help ensure your content is consistent and that the terms it contains are accurately translated.

3. Driving Down Costs

Good terminology management makes it clear to everyone who is creating content which terms they should and shouldn't use. When content is consistent, there's less editing and revising time involved, and no debate about whether something should be described using this term or that. Furthermore, when the source terms are consistent and translation teams use their approved translations, localizing content is faster and more efficient, driving down the cost of what can otherwise be an expensive exercise.

4. Reinforcing Brand Voice

A clear, identifiable brand voice is important for any business. Carefully defined terminology can help employees and customers alike understand and recognize brand voice. While companies might need to adjust their messaging when they venture into different markets across the globe, their core voice should stay the same. By starting with a defined set of terms that is used across the board, companies can promote a unified brand and attract greater customer loyalty and attention.

Choosing the Right Words

By clearly defining terminology, you create approved terms that should be used universally across an organization. If you want to create high-quality, effective content that can be easily scaled and drives down costs, then terminology management is the key. It enables content creators across industries to communicate clearly, more quickly, and more efficiently. Localizing content and connecting with global audiences becomes easier and, with effective terminology management, the translation process is cheaper, faster, and produces better results. Quite simply, managing terminology means better content all around.

To learn more about terminology management, check out our report on how companies use the words and phrases that matter most to their business.
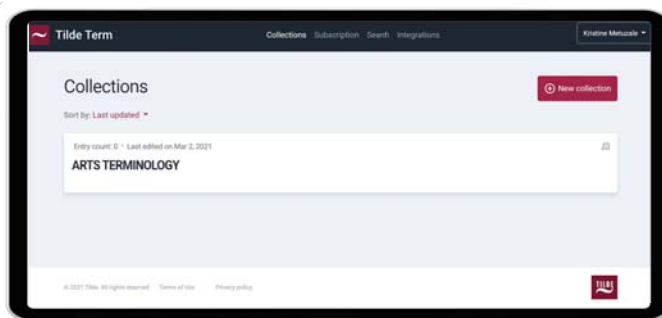
Terminology management
made simple

✓ **All your terms in one place**

✓ **Unprecedented consistency**

✓ **Always up to date**

✓ **Smooth collaboration**
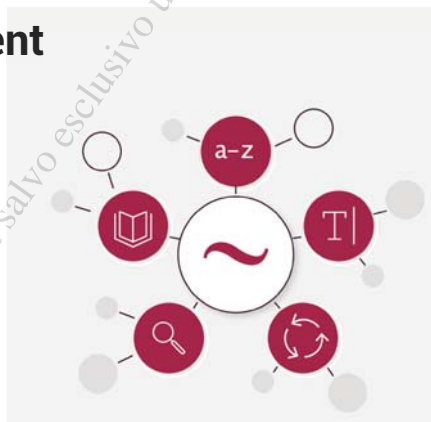
Cloud based
Tilde Term platform

✓ **create, extract, manage and share your term collections with your team**

EU4ART
terminology features

- Provides **secure** authentication and authorization
- Up to **5 terminology managers** for each partner organization
- Initial **training** when project is launched
- Linked photo and video materials
- Terminology search on **EU4ART** website
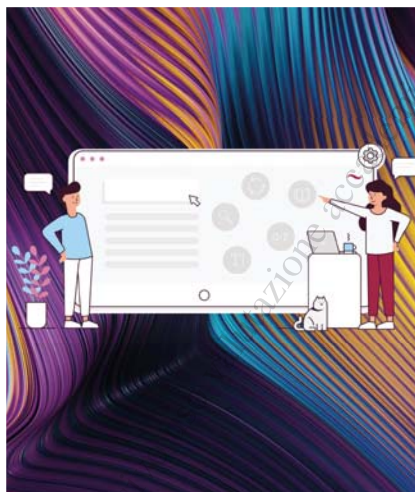
Individual access protected by password for terminology managers / administrators to Tilde Term platform;
Up to 5 terminology managers for each partner organisation;
Initial training when the project will be launched;
Placing links to photo and video material;
Terminology search function on EU4ART website, development of terminology search module for intergration.

Power multilingual information access
anywhere, anytime
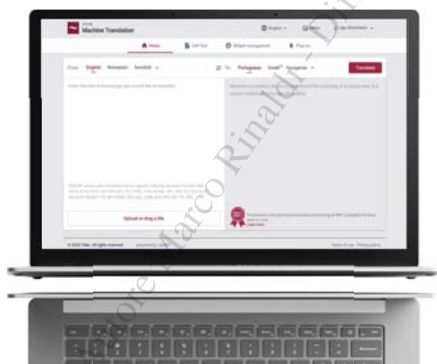
- ✓ **Text, document and website translation**
  For students and lecturers to use when researching, studying overseas etc
- ✓ **Full data security and confidentiality**
  text, document, website translation

Secure translation platform

WRITING 'ART & ENGLISH', A SPECIALIZED BILINGUAL DICTIONARY FOR VISUAL ART EDUCATION: A SUMMARY

Brigitta Dóczi and Ádám Albert

In memory of István Bodóczky,
artist, teacher and art researcher,
the co-author of the dictionary (1943-2020)

Introduction

The aim of the present article is to give a brief summary of how *Visual Art & English*, a bilingual Hungarian-English specialized dictionary of visual art education was created as the outcome of a project initiated by the Hungarian University of Fine Arts. The main project, which ran between 2017 and 2020, set out to explore the interrelationship of language and visual experiences with a subsidiary aim to create a reference book for art students and teachers in the field of art education. Due to lack of space, the detailed description of the motivations of the research project and the creation of the dictionary as well as the theoretical (e.g., vocabulary learning, English for Specific Purposes and lexicography), and empirical background can be read fully in Dóczi and Albert's chapter (2020), so here we will only give an account of the main points of the construction and the content.

Why English?

In the past decades English has been more and more widely used in mass communication, including print, audio-visual, and electronic media. In order to prepare people for their professional roles, there is a growing need to provide help in achieving the required level of linguistic knowledge in English as a *lingua franca*. This is especially true in the field of art, where artists need to apply English to articulate their thoughts about art and their artwork (see Stilinović's 1994 exhibit of "An Artist Who Cannot Speak English Is No Artist"), proving that "the ability to employ English becomes an absolute must if one is to register on the radar of the 'global art world'" (Primorac, 2015, p. 49.). It is also a fact that this type of language education should be started as early as possible and needs to continue in higher art education.
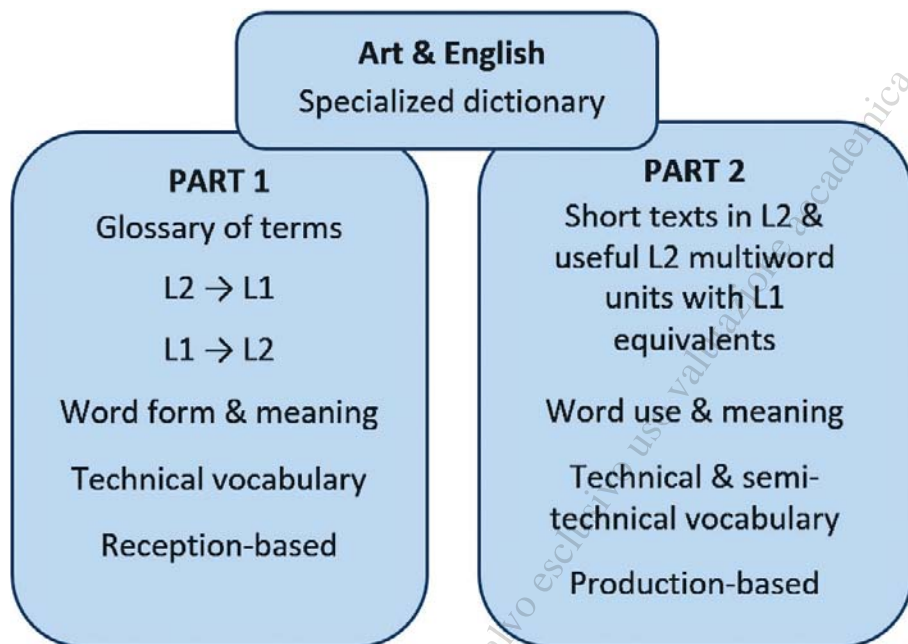
Why a dictionary?

There are two reasons why we decided to produce a dictionary. Firstly, various scholarship programs (e.g., Erasmus) allow an increasing number of art students and teachers to travel, study, or present themselves abroad, and also more and more foreign students opt to study art in Hungary, having to communicate in English. However, it is also a fact that most art universities in Hungary do not provide specialized (or general) English language courses, as a consequence of which, we lack the pedagogical tools for art specialists when communicating with guest students or teachers, reading and translating specialized resources, or presenting their artwork. In the framework of our long-term project designing language courses was not an option, but the idea of a specialized dictionary came up as a first step to address the problem. Secondly, there is a scarcity of field-specific language resources in the field of visual arts because most of the bilingual English–Hungarian and Hungarian–English dictionaries are based on general English, and they do not cover specific terminology in enough detail. In order to boost the language knowledge of art students, we aimed to create a dictionary that would provide practical help and guidance for modern, everyday language use.

Consequently, after considering and exploring the users' linguistic needs in relation to art, we made an analysis of the latest theoretical advances in the field of ESP studies, specialized lexicography, and vocabulary development with the aim of creating a framework for our glossary of art-related lexical items in order to increase user ability, motivation, and confidence when it comes to professional English speaking, writing, reading, or translation.

Based on the theoretical considerations of lexicography and vocabulary studies, we aimed to produce an up-to-date and user-friendly bilingual specialized dictionary that would meet the language needs of the main users (i.e., experts and semi-experts). Therefore, the research team agreed on designing a bilingual, Hungarian to English, English to Hungarian collection of technical terms and key concepts related to art education, searchable in both languages. This part would not only foster the language development of professionals but could also be beneficial for a wider audience of semi-experts. However, we aimed for more, and in order to provide context for vocabulary learning and development, we decided to have a more creative, user-friendly second part of the dictionary: a collection of authentic texts in English related to art education, with the most important lexical items translated into Hungarian. See Figure 1 for the theoretical background of our proposed dictionary.

What's the content like?

Our research findings (see Dóczi & Albert, 2020) provided four main art-related themes and topics to be included: cognition, metacognition, evaluation, and emotion, which were used as starting points. For the content in the first part of our dictionary, two lists were compiled alphabetically parallel to each other and we checked for overlaps continuously. For item

1. *Structure of the Dictionary* (Dóczi & Albert, 2020)

selection in the English part, we consulted several drawing-related books on art education as well as art-related specialized monolingual dictionaries, while for the Hungarian target words, the corpus built from our research was used to select the most important items. Altogether 2,500 vocabulary items were selected for the two languages each.

As for the contextual part, the team selected a list of 35 topics, using relevant and reliable authentic sources in English related to both theoretical and practical concepts of drawing. We also tried to create texts of similar length, around 400 to 600 words, depending on the given art topic. These texts were then divided into subsections if the topic allowed, in order for logical and easier understanding, but still with enough context provided to extend the users' vocabulary knowledge. We intended to include texts that learners would find easily understandable in their mother tongue, therefore they would be useful for second language development because its content would not actually be new. It was also important that the lexical items in these texts should include the right amount of technical vocabulary shown in context.

TARTALOMJEGYZÉK

2. *Contents of the Dictionary*

In the contextual part there are 1500 expressions highlighted, which means that in the dictionary there is a total of 6,500 searchable items.

Conclusion

We hope that our specialized collection of art terms will become a reference work for art majors and instructors in the field of visual art education when they are challenged with the tasks of speaking, writing, reading and translating texts in English. We also believe that it would be great to have more opportunities for writing other types of ESP materials as well as devising full courses to further boost the language knowledge of art specialists in Hungary. Our dictionary is paper-based in its current form, but an online version with better searchability options would be very useful and also practical in the near future.

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THE HERITAGE OF FORBIDDEN ART TERMS

Science fiction in the soviet period graphic art and artistic strategies how to fight against totalitarian rule

Antra Priede

EU4ART project's dictionary has developed in a very interesting and not always a easy path as our all partner institutions in Riga, Rome, Budapest and Dresden have developed in a rich art scene with different twists in history what has shaped the usage, meaning and never-ending development of our languages. As we have talked in our multiple meetings additional value of this dictionary in a long term could be that the dictionary is also as a source of information about our local art histories and its unique placement. We all have learned common Western art history, but very often we miss some different aspects or unknown territories.

As my art history interest lies in the graphics art and its professional development in the Baltic region thus I'm managing graphic arts subgroup I choose to speak about this topic to highlight only a very small page in our local art history. To give a wider perspective of those differences which unites us in this specific dictionary, we have to have a glimpse of the usage of terms and understanding of them from the heritage perspective how our history has developed and how terms were manipulated and transformed with double meanings to keep the avanguard or experiments in the official art scene parallel to institutional restrictions from the government.

"Science fiction" as a phenomenon had certain preconditions for its designation to be applied to the graphics that were exhibited in exhibitions of the same name between 1975 and 1979 in the House of Science. At first it may seem that graphic artists have addressed the subject as popular and politically engaged at the time, but it is more pertinent to say that "science fiction" served as a cover for experiments with the language of color graphics and associative images so that it could be exhibited and this could have happened if the work of art did not meet the conditions dictated by time and power, who and how should be depicted in art.

At the turn of the 1960s and 1970s, there was a tacit effort to break down the existing setting of what and how should be created in art, followed by the pursuit of individual handwriting that differed from the official setting. Not only in painting, but also in graphics, "official dissidents" appeared, who did not want to follow in their works what was taught and demanded in creative development in the learning process. Compared to painting, this was easier to do in graphics, because in addition to fulfilling orders, graphic artists had access to a technical base, on the basis of which there were opportunities to experiment. The most important reference point for this is the establishment of the LSSR Art Foundation Experimental Press Workshop in 1957. It acted as a place of execution of orders, which had to fulfil a certain work plan, but over time it also allowed more freedom for the creative expressions of artists. In the beginning of 70ies the start of an active flourishing of

1. Artūrs Ņikitins, *Devonian monument – Armoured fish*, 1976, paper/lithography, 68x54 cm, Exhibited in "Science and science fiction in art", 1977

2. Inārs Helmūts, *Columns*, 1976, paper/etching, 50x32 cm, Exhibited in "Science and science fiction in art", 1977

colour lithography is seen. The work in this graphic workshop took place in a common space and, as several artists pointed out, it was also one of the factors for the wider prosperity of experiments, as everyone shared their knowledge of sources of influence – literature, visual arts, architecture, medicine and both in terms of science and technology, because no one hid their occupation.

Around the mid-1970s, when the young graphic artists had already worked under artist Lejnieks, it was necessary to "legalize" their experiments, and a solution had to be found to exhibit them. A year before the first exhibition in 1975, the young graphic artists had visited the reactor of the Nuclear Research Center in Salaspils, which became a proposal to choose the name "Science Fiction". However, there are a number of preconditions for this event so far. It was a topical issue of the time – first of all as a political means of proof for the Soviet power and ideology, which through research and discovery further influenced the creative sphere, which started the flourishing of the science fiction genre. At the same time, other fields of science became more active, including archaeological excavations, which have also been a source of inspiration, for example, for Arthur Nikitin, who had studied medicine before turning to graphics. Although the name "science fiction" was mostly a cover to get through the sieve of censorship, several artists were also associated with scientists who acted as a source of inspiration.

In addition to reviews of exhibitions by art critics, there were also episodes in which scientists also commented on these art exhibitions. The new generation of graphic artists was no longer satisfied with the way graphics are presented and what they find acceptable. Focusing specifically on the subject of science fiction can also be linked to the rebellion of youth, because it was during this time that the colour graphics, which were not previously recognized, flourished, and a protest can be seen in the processes that existed until then. "For example, my works were thrown out of
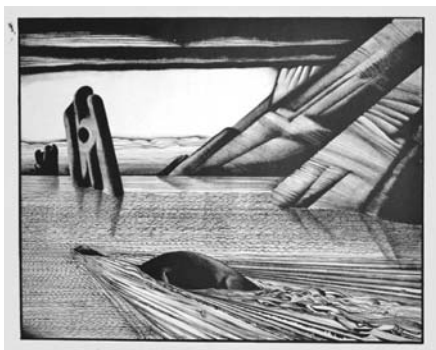
3. Maija Dragūne, *Nesija*, 1976, paper/lithography, 53x67 cm, Exhibited in "Science and science fiction in art", 1977

4. Genadijs Suhanovs, *Glassy Landscape*, 1978, paper/lithography, 56x44 cm, Exhibited in "Science and science fiction in art", 1979

the museum because they believed that large graphic pages should not have colours. Of course, I was confident and started to make it even more colourful." Artists who were the main sources of influence – Max Ernst, Edward Munch, Paul Claire, Pablo Picasso, Kazimir Malevich, Renee Magritz, El Salvador Dali, Obry Berdsley. At that time, officially, reproductions of these authors' works were not available, but in the library of the Academy of Arts they were secretly available.

As an ex lectures at the Academy of Arts are mentioned as an important impetus to look differently at their place in the world and its development as a source of inspiration, as they introduced students to the latest developments behind the Iron Curtain, which motivated them to be modern. The already mentioned visit to the reactor announced the artists' attention to the topicality of the time, and it was decided to exhibit at the House of Science, where the exhibitions were arranged by the artists themselves. These were the external conditions that ensured the legalization of the exhibition of informal works. Although there was a long tour of the exhibition commission, nothing was usually changed, as the titles of the works associated graphic works with science fiction, although in terms of form they largely did not meet the conditions maintained in previous decades in the visual arts. The main novelties of expression are the use of surreal forms in the representation of reality, which also included partial abstraction, although the authors themselves tend to attribute it to surrealism.

Graphic works of this time could also be described as "associative imagery", because each author had his own range of formal techniques for expressing what is not directly possible. However, as the graphic artists themselves acknowledge, part of the literary appeal contained in this sign was insignificant, preferring experiments with technique and games with form.

Attempting to summarize the range of themes addressed by the artists could be divided into two groups – the construction of a fictitious reality and the demolition of reality, which manifests itself in the search for a solution of abstract forms and surrealistic images. The first group is narrower, in which the artists created their own interpretation of the theme of space, depicting both astronauts and the environment around them. This section could also include works created by interpreting

some images of fiction literature, as well as interpretation of various discoveries. The second section, which allows for flowing experiments with both form and colour, trying to include them in this cycle of exhibitions, is much more extensive. In turn, this section can be viewed from two sides, in which one is a pure experiment with form, the other – the connection of personal symbolism to the creation of an abstract environment .

Intentionally I left a piece by Aleksands Dembo who was one of most legendary lectures at the academy and formed numerous new initiatives at the academy in the soviet period. He brought from his trips literature and materials from western art history and contemporary processes and introduced this material with students in design disciplines, as that was the only medium where you could play with abstract forms more freely comparing with panting. For example, if in the lectures there were shown works by kinetic or opar artists it was called design and it was allowed.

5. Aleksandrs Dembo, *The Earth is listening*, 1978, paper/etching, 65x50 cm

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ON MULTILINGUALISM IN EUROPEAN UNIVERSITIES

Elise Beutner

Introduction

> "After studying the Hungarian language for years, I can confidently conclude that had Hungarian been my mother tongue, it would have been more precious. Simply because through this extraordinary, ancient and powerful language it is possible to precisely describe the tiniest differences and the most secretive tremors of emotions."
>
> *attributed to George Bernard Shaw in an interview with the CBS* [2]

Wherever the diffusion of nationalities happens, there will be a language policy. It might be invisible, unwritten, but it will inevitably unfold its effect – giving advantages to some, discriminating against others, and ultimately shaping the truth.

Therefore, a pilot project working towards European Universities with a high level of internationality and flexible mobility on all levels of academic life cannot possibly exclude multilingualism from its considerations.

Multilingualism within the European Union

> "In the EU, multilingualism is understood as 'the ability of societies, institutions, groups and individuals to engage, on a regular basis, with more than one language in their day-to-day lives'." [3]

The equality of all European languages within the EU is one of its founding principles:

> "The first piece of legislation, adopted by the Council of the European Economic Community back in 1958, determined the official and working languages of the European institutions, and specified that no legislation could enter into force until it had been translated into all official languages and published in the Official Journal of the EU." [4]

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[2] https://dailynewshungary.com/hungarian-the-richest-and-most-special-language-in-the-world/
[3] https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/642207/EPRS_BRI(2019)642207_EN.pdf
[4] Ibd.

Multilingualism is a strong advocate for the EU's motto "Unity in Diversity," as it contributes greatly to the identity of a multinational society. On the foundation of earlier legislations and treaties justifying a multilingual approach, it is the "European Strategy for Multilingualism" or ESM (Council of the European Union 2008b) that deals with the general language regime of the EU.

The EC regularly commissions reports surveying language use among EU citizens, for monitoring both the current state of European multilingualism as well as its benefits and costs. These reports, mainly those from 2011 and 2016, have been my main source in order to position the European Universities and EU4ART within the framework of the ESM.

The authors of the 2016 report state as one of their key findings that the golden age of multilingualism was from 2007 to 2010.[5] In this phase, Leonard Orban from Romania was appointed as Commissioner for Multilingualism. After his term ended, the matter of multilingualism was again integrated into the Education and Culture Portfolio and subsequently disappeared in 2014. Since then, multilingualism has not been a priority for the EC. This drop in significance, however, does not mean that multilingualism is of any less relevance today, according to the authors. On the contrary, within a supranational democracy, the common effort to conserve linguistic and thus cultural diversity is crucial, even more so because the Union sees the need to fuel mobility, integration and cultural exchange.

I underline this development because communication plans within the European Universities, including EU4ART, might have looked differently had they happened in the "golden age" of multilingualism.

A tool to measure the effectiveness of a certain language regime is the disenfranchisement rate, which describes the rate of people in a society excluded from information.

In the table below you can see the RDR, the "relative disenfranchisement rate," describing the total amount of people who are excluded from official information due to no or poor knowledge of the official language. This also refers to exclusion from democratic processes.

STUDY	LANGUAGE REGIME										
	English-only			3 languages			6 languages			Full multilingualism	
	ADR	ADR_2	RDR	ADR	ADR_2	RDR	ADR	ADR_2	RDR	ADR	RDR
1. Ginsburg and Weber (2005), EU-15	45	–	–	19	–	–	4	–	–	–	–
2. Firdmuc, Ginsburg and Weber (2010), EU-27	–	62.6	–	–	37.8	–	–	16.4	–	–	–
3. Gazzola and Grin (2013), EU-27	50	62	79	–	–	–	–	–	–	0	0
4. Gazzola (2014), EU-24	49	–	81	28	–	55	12	–	26	0	4
4. Gazzola (2016), EU-25	45	65	79	26	39	49	8	14	19	0	4

1. Linguistic disenfranchisement rates in the EU. Results in percentage. Net results. There in no double counting; e.g. a person knowing English and French is computed only once. Source: Gazzola (2021)

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[5]   Gazzola (2021).

To assess the RDR in the EU, the authors account for four different scenarios: English only, 3 languages or 6 languages versus full multilingualism as practised today. According to the data from the last report in 2016, if the EU disseminated information in English only, this would exclude almost 80% of its citizens. If information were disseminated in the three major languages of English, French and German, this would exclude nearly 50% of its citizen, and even if expanded to include the six major languages (English, French, German, Italian, Polish and Spanish), this would still exclude nearly 20%. Although these numbers cover the entirety of EU countries, they neglect the significant differences between single countries, namely those who function in one of the official languages and those who do not. On a national level, wealth and education also determine the likeliness of foreign language skills, thus the disenfranchisement rate discriminates against those with lower income and less education.

Even if these numbers are only a rough projection and cannot be simply applied to an institution of higher education, I invite you to pause a moment and reflect on your own working environment, your colleagues, your social circle. If the lingua franca of our alliance were English only, who would benefit from it? Who would be excluded from participation in terms of networking, knowledge transfer and travelling experience? We also have to take into consideration that this is not only about *who* will be left out, but also about *what* will be left out: what personal teaching qualities, what expertise, what dedication? Can we consider these factors of disenfranchisement as acceptable to form the best possible academic standard?

Mothertongue Plus 2 Formula

As language policies are the responsibility of the member states, the EU can only aim for incentives, recommendations and examples for multilingualism in its own institutions and projects.

The basic principle here is known as the "mother tongue plus two" or MT+2 formula, which implies that national and regional level authorities should provide training in two foreign European languages to their citizens, leading to a multilingual society where every adult can communicate in his mother tongue and two additional official EU languages.

The formula was first adopted in the course of the Barcelona European Council in 2002[6] and the European University Initiative operates under the same principle, having committed to nurturing multilingualism and implementing the MT+2 formula.

Multilingual Universities

For the multilingual society envisioned by the EU, higher education institutions play a significant role. They function as a gateway between local communities and international networks. They recruit regional young talents and introduce them into an international community of scientists and academics. On the other hand, universities attract renowned experts from abroad and in

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[6]   https://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/126373.pdf

the best case, knowledge and innovation fostered within their international network flows back into the regional societies to stimulate discourse and participation.

Due to its nature as a "gateway" the university has to negotiate between different, partly contradicting goals, e.g.:

- internationalization & innovation
- inclusion
- roots and regional impact on society

A university that fails to balance these three goals will either compromise internationalization, losing touch with the international scientific community, or end up in an ivory tower.

Either way, they will not be able to fulfil their role within society.

During the pilot phase of the European Universities, the informal forum of European Universities was a stable platform for exchange and cooperation, and one of its subgroups was dedicated to multilingualism. As the state of multilingualism differs a lot between the alliances, it is very helpful to share the activities of those more advanced in the multilingual functioning of courses. The members of this subgroup met roughly every six weeks and were dealing with questions like:

- how to establish and monitor language policies among EU alliances
- how to support bi/trilingual courses
- how to promote language learning and especially minor languages

The last point is particularly interesting, because in order to gain support for the effort of a changing language regime, we need a narrative of multilingualism: that each language carries a value and significance of its own, and that language learning is of relevance beyond pure communication efficiency. If this narrative is not established, the discourse will sooner or later be dominated by one lingua franca at the expense of language diversity and inclusion.

To illustrate the problem of narratives, I would like to give a very recent example: in the Dresden University of Fine Arts we did a survey on the motivation to learn languages among students, and in the results, 2 students stated they wanted to learn Latvian, 4 to learn Hungarian, and 28 wanted to learn Italian. I wasn't surprised at these results, because in the last 12 month alone, 8.5% of the German population spent their holidays in Italy while still in a global pandemic[7]. Germans associate the Italian language with longing for holidays, better weather and great food, but also immense cultural treasures, so it narrates itself rather well.

Here I want to remind you of the initial quotation presumably attributed to George Bernard Shaw, who was not alone in his admiration for the Hungarian language. A near unique exception among the otherwise Indo-European language family, there is an amazing praise for the Hungarian language among scholars, especially linguists. The contrast of interest among

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[7] https://de.statista.com/statistik/daten/studie/173282/umfrage/beliebte-reiseziele-anzahl-der-italienurlauber/

students obviously has nothing to do with the value or worth of a language but with the narrative it comes with, and that is consciously or subconsciously created.

What I want to say is that we have concern ourselves with these stories, because foreign languages offer to step out of our own reality and into another one.

Language Policy within EU4ART

EU4ART is the only alliance of all the European Universities so far that is formed between academies of fine arts. This makes it unique, and comes with unique challenges and advantages concerning the use of language.

The German term for fine arts, "Bildende Kunst" literally means "formative arts", implying its practical, material nature and the hands-on mentality that rules its phase of education. Fine art students still usually develop manual skills as a basis of their own artistic development, e.g. through life drawing. Technical processes and artistic considerations can be demonstrated and copied, which makes it a lot easier to overcome language barriers with less common vocabulary. On the other hand, the practical communication needs to be functional – in the workshops of our academies, teachers and students will need to explain safety features around tools and processes. Nonetheless, the ultimate result will be something that communicates on its own – a piece of art.

Here is a toolbox for what a Multilingual Art Academy can look like:

1. **Raise awareness and curiosity e.g. with a poster series on language peculiarities (see table 2)**
   Language courses are dealt with separately in an alliance working package, so they are not listed here, due to the fact that they are already a planned project activity. But offering language courses is not enough; they also have to be attractive for staff and students. Posters are one cheap and easy way to create more visibility and the narrative we are still missing.

2. **Display the most important workshop tools/phrases on posters**
   A lot can be shown, but some terms are essential and need to be quickly at hand.

3. **Invest in interpreters for discussion of complex content**
   It is important to distinguish between communication as becoming familiar with others versus communication as experts. Language teaching should be part of the first aspect, but because it take 3-4 years to speak a language fluently and twice that time to communicate in special language, this is not an option for a pilot project. Exchange of ideas and expertise needs to happen early on, and this can only be with the help of professional interpreters and translations. A policy of 'translations on request' is a useful safeguard.

SPRACHKURS UNGARISCH
Güntzstrasse und Brühlsche Terasse

"*Ő meg én*

*er und ich/
sie und ich/
es und ich*" -

Ungarisch hat kein grammatikalisches Geschlecht - man kann mehrere Seiten eines Romans lesen, ohne zu erfahren, welches Geschlecht die Hauptfigur hat.

Bei Interesse Anmeldung unter: eu4art@hfbk-dresden.de

SPRACHKURS ITALIENISCH
Güntzstrasse und Brühlsche Terasse

"*fresco, villa, lava, espresso, spaghetti -*

Italienisch hat fast alle Sprachen der Welt beeinflusst - besonders in den Bereichen Kunst, Architektur, Literatur und Wissenschaft."

Bei Interesse Anmeldung unter: eu4art@hfbk-dresden.de

SPRACHKURS ENGLISCH
Güntzstrasse und Brühlsche Terasse

Die englische Sprache hat einen außergewöhnlich großen Wortschatz mit über 1 Million Wörtern, von denen 171,476 derzeit verwendet werden, wobei Muttersprachler nur um die 20.000-30.000 Wörter kennen.
Etwa alle 2 Stunden wird ein neues Wort in ein englisches Wörterbuch aufgenommen.

Bei Interesse Anmeldung unter: eu4art@hfbk-dresden.de

SPRACHKURS LETTISCH
Güntzstrasse und Brühlsche Terasse

In der Sowjetrepublik Lettland wurde Lettisch beinahe zu einer Minderheitensprache.
Mit dem Beitritt zur EU 2004 und der Übersetzung zahlreicher Gesetzestexte zeigten sich einige Lücken im lettischen Vokabular, welches jetzt von einem staatlichen Übersetzungsbüro mit Wortneuschöpfungen ergänzt wird, wie zum Beispiel:

*"ŽINIASKLAIDA" – für Medien
(wörtlich "Nachrichtenausbreiter")*

Bei Interesse Anmeldung unter: eu4art@hfbk-dresden.de

2.

4. **Value and actively involve bilingual students**
In every university, there are individuals with a unique background of multilingualism, either due to their migration background or former stays abroad. It is recommended to actively engage these students, as they truly can bridge language barriers and are catalysts of exchange.

5. **Prepare courses with bilingual assistants or handouts in local languages**
If the content of international teaching activities is known in advance, preparations can be made to assist both the teacher and the students.

6. **Pair students in international tandems to prepare joint lectures**
This not only helps to foster networks between the students in the alliance, but it is a solid, proven system of language learning administered in lots of universities and language schools. This way, students can take the role of individual interpreters for their mother tongue while still training their English and engaging on a deeper level with their colleagues abroad.

7. **Forget perfection**
We understand a lot more than we think. Engaging with foreign languages inspires and deepens our understanding of the world, and thus every chance should be taken to confront students with other languages, even if they are not fluent in it. Europeans, who are still quite attached to the view than one must master a language before speaking it, could learn from other multilingual societies, like India, where people regularly speak more than two languages in different social circumstances without necessarily perfecting them. Bollywood produces not only bi- or multilingual films, but "the actors switch over to English for a few lines without batting an eye. This is exactly what multilingualism in India is at its core, something necessary but natural."[8]

8. **Establish policy on multilingualism to harmonize efforts and allocate funding in the future**
EPICUR was the first of the European Universities to adapt a letter of intent for multilingualism[9], with the University of Amsterdam being a leading example: it is officially bilingual in Dutch and English. Their example shows that multilingualism is possible, but comes at a cost – of funding, effort and determination.

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[8] https://alphaomegatranslations.com/foreign-language/three-ways-indian-culture-reflects-its-multilingualism/
[9] https://epicur.education/letter-of-intent-on-language-policy-epicur-alliance/

If the EUI had taken place, as mentioned before, in the "golden age" of multilingualism, it would perhaps be more natural to have translation and interpreter purposes reflected in the budget, but as it is now, this needs to be a voluntary agreement between the partners. A language policy within EU4ART, signed by the Steering Committee, would be the best possible way to align action plans and set standards for all partners.

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THE HOUSE OF LANGUAGE AS A FORM OF THE POSSIBLE

Dario Evola

The EU4ART project is a novelty in the field of artistic and aesthetic research. The mission of the research is in fact to constitute a didactic tool for artistic operation. The praxis of art is considered together with the possibility of a theoretical view. Praxis and Theoresis are therefore presented as a didactic tool. This ability to see the artistic process in the double action, of operative praxis and of thinking gaze, of fabricated operativity and of critical, reflective possibility, is the characteristic of the Academies of Art since their constitution as training schools for the artistic profession in the 18th century. Together with the constitution of Aesthetics and the organisation of museums, the Academies of Fine Arts founded their rationale on the evaluation of art and of the artist as a professional, as an intellectual operating on a universal level and no longer as a functional craftsman in the workshop (*bottega*). With the constitution of an institution equivalent to a Universitas Studiorum of the artistic field, the artist is no longer a servant of absolute form, but a free thinker who operates through his own vision, his own taste, his own subjectivity, through operational models established by theoretical and practical rules that he himself chooses to put in place from time to time. The artist is the problem solver of problems posed for the purpose of interpreting and not imitating reality. Art schools are essentially divided into the three dimensions of Learning, Practising and Producing. Articulating pre-existing techniques, practising and experimenting with acquired knowledge, thus producing works, sensitive forms, as a production of the gaze. Artistic training is articulated between knowledge and life, between the gaze and the world, artistic practices can be transmitted, thus taught (in the literal sense of in *signum*, to indicate). Repetition is part of the relationship with reality, but it does not exhaust the artistic function. Expressions and techniques, general culture and tools for reflection are an active and integral part of the school and of that special relationship between student and teacher made up of intellectual and bodily relations. The body is a founding element of artistic practice as *metis*, as a design operation in space and perception. The atelier system, characteristic of the Academies of Fine Arts, is based on the concept of the transmission of competences and learning as a skill. On the part of the master who teaches and on the part of the student who learns and operates in a special condition based on learning by doing. This condition has a historical ancestry in the Renaissance Academies of Florence and Rome. The idea of the Renaissance origin of the genius that cannot be taught, but only known in its manifestation as a phenomenon, and the idea of transmission of a codified, corporative, elitist knowledge, are part of an idea of Art School founded on the principle of an exclusive authorised and professionalised transmission of artistic activity as a higher level activity, conferred by the king or the State, in the official system of the Academies,

institutions that also determine the conditions of exhibition and market. Certainly today the so-called Artworld has radically changed and the artist is no longer the main actor. However, the work of the academies is still based on a design and experimental practice characterised by the deployment of what we can call technologies of sensitivity, including the traditional tools of painting. This includes the traditional tools of painting, sculpture, graphics, set design and the tools of photographic, film and computer technology, right up to 3D printers. In some of the more advanced European schools, the model of the master's atelier is being replaced by the individual workshop of the student, who is considered as a young artist who, in an open and collegial way, is confronted with several points of view. The teacher is not the advisor, professor, tutor, but one of the different points of reference for a horizontal comparison and not for a vertical transmission of knowledge. The school is a set of different points of view towards which the young artist must know how to place himself, aware of and participating in meetings, debates and relational experiences, in a collegial relationship and solidarity in diversity, not individualistic and competitive. The aim of art is to be able to operate through forms of the possible and not apply standardised forms capable of conformistically reproducing the present or, worse, the master's gaze. Artistic education, from Schiller onwards, has as its objective the ability to create a look, to reconfigure the existing according to forms and modes of possibility.

Of course, in order to be able to work in this direction, it is necessary to clear the field of misunderstandings still present in our schools, such as the myth of "everyone can be an artist", of "creative spontaneity", of the denial of skills, of generalised transversality. Without adequate knowledge and awareness of the historical and phenomenological paths of languages, techniques, modes of expression, the history of art and languages, ideas and expressions, as experience and as ideality, we fall into naive attitudes and trivialisation, or into homologising and conformist behaviour, which frustrate the function of art schools, reducing them to banal operations of entertainment and repetition of market functions in the best of cases. But all this generates only frustration!

The path taken in the EU4ART project is centred on the creation of an operational vocabulary for practice and for international art culture. In the working group, different competences are compared in an equal exchange, often supported by the experience of the students. Artists, theorists and students discuss lexical parameters that are not a simple dictionary of the arts, a literal translation, but the elaboration of practices and operational design methods derived from traditions and experimental operations of the laboratory and artistic research. It is not a simple translation of pre-existing terms, but the implementation of operational tools. The Words and Things of Art articulate a continuous translation of tradition by confronting different cultures and traditions in a horizontal and not vertical hierarchical process of a transmissive type.

In this sense, I would like to make some reflections that I hope to develop in the course of the work and especially in the discussion with colleagues. In the light of what has been said, I would like to focus on a historical aspect as a premise. The first attempt to articulate a lexicon of artistic terms in Italy dates back to the beginnings of the articulation of a "national" language that coincides with the style that will characterise Italian art in the modern sense, and which marks the beginning of

the Renaissance and the end of medieval Gothic. The *Libro d'Arte* by Cennino Cennini (1370-1427) is a treatise that characterises painting as a craft evolving into a profession in the 14th century. Almost nothing is known of Cennino's artistic work, indirect information comes to us from Vasari. However, the *Libro dell'Arte* is the first organically monographic treatise on artistic production. It also hints at theoretical problems such as those relating to canons, proportions, tempered light et cetera. It marks a transition from craft to profession, from the medieval craftsman to the professional Renaissance, from the Gaddi to Giotto. In Cennino's treatise, artistic activity is clearly indicated as an intellectual activity. The full autonomy of the artistic form in relation to reality and, therefore, its content of truth, is highlighted. Drawing is indicated as a discipline, just as fantasy is important. Drawing is not functional to figuration, it is not a mechanical tool, but a cerebral expression, an intellectual form, as Leonardo also indicated. Drawing is the creative moment par excellence that will lead to the establishment of perspective as a relation of gazes. The concept of modernity is expressed in the use of *chiaroscuro* and proportions, starting with Giotto. In the practice of drawing, the first Academies of the Art of Drawing were born in Florence and Rome, as a practice of imagination and manual work at the same time.

This concept of modernity opens up a new avenue compared to the '*servile*' condition of medieval crafts. Cennino's treatise is a terminological systematisation of the artistic technique used in Tuscan workshops. A second evolutionary phase of the artistic function characterised by the School is that of the 18th century, marked by the *Encyclopédie* of the Enlightenment. The system of knowledge was organised by categories and lexicon, just as science does with nature in the work of Linnaeus, and the modern museum in the organisation of its collections into paths. The entry for *Art* in the *Encyclopédie*, edited by Diderot, is a description of techniques that re-evaluates their function in relation to the cognitive activity that art had now acquired with Aesthetics, which was born at the same time, and which would be developed by Kant as the *Critique of Judgment*. The *Encyclopédie* brings together the knowledge of trades, the knowledge of the mechanical arts and intellectual knowledge as an integral part of human knowledge and the capacity for *Sapere Aude*. Art becomes a discipline, an abstract metaphysical term consisting of a system of rules and tools tending towards the same end. Art is a human industry applied to the products of nature. The object is executed, it is given form with the whole and the technical arrangement of the rules according to which it is to be executed. The practice of art is considered together with the discourse on art. Theory is the non-operational knowledge of the rules of art, theory explains its phenomena. According to Diderot, man is the minister and interpreter of nature, he articulates his activity between manual knowledge and theoretical activity, between manual arts and liberal arts. The fine arts are considered part of intellectual knowledge. Its products share in both manual and intellectual activity. The purpose of art, according to Diderot, is to imprint certain forms on elements given in nature, through matter and spirit as functions of the soul. The artistic sign is an *'expressive hieroglyphic'*. Art means knowledge and awareness of execution, which implies a planning and combinatory phase. *Praxis* and *Metis* together produce *Téchne*. Knowledge of the procedures and design awareness of a formative and trans-formative process. The artist-producer and the recipient are involved on the same level as participants in a process of formative action.

An integral part of the *Encyclopédie* project are the plates, the planches describing the objects and the constitutive processes. The tables, together with the lexicon, constitute a universal device for knowledge and operation. The twentieth century radicalises this conception with the constitution of pedagogical and self-pedagogical communities that will become, as in the example of the *Bauhaus* or the *Black Mountain College*, a project of social reform.

The iconic turn of the 20th century, visual studies put the function of the image and its constituent elements at the centre. The relationship between word and image is not only functional to description, to *Ekphrasis*, but to a new relationship between the sayable and the visible, between the visible and the invisible. The figurative image does not automatically translate into the descriptive word. John Dewey highlighted the contamination of bodily and mental activity in the artistic process. The work of art is the construction of an integral experience that is realised through the interaction between organic and environmental conditions and energies. In this sense, the artist's studio, the academy workshop and the museum environment have an equivalent function. Artistic practice is centred on the ability to capture emotions, as opposed to craftsmanship where emotion is absent. The work of art therefore stands as an operational relationship as the emergence of an image that is in the consciousness (Cesare Brandi). The use of artistic terms in many cases derives from direct experimentation with practice. Language and practice are connected, often to indicate original artistic practices of a combinatory and experimental kind. In music, there are many terms derived from Italian that have taken on universal value, such as: *adagio, allegretto, allegro maestoso, andante con brio*, etc. In artistic practices, too, we find a lexicon of terms derived from the Italian language. Even in artistic practices we find an international lexicon derived from a national cultural sphere that is adopted as international 'jargon'*: chiaroscuro, chiasm fresco, sfumato, tondo, impasto, non finito, maniera.* In the same way we use internationally terms like *ready-made, mise en abyme, Weltanschauung, Gesamtkunstwerk.* Terms produced by artistic, musical practices of an experimental, empirical kind. In the first decade of the twentieth century, Russian Formalism indicated the possibility of using unconventional language, defining in the theories of Roman Jakobson and Viktor Sklovskij a *poetic function* that was different from the communicational, ordinary, more traditional one.

Gillo Dorfles pointed out that the arts often see an exchange of linguistic terms that undermines established certainties and paves the way for research into new languages and new forms. In everyday language, the communicative function provides a univocal sense, while artistic language is richer in that it is polysemic, more open to interpretations of meaning. The artistic function is thus distinguished from the everyday function.

In the research underway for the EU4ART project, two linguistic macro-sets have been identified, one for poiesis and the other for workshop practice, by the characteristic technical convention of the workshop. This duality perfectly reflects the entire artistic work that we define as technical and as creative, in a continuous exchange between the two spheres. The artistic work in the Academies is based on the competence of different linguistic fields, not only technical-applicative, but also design, combinatory and interdisciplinary. The arts are declined in the plural and not only as "Fine Arts", but as fields involving design, information technology, fashion, aspects of

communication, and of course the humanistic aesthetic field. The terms of *Poiesis* and *Téchne* are aimed at searching for qualitative, design and operational paths, autonomous intentionalities and traditional knowledge in a variety of expressive means crossed in the paths, intermedial rather than multimedia.

The search and identification of terms define "operational chains" (Bruno Munari) necessarily open to interpretation and intentional experimentation. In this sense it is still useful to identify classes of concepts starting from historically consolidated terms as, for example in the field of Aesthetics, in the six concepts identified by Wladyslaw Tatarkiewicz of *Art, Beauty, Form, Creativity, Imitation, Aesthetic Experience*, declined in their historical and phenomenological meaning. As Martin Heidegger has already demonstrated, "The essence of technique is nothing technical", and art is the sphere of the unveiling of a *Truth* that the language that "accommodates man" often conceals as an image of the world. The *praxis* of art, its language, indicates the possibility of "poetically inhabiting" the world. The function of the linguistic research of art is to discover the possibilities of the possible, the capacity, that is, to reconfigure the existing in forms of the possible and thus to be able to operate not to imitate the visible but, as Paul Klee said, to "make visible".

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ARTISTS AND WORDS

Beatrice Peria

Resuming what we were saying this morning, and reconnecting with the master of Kossuth, the nature of art is not simply, as he said, about "fashioning forms and colors", but has to do with the production of meaning, and meaning is conveyed by words. Potentially, everything is material for art. For this purpose, we invited some artists to pick one or two terms of their choice which are part of their poìesis and which are central in their artistic or didactic activity. They are all internationally known artists, most of them teach at a fine arts academy and many of them studied and graduated or teach right here in Rome; all of them have a very rich and successful career full of awards and many solo and group exhibitions, so it would be very hard to make a proper presentation for each of them and I will just introduce them.

We're persuaded that their point of view can enlighten us on the real and stratified meaning of the words, better than any dictionary, and help us to have a different, and surely more interesting, vision of these terms.

We must say that everyone was enthusiastic about our proposal and thrilled to participate, so we're really grateful to them for accepting our invitation.

As some of them told me, they were spoilt for choice among many terms they would like to talk about and I am beginning to think that this could be an interesting new format to adopt and develop in the future: talking to artists about words, on words, around words to better understand art, their poiesis and, why not?, even the world.

The first contribution was a very poetic one and was written by **Gianni Dessì** but he preferred not to speak for so long in English, so we asked a professional to read his text for us, but Gianni is here to answer any questions, if you have any. Gianni Dessì is painter, sculptor and scenographer and one of the protagonists of contemporary abstractionism. He has made matter and light the expressive key to his research and has always worked on the dialogue and contamination of these arts, breaking down the boundaries between them. He is professor of Painting at the Academy of Frosinone and academician of San Luke, of which he was also President.

Pasquale Polidori is a conceptual artist, a performer, a video maker and the author of many books, which are at the same time artworks and theoretical insights into the work of other artists, where history of art itself becomes an artistic medium.

His most recent books are contributions on Duchamp and Jean Le Gac, but he used also Adorno's Aesthetic Theory and Beuys as artistic material. His main concern is language as field of hybridization between plastic and performance practices and his artistic research is based on models borrowed from linguistic and narrative theories.

He's professor of painting techniques at the Brera Academy in Miland.

Marina Bindella is a renowned graphic artist who expresses herself mainly, but not only, in silography, a technique which for her is always a field for new experiments; through the declinations and subtleties of the sign and a sophisticated and a constantly varied texture she always tries to reach out to the light and decline it in all its vibrations. But she also deals with language and words as her extraordinary artist's books reveal: the dialogue with poetry is one the substantial part of her artistic work. She is Professor of Relief Printing in our Academy and Director of the Master of Illustration and Art Book.

Paolo Canevari's artistic research doesn't respect any traditional boundary and moves freely among sculpture, video, photography, installation and performance, but also drawing and etching. His artistic work has always been marked by a clear political commitment and by the questioning of all the commonplaces generated by the globalized information system. His reflection on monumental sculpture and on memory, understood as absence, generates images with a strong visual impact supported by continuous experimentation with form and language. He's a visiting professor of Sculpture at the Academy of Rome.

H.H. Lim is a Malaysian artist now settled in Italy and he studied and graduated at our Academy; the dual aspect of his culture, eastern and western, is largely reflected in his work and he represented his country at the national pavilion at the Venice Biennale last year. He works in various media, including painting, installation and performance, which combine each other. One of the main interests of his artistic research, which is mostly conceptual, is exploring language and communication, in a provocative and ironic manner, focusing on the ephemeral and fluctuating nature of meaning.

Luana Perilli is an artist with multidisciplinary interests which are both theoretical and bonded to the physical experience of materials. She has always been attracted by the language exploration and relationships, such as in work of Italo Calvino.
She also investigates relationship between individual and collectivities, nature and culture, moving it from the field of memory and narratives to science, sociobiology and social implications, as in her last project Superorganism (one of the words she chose to talk about).
She is professor of Multimedia Languages, Multimedia Installations and Multimedia project at our Academy where she also studied and graduated.

Myriam Laplante is an artist of Canadian origins but now settled in Italy and she is one of the more influential performers on the international scene. She works not only in performance, but also in installation, video, painting, sculpture and drawing. As stated in her short biography on her personal website: "she lives in constant doubt", a statement that I find really beautiful and that says a lot about her cleverness and sensibility. So, her performances, which are full of irony and magic, but at the same time tragic or melancholic, let also the spectator full of questions and doubts, willing to commit in order to trying to understand better the world.
She is a visiting professor of Performance Techniques at the Academy of Rome.

THE ART OF CRISIS

Gianni Dessì

I'd like to begin by introducing myself. . . I was born more or less in the middle of the last century, and the more time passes, the more I feel like I belong to it.

I'm an artist, a man who has made art his way of being in the world, to explain it to himself, to interpret and experience it.

I chose this title for my lecture because it is open to various interpretations and considerations, and I'd like to try to discuss some of these with you.

So, what do we mean when we say "art"? (we just may need to understand this once and for all. . .)

We could say (though this may be a 20th-century conclusion) that it is an "invention of artists, whose way of working, their way of doing, creates works, "products". These products are works that collectively constitute, define, an artwork in general, with its own particular meaning. On the other hand, this does not signify that such actions are not generated by a "social" need, but they surely share, now, along with goods in general, the same fate they had first in our industrial society, then in consumer society and then in post-industrial society, where greater effort is expended to induce a need than to satisfy a necessity.

. . . What does that mean? . . . .

The word "art" comes from the Latin word "ARS", which for centuries has referred to man's "doing", human activity, acts that reach a conclusion, with a purpose, a resolution that establishes itself in what we could call a "PRODUCT". . . . something that is actually there in front of us, that is grounded. Maybe it would be better to say that art is the very act itself, an action that finds its end and becomes a "thing". This is the drama (we know from Greek etymology that this word refers to action). Works are present; they show themselves; we see them and can comprehend them for what they say to us (though we must remember that painting, sculpture and photography are all silent!) but we can also, scandalously, have them, possess them, buy them. . . and even resell them!!! The object gives itself, objectifies itself, and bears witness. . .

..... the things they must have seen!

For Pliny, painting originates from an impulse of the emotions. Two lovers rendezvous before the man must leave for war. She tries to dissuade him and fusses over him, but he resists, until she gives up. . . they share their last embrace and he sets off. . . Seeing the man's shadow on the wall, she impulsively picks up a burnt-out piece of coal from the hearth and uses it trace the shape of his shadow, following the contours.

He leaves, but the image remains.

The idea is quite beautiful and tells us so much about the nature of images…. As a projection of light, shadow… As a soothing substitute for loss… a consolation. But it also tells us about the desire and sensuality at its origin and, to go one step further, about union but also about the impossibility of union, etc…

… There is so much that unites us with images but so much that separates us, too…!

Separation of the unity and comparison. We could say that at the origin of language, any language, there is a gap, a void in the relationship between the subject and the object (perhaps represented by the swirling of the "s" that makes all the difference between the two terms!). It is precisely in this break that the artwork-made-image – or I should say, the image-made-artwork – extends its dominion.

I've been teaching painting at the Accademia di Belle Arti for some years now, first in Carrara and now in Frosinone. I was thinking how a painting lesson cannot fail to include a discussion of the lessons that painting gives us today. The materialization in an image of a thought … a vision…. which is desire… imagina(c)tion…, in my estimation, is the most authentic vocation to have in mind, drawing close to listen and examine it on the basis of a preparation that has to do primarily with knowing how to see… in the most complete sense … knowing how to grasp and distinguish by absorbing, understanding, through their movement in space, the lines that border things (and not only physical ones – a principle of differentiation here) and the relations established between them. Then, coordinating one's observation of all this with the movement of the hand, via our brain… this is the useful exercise that drawing reveals in our vision. Then there is light, which is always moving as it varies in "time" and marks vibrations, with its darks and lights on the various contours, giving them air, light, atmosphere and thus placing them in a space that it modulates through masses, creating rhythms – as does sound – which, in turn, with colour – another guest at the table – glorifies it, composing the "scene", which is a starting point, a reality principle, a knowing how to FRAME what is.. (as we all know …) making it all come together and so, everything can find place in space!

This is "LIFE" drawing. Then geo-metry systematizes and opens up space and can expand it infinitely… push it beyond the limit and make room, compose… put together.. or… if not all of it at least the detail…. the fragment… re-compose… or go outside the frame… "geometry and the frame too can go to the devil!"… simply if it is… a story… a photo… a video-action …. behaviour… this and so much else and all together… Now!

That's what "painting" is!

… when everything is art, nothing is…

Crisis: investigating the original meaning of the word, we find that it comes from the Greek "*Krisis*", meaning choice or decision… Seen from this angle, it is impossible not to recognize that this state – which is perhaps, above all, the period of waiting before going into action, plummeting it into its drama – this crisis state, that is, is one of the most significant moments for the vitality of human behaviour. All of history is, in effect, the history of this becoming, and maybe, we could interpret the art of crisis as the art of "making choices", of making them with all the weight and gravity involved,

thanks to the suppositions and meanings that we have seen. Going on from there, we could ask ourselves what creates the need to make a choice… to make a decision? Clearly, this need shows up in our generic doings (but this holds for artistic doings as well) when it arises in the form of a dilemma… like a crossroads. It appears in one's questioning, when the level of the more or less orderly equilibrium of things ceases to befit our situation. Something is produced that interrupts the order we have given or received… and something happens, bursts through. Shifts. Smashes. And so, we feel the urgency to reconstitute a more or less stable arrangement that lets us act within a system of pre-arranged, more or less controlled relations without having to choose or decide each time (the ideal of every totalitarian society – and of every academy, for that matter – is precisely to repropose the same thing in the canon and eliminate conflict). On the other hand, the unexpected, that something we had not seen or even thought of, appears and produces the necessity to make a choice, a decision, and forces an action. It is precisely this unseen that pushes, bursts in to produce the need for vision, which is also a pre-figuration and which our "doing" recognizes as imagina(c)tion… and it is there also that its ethical and civil justification is based.

If we continue down this road and look at art and its history, all this appears like a succession of choices, decisions, needs that are "fulfilled" in "products", becoming "things", thanks to artists getting to work, artists who have made the language responsive, supple and permeable.

As you can see, then, a state of crisis is not an exceptional state in art, but rather, one could say that it is its necessary condition, the innermost part of its identity where it establishes its greatest authenticity... Where nothing is produced, immobility and stasis reign, and ultimately sterility and academia… the language, any language, ceases to represent and represent us, it dries up and at most indicates things… it gets too worn out for use!

But what do artists know that others do not, that identifies and distinguishes them? It is a "simple" knowledge: they know about making… (and they know how to seek out and encourage the unexpected, but most of all, they know how to question it). In brief, they know the how, the what and the when. The how can be that combination of skill, perspicacity, tools, and materials, to achieve a goal we call technique (which may seem like the easiest thing, but it really isn't) and all this in order to obtain a congruity between saying and doing, even if they are always divided by a proverbial ocean. The when is exactly the moment that a change forces its way into the sequence of things and one can no longer not "do". And yet, it is thanks to this urgency that 'doing' must invent its own how in order to say its what that finds its when. Artists act through technique; they don't know, they are. This is like saying they do not possess a language, but are in the language – and that is in order to possess it. In other words, it is dictated, not spoken – the artist becomes a medium… the means of the means… and this is an old story. The ancients told it in a multitude of ways… In the end we call 'medium' precisely the means through which the work takes shape. I don't want to try your patience but here we enter into a veritable labyrinth because the artists are reflected and dissolved; they multiply, as if they were standing between two mirrors. Artists are the ones who "make' but also the first to see, and it is from this duplicity, this moment, that their crisis arises, the need to make choices. ..... And sometimes they don't know what to do anymore!!!...

Now, I'd like to tell you something, with a freedom of interpretation that perhaps only makes sense in my own mind but I will share it anyway in this rambling of mine …. In my opinion, one of the most beautiful opening lines in Italian literature, which always resonates for me, is, "No idea, brings relief to the labour of the work sites, as the sibilant instruments of action transform things into other things, and the job is full of sweat and dust."[1] That is by Carlo Emilio Gadda… a text that ever since it was written has been considered hard to understand but ever since I read it for the first time, so many years ago, has been stamped on my memory (it is practically the only thing that I know by heart) and it seems to me to describe the perfection of the creative act. I'm a bit embarrassed to confess this and almost don't want to explain it… but a book that starts with the lack of an idea and relies on the "sibilant instruments of action", that "transform things into other things" and "the job is full of sweat and dust" seems to me to highlight the breathless effort, the urgency, the invocation that the work we are preparing shall manage to find the sound of the instruments (the *techne*, the work with words, the song…) that will unite body(sweat) and its end(dust) in the vision (in particular, the vast nocturnal vision…).

This then is the call, the urgency of getting to work that the crisis (the need to choose) forces on us, even in our recent, more or less idle days, to re-view our behaviour and the priorities of our existence. We all know what doesn't work and that we must demand a new phase in society… we need to find a different way of being in the world… I don't have any recipes for you… but we may need to begin by paying attention to the sibilant instruments of action and relying on feeling, which is not relying on something vague; it is listening in such a way that that an echo forms and things are arranged to represent us, losing their singularity. We all know what doesn't work… It hardly needs repeating… we start from necessities, from our needs – the authentic ones – to find the courage to speak words like truth, nature, human… we have to reconstruct a plan for reality, a vision (and this cannot be put off any longer) in continuity with an original principle that gives weight to action, to "doing" so as to make it speak once again.

To finish, I'd like to take a set of signs and explain them to you, wishing you all a good crisis.

What you see here is a pair of Chinese characters, which, in their unique script, mean "art". In the end, the unexpected has come from there…

It is composed of two graphic elements. The top one (a horizontal line with two short verticals crossing it) means "grass that grows", while the lower one (a concave line) is yin, among whose several nuances of meaning are the earth and darkness… for greater clarity, it is associated with another character indicating "technique". The central part stands for "tree", which has that point in the upper right almost like our accent. The presence of this sign/stroke, the hatchet as they call it, and it is not by chance that they assign it the meaning of "technique", relates it to knowing how to work with wood – by tradition, the original material for building. So, when they say art, they mean

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[1] *"… un idea, un idea non sovviene alla fatica de cantieri, mentre i sibilanti congegni degli atti, trasformano le cose in cosa e tutto è pieno di sudore e polvere".*

something like the idea of grass that emerges from the energy below, from darkness, from the earth (the sign underneath (YIN) (the complementary principle to YANG) and encounters matter, the sign of the tree in the other ideogram, with a vertical line crossing the horizontal line of the earth where, beneath, it divides in three like roots, and finally, the stroke! the hatchet of the instrument. There is no need to stress how much meaning is given to nature and to that stroke that activates the eye, as happens in Italian when we put an accent on a simple "e" … and it becomes è, "is", from the verb to be (acting, living! no coincidence that, grammatically speaking, "to be" is a copula).
Maybe we should accept these ideas…

In conclusion, you have surely understood that I was speaking of myself, of my understanding and how I see things, how I think about art, and to say how much I am at its service, trying to give voice to the medium through which my nature has made me "find myself". I am a painter, in the sense that I see, think and act through a particular sensitivity to different materials, colours, resins, wire mesh, agave fibre, wax and a particular type of earth with water – clay, which becomes "terracotta" when baked, or, after various passages, also metal or bronze.
As you can see, these are materials… elements that when acted upon, moved, coupled by attraction become… assume a shape and, as a whole, "thought", testifying to an idea, a vision of the world. This is my "field", my activity that I hope to have made clear is intimately linked to biology, mine, that is… but beyond my name and surname because it is in the "mean" between things, between me and things, nature to nature, where I try to bring together… to build… to give voice.
Recently, we have lived through an event of historic dimension, and we are still experiencing its repercussions. Something invisible, infinitesimally small, has wreaked havoc with our patterns of building relationships on every level, up to the broadest – that of society, but of expression as well. Everything was interrupted and in part, reconsidered. Time itself seemed to flow differently. Art also felt the blow… especially in what we know to be its structures, created and developed over time, which have been given the resounding name, "the art world". Like the other, this world came to a halt. .. its activities, galleries, museums, magazines, fairs were all interrupted.. Artists found themselves alone, often very alone… some questioning the meaning of that world that now perhaps appears too out of touch with the real one, the only one we have and the only one to which we unquestionably owe respect and attention.
So, perhaps we should turn to that grass growing that we saw in the Chinese character and that also makes its appearance in reality, these days, in the interstices left to the earth by our constructions. Stones piled on stones and streets that art has made so meaningful, the centres of our cities that now, deprived of our presence, question and recall a sense of belonging, an affiliation, an idea of a way of doing that needs to rediscover its central role and maybe also its "frame"… one that is not afraid of feeling or simply and humbly saying that, here and now, it is braving sweat and dust.

Slide show if there is time
I wish you all a happy and intense life.

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TWO WORDS FOR A MULTILINGUAL LEXICON IN ART: 'POSITION' AND 'ENUNCIATION'

Pasquale Polidori

The two words that I have chosen as a contribution to the Dictionary of artistic terms intended for didactic purposes are the word 'position' and the word 'enunciation'.

I will briefly try to explain how these two words are related to each other, and how their meaning is deeply involved in spatial and aesthetic issues, hence their importance in artistic practice.

I will use two images, referring to two works of art in which the enunciative act is central, that is, the use of verbal language in a given situation and by a specific speaker who addresses a message to a specific recipient. This theme is particularly dealt with in the paintings of the Annunciations, one of the most recurring subjects in the history of Western art. In these paintings, the divine message, identical in all cases, is delivered within a situational context that can change from artist to artist, while remaining defined in its main elements, which may or may not be present, and combine with each other in diversified forms. For example: the scene can be internal or external; the context may suggest a more or less realistic environment; there may or may not be witnesses; the message may or may not be displayed in a painted inscription; in some cases symbolic objects appear, such as a white lily or a ray of light. Ultimately, for a single and identical message, which is fixed forever without the possibility of the verbal matter being altered, the specificity of the enunciation of the message emerges in the way in which the Annunciation is staged in the particular painting.

Thus the theme of the Annunciation in painting on the one hand allows a visual representation of the communicative act between two speakers, and on the other, by inscribing this act in a variable space, it reminds us that communication is always a matter of bodies in space, of distances, gestures, objects present or absent. In summary, we will say that every speech act is a composition, that is, an ordered set of positions.

Beato Angelico, *Annunciation (in the Cell 3)*, 1440-42, Convento di San Marco in Florence

This is one of the many Annunciations by Beato Angelico. I choose this one because it is very simple and essential, extremely focused on the tension that unites the Angel and Mary. We see the shallow perspective of a small loggia that ends in a white wall, so bare that its simple architectural design seems abstract, entrusted to the geometric repetition of the arches, in a symmetrical two-tone of surfaces alternating between light and shadow.

The action takes place in a space without particular attributes and without those traces of everyday life that we find in other paintings of the same theme: no bed, no flowers, no fabric or chest, or chairs, no landscapes or domestic glimpse; just an essential kneeler. Furthermore, there are not those elements that usually frame the scene in a religious narrative: the Holy Spirit is not included in the

representation, no powerful ray of divine light bursts into it, the spreading light is a tenuous luminosity, and the words of the divine message are not drawn in the air. The only decorative elements, as well as symbolic, that break the objective severity of the scene, seem to be the Angel's wings and a small flame that burns on his head, in addition to the halos of holiness. Otherwise the representation is not pushed in the direction of a metaphorical meaning, to be sought outside of what we see, but rather focuses on the description of an act which, at the same time, is simple and mysterious: the exchange of words between two people.

In fact, in this mystical theater devoid of distractions, the two main characters occupy the whole stage, namely the loggia, while in a lateral and rearward position, outside the loggia, the figure of St. Peter

1. Beato Angelico, *Annunciazione* (1438-1445), Convento di San Marco, Florence

Martyr appears in the role of observer, to represent an audience in which we too are included.

But what is most striking about this particular Annunciation is, so to speak, the invisibility of the message. The bodies are static and silent, they are not caught in the duration of a suspended movement. Not even the faces bear the signs of the act of diction, maybe a half-open mouth, an expressive cheek, a look that makes us understand the effects of the message being exchanged. The Angel and the observer look at Mary, who in turn has a vague and aimless gaze. No expression breaks the humility of their feelings.

As in all the Annunciations, the theme of the painting is the divine message: its premises (the expectation of the message announced in the Old Testament), its relevance (the staging of the delivery of the message), its consequences (the effects of the message on the lives of the people involved). Yet, in this particular Annunciation, the representation of the enunciative situation is strangely devoid of drama. The actors are still as before or after the show itself, in a pause in conversation, or waiting for it to resume. This is the most Brechtian of the Annunciations, the one in which the message is delivered as a quotation from the message itself; the one in which the message becomes an object diminished in its content, indeed considered in its form as a pure object of exchange. For these reasons, behind the theme of the divine message, a deeper theme is to be discovered here: the theme of language itself. Or, better, the theme of the spatial organization of language.

The specific message is entrusted to a few elements, first of all the book in the hands of the Virgin and on whose page she keeps pointing her finger; and then the position of the arms gathered on her chest, echoed by the Angel who in turn has his arms in the same position, in a wonderful mirror image of the communication between messenger and recipient; and finally, and above all, the frontal position of the two actors, with the Virgin kneeling, which is the mimic canon of the Annunciation.

Beato Angelico seems to tell us that, even in the deepest silence, a form of communication finds its way into the organization of a linguistic space.

Pasquale Polidori, *Manifest Form*, 2012-16
The linguistic space does not consist only in the organization of the sentence in a text, but the space of any speech act is an environment, with concrete and measurable dimensions that we can experience. In this environment, discourses must open to materials, voices, bodies, relationships between objects and people.
And then the very essential contribution that art bring to linguistics is that speaking is always a matter of space: where is the text? Where does it come from? What is the speaker's position? The physical position, and social and cultural position?
Manifest Form is a series of works dedicated to the relationship between speech and physical effort. Each chapter of the series consists in the reading of a choice of poetic texts made by the acrobat Chiara Lucisano in the act of exercising. The title of the series alludes to the attempt to bring out, in the literary text, a profound and disconnected form, distant from the meaning of the speech as it is given on the page.

2. Pasquale Polidori, *Forma Manifesta – Manifest Form*, performance, 2012-2016

Through a diction hindered by the fatigue of the body, a dissolution of the syntactic connections takes place, that is a loss of the orientation of the meaning of the sentence: we await the moment in which, as a result of physical exercise, there is a detachment between the breath and the meaning of the text, which is manifested through the voice. Ultimately, while the body is concentrated in a position impossible to maintain, the demands of the breath prevail over those of the content of the message. In these works the body is able to modify the validity of the linguistic message, simply by acting on the utterance, and more precisely on the pauses within the message. it is sufficient to widen the space between words to undermine the possibility of understanding the sentence, destroying its meaning. The needs of the body (breathing, fatigue of muscular tension, maintenance of the static position) introduce a new spatiality within the sentence, the result of an expansion of syntactic relationships and a suspension of the times of enunciation. At some unspecified point in the speech, the sentence stops when physical exercise requires a break. We are waiting for the next word, and this waiting contains the meaning of the meaning: the imagination of the meaning, the prediction of the meaning and the frustration of the meaning.

MARK, TEXTURE, LIGHT

Marina Bindella

(the images are details of prints of the students)

Various Italian dictionaries say that the word **segno (mark)** means a hint of something else, but also: a visible trace or impression such as a line or spot.
We must therefore consider the ambiguous nature of the mark which, as a primary trace, carries within itself a prelinguistic authenticity, that polyvalence of meanings which is the very key to creativity.
Despite the fact that the word *segno* (mark) is a part of the word *disegno* drawing, there is a great difference between the two terms, a difference that becomes fundamental in understanding the practice of engraving: drawing implies the design dimension of the entire work, in which the so-called "outline" often plays a fundamental part, while the mark depends on the gesture, on the psichic and bodily energy with which it is traced. At a teaching level, this is where the difficulties arise: in our school system, students often learn to draw, unfortunately in a stereotypical and anonymous way, outlining the contours of images and then filling them in with details. (fig. 1)
It is very difficult to get students of graphic art to understand that it is necessary to seek and find a "proper mark" in accordance with their own expressive needs, also because from a certain point of view engraving a material is already giving a sign, a term that derives from the Latin *signum*, similar to secare (to cut or to engrave). However, the mark as a primary component of a language is something else. (Fig. 2)

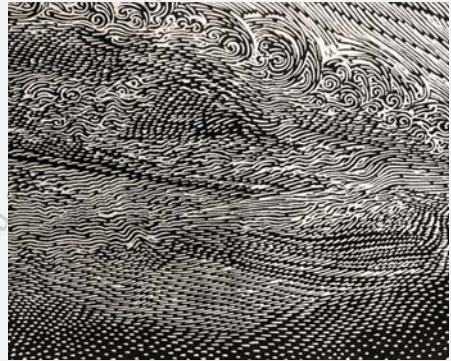**1.** Linoleum, gouge U
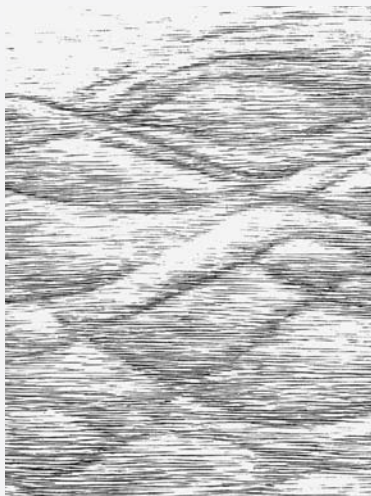
2. Linocut, gouge U e V, detail

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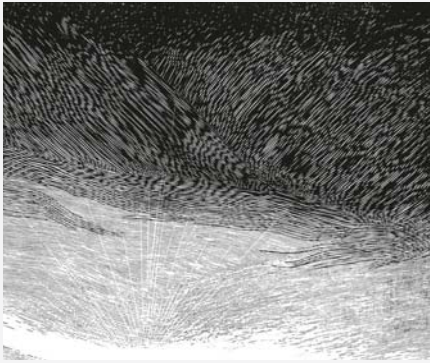
3. Wood engraving, burin, detail

4. Linocut, gouge U, detail

5. Mezzotint, berceau and drypoint, detail

6. Burin on copper, detail

The marks are defined by the instruments used, such as burin, gouge, berceau or drypoint; by the movement of the hand, be it fluid and continuous or brief and interrupted; and, finally, by the material used, whether copper, end-grain or side-grain wood, linoleum, or pvc. These alphabetic units interact on the surface, each endowed with a clearly identifiable morphology.

The educational objective is to arrive at a synthesis and identity between graphic mark, light, and space; to transform a technique into a language.

Proceeding towards the construction of this language, the engraver employs these marks to generate form and shape, through varying degrees of aggregation in which they may separate, unite, or fuse.

I will now give the example of relief print (xilografia in Italian, wich is the discipline I teach) and which, given the considerable resistance of the material and the variety of tools, lends itself well to talking about *texture*.

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7. Linocut, gouge U e V, detail
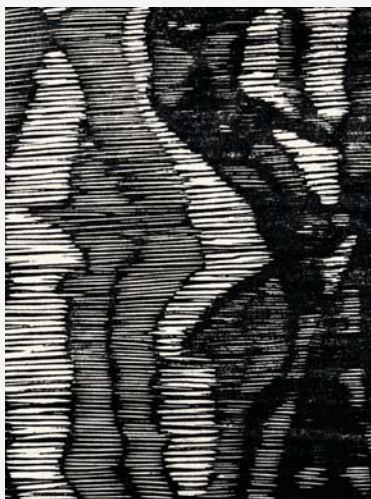
8. Woodcut, gouge U, detail

This term derives from the latin *textura*, which in Italian becomes tessitura, a word that is too closely linked to textiles, which is why the French *texture* or, more frequently, English *texture* is used in the artistic language to indicate a surface composed of non-repetitive units that create discontinuity. In contemporary art, from Art Informel and Action Painting onwards, texture has become a very important formal aspect, often replacing perspective spatial depth with depth resolved in the two dimensions of the support, through the vibration of the surface that the sign produces.

There is a close relationship between texture, the shape of the signs, the patterns of their aggregation, their relations of attraction and repulsion based on morphological harmonies and disharmonies. In the relief printing, the vibration of the surface occurs mainly through **light**: not the illumination that suggests the third dimension, but the light that always comes from the combination of two-dimensional black and white marks. The xylographic language is played out between these two extremes, it is drastic, it does not have the pictorial softness of intaglio, but can rely on absolute black (of the ink) and white (of the paper). Movement and spatial ambiguity are created by balancing the blacks left over from the gouge and the white marks engraved into the matrix, implies weights and measures, quantities of light and shadow, thus generating a complimentary relationship between positive and negative marks. In reality, the three elements: *mark, texture and light* are closely linked to the spatial representation and the temporal dimension, because the dynamism of the vibration involves a transformation of space. The mark moves away from gestures, allowing ambiguous formations to rise to the surface and the creation of images linked to interior rhythms, as if marks could bring to the surface echoes of deep and slow natural or psychic movements.

9. Linocut gouge U e V detail
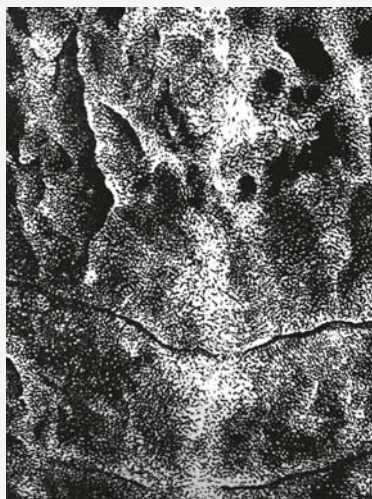
10. PVC, burin, detail

These of the marks as a written language unto themselves, stratifying and transforming the surface of a sheet of paper from which originate various forms. What is interesting is the infinite generative possibilities of the mark's dynamic potential; the surface vibrations that derive from the quality and quantity of marks, these being intimately connected to variations of light. In woodcut relief prints, light plays a fundamental role. It comes alive through the dual nature of the mark (positive/negative) inherent to this language, and, through its potential for metamorphosis, light can enter into dialogue with compositional and spatial elements.

CULTURE AS A FORM OF RESISTANCE

Paolo Canevari

Culture is a form of resistance. Shirin Neshat.
We can resist the system.
The system is an organization that is ruled by economic and political powers. As artists we can oppose those powers with our role, with the meaning and the ethical stature of our work.
We can be radical in the way of thinking and acting, not seeking agreements and understanding from the system but being independent from it. To do this we must pay attention to ourselves and be alert. We should not transform the true meaning of art, its morality and ethics into something false. We should not be fooled by the will of recognition.

Because we cannot leave behind the high dimension of our thinking, the ethical soul of our work. It is a complex problem that concerns the influences in the communication of art, the desire for popularity and the mainstream.

The communication strategies of the system do not fall within our moral principle, because they are devoted to consumerism, to the sale of a product, in short they speak a different language than art. The strategy of the system it's aimed in making everything understandable, with direct messages to embrace a wide audience. The system wants us to live without mystery, without doubts, in a state of passivity.

The world of art is dangerously absorbing this language based on advertising coordinates, it increasingly thinks in popular terms and it resembles more and more to the entertainment industries, with a Disneyland effect of spectacularity.

Paolo Canevari, *Seed*, performance, 2004

Psychologically our judgment is strongly influenced by this feeling of overwhelm, but we cannot forget that the quality does not lie in the measure of things but in the poetic inspiration. I think as a parallel about the Catholic Church and its desire, in certain historical periods, to exhibit wealth and luxury to underline its power, I think of men with a different attitude such as St. Francis, Martin Luther and Giordano Bruno.

The mainstream destroys the profound meaning of art, manipulates culture and shape taste, for his own convenience, through operations controlled by the media, those are, often, subliminal messages that pass through all possible channels of communication. As an individual and as an artist I have to be aware of these influences and do everything to get rid of them, creating forms of resistance through culture, sincerity, awareness of myself and my choices. Spreading the seed that the work represents as a possible testimony, as a sign of my resistance.
The mechanism of the system reveals itself in its attempt at pacification, in the promotion of authors who do not create disagreements, except within the limits of the "politically correct".

We should take action to transform, fight the false values imposed by the consumer economy.

To my students to the young artists I would like to say: you are the warriors of chaos, you should bring revolution and not tranquillity into this world.
You should question the politics of materialism and inequalities.
You have the tool of your intelligence.
You can change the perception of the future and collective sensibility.
You should be aware, have doubts.
Get out of the boundaries that you have imposed on yourself or that you have simply accepted from society.
Crossing the fears and the limits it's a fundamental step towards the freedom of action and thought necessary for the work of an artist.
It is an act of resistance.

LIM'S WORDS

H.H. Lim

H.H. Lim, *Red Room*, performance, Villa Arson Nice, 2004

Art should not be explained with words or images, because those who are explaining it are drunk. I strongly believe that no word can speak because the word has been manipulated by those who speak in that moment. Everything else is transformed into the images of the past.

Art is the research for the sixth sense, the moment you understood/understand is no longer part of the sixth sense, the most extraordinary thing is the moment that you read this text already belongs to the past.

HH.Lim

EPHEMERAL / QUESTIONS

Myriam Laplante

Ephemeral
closely related to Impermanence

Paradox: The incorporeality of body art.
That which is not composed of matter; that which has no material existence.
The fleeting moment in between, when you throw a stone in a pond, the moment in which the top of the stone is dry and the lower part is wet, when the ripples begin to spread on the surface of the water.
There are ephemeral streams, ephemeral islands, ephemeral insects, ephemeral plants, ice or sand sculptures, chalk drawings...
And there are many forms of ephemeral art.
Ephemeral art thrived in the '50s with the Gutai group and the '60s with the Fluxus movement: Happenings, performances, flyers...
The term is usually used to describe a work of art that only occurs once, and does not present itself as a lasting object to be shown in a museum or gallery.
Ephemeral art needs to be experienced in situ. The viewer or the audience perceives, observes the transient nature of the art work they are witnessing, the transient nature the world we live in.
Now-you-see-it-now-you-don´t. You have to be there.

Questions
closely related to Doubt

Open-ended questions, that lead to a variety of responses from people with different perspectives and understanding. Questions that engage people in dialogue or trigger brainstorming (which is another useful word).
Questions that are not answerable by "yes" or "no", that generate discussions, analysis, and interpretations related to the work and the issues it raises.
Questions that help draw connections between the work and the world.
Questions that are simple and clearly stated. Questions that don't need to be repeated or reworded to be understood.
Questions that can help clarify problematic passages in the work, that invite personal responses and reactions.
And last but not least, questions raise doubts and doubt stimulate research.

The volume collects the contributions of the international conference "Explaining art with words" held at the Academy of Fine Arts in Rome in March 2021 to present the results of the work on the formulation of a multilingual (Italian, German, Hungarian, Latvian, English) dictionary of artistic terms of Painting, Sculpture and Art Graphics. The dictionary focuses on some theoretical terms and on the most used operational vocabulary in the workshops of the institutions belonging to the EU4ART alliance, a pilot project for the creation of a European University of Fine Arts, funded by the European Community.

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