

# 6. Compendium of methodological descriptions,

best practices and innovative  
pedagogical methods

**EU4ART Alliance WP3**

Methodological Renewal of Training Courses  
Work Package



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EU4ART Alliance WP3 – Methodological Renewal of Training Courses Work Package

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# Table of Contents

<b>VI. COMPENDIUM OF METHODOLOGICAL DESCRIPTIONS, BEST PRACTICES AND INNOVATIVE PEDAGOGICAL METHODS .....</b>	<b>4</b>
VI.1. Intro .....	4
VI.2. The Formulation of Best Practice .....	4
VI.2.a Definition of Good Practice/Best Practice .....	5
VI.3. Best Practice under Covid-19 on alliance level.....	6
VI.3.a. Online Lectures .....	6
VI.3.b. Exchange and Excursions under Covid-19 .....	9
VI.3.b.i Riga Summer School .....	9
VI.3.b.ii Student Plein Air Painting Trip.....	11
VI.3.c Exhibitions and joint Projects.....	14
VI.3.c.i EU4ART Box.....	14
3.c.ii STAY INSIDE - SEND OUT .....	15
3.c.iii Our Windows – virtual exhibition of EU4ART .....	15
3.c.iv Vice Versa .....	16
VI.3.c.v Exhibition: Existenz Chapter 2: Traces .....	17
VI.3.c.vi Student Project: Post-Painting.....	18
VI.3.d Symposia .....	19
VI.3.d.ii Blended event: Handmade Tales (on Craft&Concept) .....	19
VI.3.d.iv Conditions (on first year studies) .....	21
VI.4. Regional-level Best Practice Catalogue (ongoing) .....	24
VI.4.a. Teaching Art history .....	24
VI.4.b Artistic anatomy and drawing .....	25
VI.4.c Art Market and Career Guidance .....	30
VI.5. Obstacles, Perspectives and Future Plans .....	32
VI.5.a Obstacles .....	32
VI.5.b Continuing joint Online Lectures.....	33
VI.5.c Continuing Conferences and subject-specific exchange between experts .....	34
VI.5.d MEMORY regional exhibition in autumn 2021 .....	34
VI.6. List of links and attached documents .....	35
VI.6.1 Links.....	35
VI.6.2 attached documents .....	36

## **VI. Compendium of methodological descriptions, best practices and innovative pedagogical methods**

### **VI.1. Intro**

The analysis of the pedagogical methodology of the partner institutions with the tools explained in Chapter II has produced a body of information, which still needs further analysis in order to form a catalogue of best practice.

This central part of the pilot phase was and still is strongly impeded by the ongoing pandemic; live visits to compare teaching techniques and institutional infrastructure were not possible after March 2020. Enhancing mobility was the core task of the project, and by original means nearly impossible. Innovative blended mobility projects were the best possible solution in 2020 but could poorly substitute analogue exchange. Using only the material from 2020 to formulate best practice for the Alliance would severely distort the picturing of the universities.

Therefore, a compendium of best practice and innovative methods could not be completed to this point and EU4ART strongly hopes that in late 2021 and in 2022 mobility can be increased and the interactions, which are vital for the success of the project, can be caught up on.

### **VI.2. The Formulation of Best Practice**

How to formulate a catalogue of Best Practice in the field of Fine Arts?

In comparison to scientific universities, the formulation of good practice within Fine Arts Education imposes a range of difficulties; whereas efficiency and success of scientific practice can be analysed with empirical assessment and on the base of peer reviewed studies, the situation in Fine Arts is far less definite. Possible indicators for good practice in Fine Arts depend not only on the concept of art, applied by a regional society or even the individual. Even within the same concept of art, the level of observation substantially changes applicable indicators e.g. the economic success and safety of the alumni (within an art market or in professional life in general) measurable technical and intellectual skills or the freedom and unpredictability of artistic results.

This explains why the discussion occasionally will lead to contradicting opinions on what “Best Practice” in Fine Arts can be, and additionally, the diversity of art benefits from the differences in strategies of art universities. Streamlining teaching at art academies in a way modelled by scientific subjects would on the contrary lead to a narrowing of the artistic canon within Europe and an artificial efficiency of the art world that compromises its cultural diversity and authenticity, contrary to the aims of the European Union.

Therefore, the working group in EU4ART would like to define “Good practices” rather than “Best Practices” to underline the diversity and openness of artistic evolution that can never be established as a gold standard but rather as a catalogue of possibilities that should be free to use as flexibly and creatively as possible by students and tutors.

Art students are educated to evolve into their own artistic expression, detaching themselves from the former generation of artists in terms of genres, methods and positioning towards society. Regulating this process in terms of classical quality management can easily constrain artistic expression. The concept of ‘Avant-garde’ is neatly connected to the development of personal expression and even includes the rejection of artworks by society or colleagues as a criterion of quality.

Therefore, innovation via best practice sharing has to happen carefully and in respect of the institutions’ self-images.

Designated areas and levels of infrastructures have been found suitable within EU4ART to be compared in a catalogue of Best Practice. Working groups analyse the separate categories further and determine Best Practice, but this work is also prolonged for the second half of the project.

## **VI.2.a Definition of Good Practice/Best Practice**

A binding definition of Good Practice within the alliance has yet to be established.

The precise notion of Good Practice in higher education differs and, in our case, still needs confirmation by all partners in order to be comparable.

To give an idea of the broad appliance of the terms Best Practice or Good Practice, these two examples point out why a literal definition among partners is needed:

*“Time tested innovations are implemented in the form of best practices when they are worked out into a system which is durable and endurable [...].”*

(Srinivas Institute of Management Studies, Mangalore, India, Srinivas Group of Colleges)

*“[...]Good practice is generally defined as being anything that goes above and beyond standard practice or what is required to be done. It is not expected practice such as ‘a robust moderation process’ or ‘95% satisfaction in NSS’ or ‘returning feedback within 20 days’. Therefore, good practice may include:*

- *established ways of working that have been modified and improved;*
- *innovations that have successfully addressed specific issues;*
- *identified ways of working that have demonstrable positive outcomes and could be transferred across other programmes/departments/faculties/HE Sector “*

(Website of the University of Leicester, UK, quoting the Quality Assessment Agency)

## VI.3. Best Practice under Covid-19 on alliance level

The pandemic abruptly interrupted academic life in March 2020 with the closure of the ABAROMA in March 2020, and subsequently good practice within the alliance could only be analysed in terms of comparing questionnaires and “Covid-19 teaching methods” under pandemic restrictions. Both the LMA and MKE were closed for several month, and even though studios at the HfBK remained open, the usual range of teaching formats and exhibitions were not possible.

### VI.3.a. Online Lectures

The first four lectures were done by four professors working at the partner universities. Each university selected one professor who was given possibility to discuss her/his artistic practices, approaches and their mediation as teaching topic, in some cases with an additional moderator. The timeline of these lectures was as follows:

**Lecture 1 | May 20, 2020 | Susana Pilar Delahante Matienzo:**

Dialogue between an artist and a theorist (MKE Budapest)

**Lecture 2 | June 3, 2020 | Alessandra Porfidia:**

Artist Statement (ABARoma)

**Lecture 3 | June 10, 2020 | Uldis Zariņš:**

Anatomy for Sculptors and Anatomy of Facial Expression (LMA Riga)

**Lecture 4 | June 17, 2020 | Barbara Wille:**

Some Basic Questions, a conversation between Barbara Wille and art historian Susanne Altmann (HfBK Dresden)

A total of 73 students from all 4 universities took part.

This series of online lectures by the partner institutions' staff is planned to be continued.

HfBK Dresden organized courses and lectures for the students of all four partner academies which dealt with the current need of reacting to the situation of art production during the pandemic and the shutdown of cultural places including exhibiting places, galleries etc.

Two of these lectures by lecturer Paul Barsch dealt with exhibition possibilities in virtual space: **“Physical Rules (don't) Apply here?! Exhibiting in the Digital Space”** (an online talk with discussion by **Paul Barsch and Karla Krey**) and **“Exhibiting Beyond the Physical Space”** by **Paul Barsch** (a seminar for Winter Semester 2020/21).

- Physical Rules (don't) Apply here?! Exhibiting in the Digital Space, Karla Krey in conversation with “New Scenario”

The discussion between artist Karla Krey and artist duo New Scenario took place online on November 11, 2020.

We expect to see art in museums or project spaces. However, there are numerous participatory, interventionist, digital, sculptural, borderline legal artistic approaches transcending the exhibition space.

The artists Paul Barsch and Tilman Hornig work together as "New Scenario" showing artistic works in digital space not only since the corona pandemic. Together with the artist Karla Krey, they took a look at digital exhibition practice and discuss the possibilities that arise in such a practice in the first place.

A total of 41 students and teachers from the universities in Riga and Dresden took part in the event, also in an interested discussion afterwards.

A few days after the Artist talk, Paul Barsch started his seminar, which developed and explored possibilities, strategies and tendencies of exhibitions and art presentation online and beyond the standardised exhibition space.

We just opened the first online exhibition „beyond blue“ created by students of EU4ART alliance with the help of Paul Barsch.

- Seminar 'Exhibiting Beyond the Physical Space' and exhibition „beyond blue“, a seminar held by Paul Barsch

As the digital appearance or reproduction of a work of art becomes more important due to the increasing possibilities of digital distribution and circulation mechanisms, there is also a shift towards exhibitions developed for online reception. However, the Corona crisis has shown how limited the common presentation formats of art are despite digitization. The standardized (and institutionalized) physical presentation of art (e.g. white cube) is not really suited to the digital realm, and a dry shift from physical to digital often remains lifeless. The curatorial urge should therefore be to further explore the question of how to rethink and redefine showing art in the post-digital age!

*How can we work together even though we are geographically separated? How can art be presented virtually and beyond the white cube, and how can it persist as art in newly found spaces? How do we shape the digital processing and distribution of art? How can and must the "shift" from the physical to the digital and vice versa be thought of and shaped artistically (and poetically)? Especially an artistic and creative form of art presentation, distribution and collaboration is in demand.*

During the seminar, exciting input lectures were given by the following guests: **Nuno Patrício** (artist, curator and founder of ofluxo.net), **Michele Gabriele & Monia Ben Hamouda** (artists, curators and founders of something must break) and **Brad Trommel** (artist: <https://thingsorganizedneatly.tumblr.com/post/43834273771/vacuum-sealed-objects-by-brad-trommel>) who spoke about their practice and experience with online exhibition projects.

A total of 22 students from all 4 Alliance universities participated in the seminar. The

seminar developed and explored possibilities, strategies and tendencies of exhibitions and art presentation online and beyond the standardized exhibition space. The participants worked together on an online exhibition project, platform models and online solutions that should function and be usable in the long term. The aim was to develop ideas for artistically linking new virtual and physical approaches to presentation and production and collaborative working methods.

*„The cooperation across the universities worked very well. There were interesting discussions in the working group responsible for the texts: one student from Rome brought her experience of curatorial studies, others had never exhibited themselves.“*  
(Paul Barsch, lecturer)

Not all of them had the opportunity to participate in the exhibition at the end of the seminar, as they had other commitments at their universities.

Finally, 11 Students from Dresden, Riga and Rome participated in the exhibition **"beyond blue"** on the website <http://outofreach.site>, which was inaugurated online on May 12, 2021:

The online exhibition is aiming to reflect the everywhere and nowhere - a world so untouchable while the days are just passing by and one is encountering moods of distance and isolation. Understanding the sky as a metaphor for the virtual realm, the viewer is seemingly flying through while watching out of the window - your computer screen or the window of an airplane.

*"The sky that forms the basis of our exhibition "beyond blue" is made up of many different images of skies in Europe - the students involved in the exhibition all worked on this one sky.“* (Paul Barsch, lecturer)

In addition to these courses, HfBK Dresden offered an eight-part lecture series called **"Material Method Meaning"** (curated and moderated by Till Ansgar Baumhauer, which touched different contemporary and relevant aspects of artistic and curatorial practice today beyond the Western frameworks. Three of these online lectures were combined with analog lectures and workshops for the students in Dresden.

132 international students took part in this lecture series.

- The lecturer' and topics list was as follows:
- 15.10.2020: Lisa Glauer (D): Material resists Concept: Object Material in Artistic Processes
- 22.10.2020: Till Ansgar Baumhauer (D): The artist's view on the object: artistic drawing practice and scholarly insight
- 29.10.2020: Alexander Koch (D): Acting in the extended field. The art of the civil society
- 5.11.2020: Zulfikar Ali Bhutto (PAK; US): Tomorrow we inherit the earth
- Textile art practice, gender and revolution
- 19.11.2020: Matthew Pelowski (A): What can art do? Empirical investigations into the depth, scope, and implications of our shared art experiences



- 26.11.2020: Adrienne Goehler (D): Examples to Follow! Expeditions in Aesthetics and Sustainability
- 3.12.2020: Joanna Kiliszek (PL, D): In Art we Trust
- 10.12.2020: Phi Phi Oanh (VN): Beyond arts vs. Crafts, exploring a contemporary framework for lacquer painting
- 17.12.2020: Éléonore Hellio (DRC, F): Experimental Video and Collective Art Practice in Congo

### **VI.3.b.Exchange and Excursions under Covid-19**

#### **VI.3.b.i Riga Summer School**

After the first wave of Corona subsided, a short window of relatively few restraints was used to introduce HfBK students to the city of Riga; LMA kindly offered the alliance partners to reserve some places in two Latvian summer schools, one lead by the Academy itself, the other by the Latvian Centre for Contemporary Art. Due to a very short preparation time the HfBK decided to grant scholarships to allow 11 students to travel to Riga and combine the participation in both summer schools with a four weeks stay to work and research in the city of Riga and in return present their results and experiences within the university.

Although rising infections rates in Germany and the risk of closed borders shortened the stay of the second group, within a year of nearly no travelling it was a great chance for the students to actually see the other university and its local surroundings.

The students were warmly welcomed by the Latvian members of the EU4ART international student board. We would like to highlight the great interest and empathy the travelling students displayed regarding the living and study situation of their Latvian colleagues. After their return the EU4Art team Dresden organised feedback rounds in which the comparison between their situation (in terms of finances and security, artistic freedom and future outlook) and the situation of the Latvian students was the major part of discussion.

#### **Report on the Travel and Research Fellowship Latvia 21.08. - 07.09.2020**

Ines Beyer, HfBK Dresden, 03.10.2020

On August 21, 2020, I travelled by plane from Berlin-Schönefeld to Riga, Latvia. About 1050 km as the crow flies, which I originally wanted to travel by train. But since the world is currently in the grip of the Corona pandemic, I had no other choice but to change my travel plans at short notice in order to be able to enter the country at all. One day later, Germany was declared a risk area by the Latvian authorities and the entry was only possible with a two-week quarantine. I spent the first seven days of my planned four-week stay in Latvia I spent in Riga.

The capital of Latvia has about 700,000 inhabitants and is the economic, political and cultural centre of the country. The city made a very a very hip impression on me from the very beginning. On the way from the airport to the accommodation I already saw various, very impressive architectural buildings.

Among them was the National Library of Latvia, which was only opened in 2014 and really fascinated me with its impressive glass façade and modern architecture really fascinated me. In the city centre of Riga, on the other hand, there are many art nouveau buildings Art Nouveau buildings, which were especially influenced by the Russian architect Mikhail Eisenstein. Furthermore, I noticed the Academy of Arts with its neo-Gothic building and brick facade caught my eye.

The first week of my stay in Latvia was marked by the workshop "Getting to know Latvian art history". Due to the Corona restrictions, this workshop took place completely online.

On the one hand this was very exciting, because there were participants from different countries. Among others, there were people from Indonesia, Mexico or Romania.

On the other hand, I missed the direct exchange with the teachers and the participants very much.

I asked myself how, in the Corona crisis, which will undoubtedly continue for a while, can be used to design online courses in a meaningful way. The content of the workshop was very interesting, different lecturers, who were experts in their field, explained to us different aspects different aspects of Latvian art history. However, I found it pity that the lessons were only "chalk-and-talk"-teaching.

I think that in the future we need alternative models for online teaching so that it does not become a monologue of the teacher. Students and teachers both benefit from this exchange. Of course, I understand that the summer school should not actually take place online; therefore, this is criticism only in passing.

Furthermore, I noticed that the majority of the artists presented to us were male.

Of course, all of them were well-known and interesting artists, but I would also have been interested in female positions. Another participant also noticed this and spoke to our lecturer about it, who even wrote an email to us the same afternoon in which she introduced us to a few female artists.

This quick reaction on the part of the art academy made me very happy.

In general, we received a very nice welcome from the Latvian academy and were invited to the academy after the workshop to present our work.

After the workshop, we were invited to the academy to pick up our certificates and books. The Academy building impressed me a lot. It was the first day of the new semester, there was a lot going on. There were large sculptures in the corridors of the first floor; the rooms reminded me of Hogwarts. I would have liked to stay there longer or take courses at this academy.

I would have been especially interested in the drawing courses.

In Riga, I took a look at the Latvian National Museum of Art. There I found some works of the artists, which were brought closer to us in the workshop. Especially I could relate to the landscape paintings by Vilhelms Purvītis. The Latvian people are very close to nature, or so I heard in the workshop. Purvītis's paintings have captured the country's landscape and the passion for it very well.

I was particularly impressed by his snow landscapes, which appealed to me both pictorially and emotionally.

I also visited the biennial in Riga, RIBOCA2. On a spacious building, there were works by international artists from various fields. I was particularly impressed by the film works, for example "Songs from the Compost: Mutating Bodies, Imploding Stars" by Eglė Budvytytė. For me, as a painter, I missed a bit the painting, but I found it a pity that because of the corona virus not all the artists exhibited their works and thus formed some empty spaces.

After my time in Riga I took the train to Bulduri, which belongs to the city of Jurmala. Bulduri is only about 20km from Riga and has access to the Baltic Sea. There I wanted to focus concentrate on plein air painting, because Bulduri offers not only the beach, but also a beautiful forest between the town and the beach. The forest floor was covered with garish, almost poison-green moss and reminded me strongly of the works of Vilhelms Purvītis.

Unfortunately, after a little more than a week in Bulduri, the corona situation worsened and we were advised to return home as soon as possible.

I would have liked to see more of Kuldīga and other exhibitions in Riga.

I was very happy to get the opportunity to travel to Latvia within my studies.

Due to the last-minute changes of plans because of the coronavirus, not everything was always relaxed and plannable, but nevertheless I took a lot from the time.

In the future, I would be very happy to see more student exchanges between the partner universities of EU4ART and especially to support the universities that are not as well positioned financially as we are. Furthermore, I would like to see EU4ART organizes more on-site events to actively promote networking between universities.

### **VI.3.b.ii Student Plein Air Painting Trip**

Organization and realization:

**Maja Drachsel** (HfBK Painting Technique, Faculty I)

**Felix Lippmann** (HfBK Artistic Assistant Orientation Year, Faculty I)

For the second time, two artistic staff members of HfBK organised a week-long plein-air painting workshop for students of the painting department. Initially conceived for first-graders in order to get to know each other in an intense time spent together with the shared goal of painting in nature, it had already in its first edition opened up for

students of all years, so that the trip inspired inter-generational exchange, too. In its second edition, and despite all difficulties caused by the pandemic and restrictions, it was possible for two students from the EU4Art partner university Academy of Fine Arts Rome to join the 15 HfBK Dresden students from different years and professors' classes in the week of 28/09/2020 – 03/10/2020.

Plein-air painting is a very important part of academic education as a painter, and has a century-long tradition in general, and at the Dresden University of Fine Arts, too, stemming from Romanticism. Painters would pack colours, brushes, canvases and easels and go paint in nature, often in groups and with vivid discussions in the evenings.

The destination of this particular excursion is the village of Geierswalde in the Lusatian open-pit mining region. The Koschen open-pit brown coal mine was opened southeast of Senftenberg in 1952. The first coal was mined there in 1955. Some villages were bulldozed during the mining years. In 1972, the open-pit mine was shut down and flooded to form a lake, today's Geierswalder See, in the village of Geierswalde.

The two Roman students were rather spontaneously able to travel from Italy to Dresden and take

The train from Dresden to Schwarzkollm on the morning of 28 September, together with the other students, from where everyone took a half-hour bike ride to Geierswalde (with rented bicycles for the two). All necessary materials for the week were transported parallel to the arrival of the students and was ready in place when the students arrived at the "Haus am See" ("House on the Lake") so that they could immediately start painting. In principle, the students were directed to have their own initial experiences with the material. The premise: experimenting with working as simply and as well suited for outdoor painting as possible. Students worked on unprimed brown hardboard, each piece with a rough and a smooth, pre-glued surface. A well-sorted palette was also laid out beforehand.

Nele (3rd year, Neukamp class) summarized:

*"The painting trip to Lusatia was a beautiful and enriching experience, allowing undisturbed and concentrated work with the material provided (oil on hardboard). In addition to the many conversations and activities such as cooking together, movie nights or a campfire, it was no problem at all to find time alone or spontaneously arrange the daily routine for yourself. Because we were a manageable group, had a place to ourselves and had arranged a few occasions (dinner, meetings, joint excursions, etc.) it was very easy to spend the rest of the time engaged with painting and the environment. The different results and approaches that emerged over the days were motivation for our own work and stimulated immediate exchange. It was also a particularly nice experience to be able to just reach for a tube of paint without having to worry in the back of my mind about costs and waste."*

In addition to the intellectual and artistic work, physical well-being could not be forgotten. A cooking team for each evening was responsible for running the kitchen.

Doro (orientation year) and Bruno (4th year, Macketanz class) wrote:

*"I am riding my bicycle on a Lusatia country road, under my arm is a field easel and in my hand a picture carrier. I am searching for a forest landscape that I would like to explore in paint.*

*I turn onto a forest path and stand in front of a small clearing that is surrounded by light. I am captivated by this magical moment and begin to set up my easel and paint. Although I have never done nature studies, I am filled with this moment alone in the forest. The support of Maja Drachsel and Felix Lippmann in the selection of the color palette and the painting materials made my start playful and easy. Satisfied with my first results, I drove back to our house filled with the picturesque experience in nature. There, other enthusiastic students were already waiting for me. The group enjoyed the Italian pasta and I was happy about the exchange with the students from Rome. At the end of the day, I cycle back, discussing my results with Maja Drachsel and Felix Lippmann. This exchange leads to new insights, which I try to take into account the next day. It is great to be able to learn from the wealth of experiences from others. Each day ends in a relaxed community, with a home-cooked dinner, nice conversations and a campfire.*

Patrizio Volpini, ABA Roma:

*The open-air seminar organized with the Dresden Academy as part of the EU4ART project was without doubt the most interesting experience I have had during my three years at the Academy. The academy in Rome organized everything related to the trip, which was very welcome. However, there was a lack of communication between the institutions. We arrived in Germany without knowing exactly what was going to happen, we were warmly welcomed by the students and assistants of the academy in Dresden and we were immediately told that we would have to have bicycles with us, something that was completely unknown to us. However, the Dresden academy immediately mobilized to rent bicycles for us, completely at the academy's expense. We arrive at the place where we will be staying for the week, a very beautiful and atmospheric place in the East German woods. We turn out to be the only two people in the group with Covid-19 tests, which in my opinion should have been handled better given the worldwide health emergency. The week is very pleasant, we paint and share life with the people from the Dresden Academy, confronting a different way of life and teaching. All necessary materials are provided by the Dresden Academy. During the last weekend, we return to the city and have the opportunity to visit the Dresden Academy building accompanied by the German students, with some of whom I have personally made sincere and friendly relations. The works produced during the week are left on site and to this day, I do not know what happened to them, but I had foreseen that this would happen.*

*In spite of the aforementioned organizational problems, which I consider not exactly negligible, it was an extremely positive experience and one I would repeat without thinking twice.*

After a full week in nature, the group returned to Dresden, here the two Italian guests, before their departure to Rome, got a Sunday tour through the university and had an extended brunch with the students to conclude their stay.

Because of the success of the format, it is planned to continue it in the future and open it up to more guests from the partner universities. In case, the pandemic restrictions and conditions allow, the excursion should take place again in 30/08-04/09/2021.

*See the attached photo documentation Geierswalde.pdf*

### **VI.3.c Exhibitions and joint Projects**

#### **VI.3.c.i EU4ART Box**

The EU4ART Box was initiated in spring 2020 as a temporary and potentially mobile exhibition and presentation display in the semi-public space of the entrance hall of the Brühlsche Terrasse location of the HfBK Dresden. The triangular wall structure, which is open at the top, can be entered, the walls can be used as displays from the inside and outside, and permanently refers to the alliance by means of a neon sign "EU4ART". A monitor and 3,5 headphone input is installed inside. The box is mainly used and curated by a group of students accompanied by a team member. It can be used both as an information surface about news in the project, similar to an advertising pillar, and as a small exhibition space. Since the traffic of visitors, students and teachers had to be severely restricted shortly after the installation of the box due to the COVID 19 pandemic, the box has been used rather sporadically so far. In the summer of 2020, the submissions of a short-term mail art project were exhibited, followed by a series of single or double presentations by recipients of a travel grant to Riga in the summer of 2020, who showed artistic works developed within the framework of the grant. Since the beginning of 2021, the location has been largely closed and thus the box unused. Starting from Mai 2021, a series of video art programmes with works by students of all alliance partners has been presented, which is open to one viewer at a time: "Solo Cinema". The program changes monthly and is announced via posters on the box as well as through social media, on the Alliance's website and the HfBK newsletter.

### **3.c.ii STAY INSIDE - SEND OUT**

While COVID-19 touched the private lives of almost every citizen of the earth in a way that was widely documented in the media, and public life was subjected to changes of unprecedented intensity, physical art spaces were not spared either. When the art academies were closed for an unforeseeable period of time due to the pandemic, the EU4ART team called on artists from the academies united in the EU4ART Alliance at the beginning of April 2020 to communicate with each other across the now closed borders with the open call STAY INSIDE - SEND OUT. This was done by recourse to mail art, whose origins can be found in a network of artistic correspondence called the New York Correspondence School by Ray Johnson in the 1960s. In the current era, in which physical presence and real exchange cannot be realized, mail art was supposed to offer a possibility to actively leave the digital communication space, which had become a seemingly unavoidable necessity, and to reclaim physical space through the low-tech alternative of mailing. In this way, it became possible to create connections out of isolation and to make a part of one's own immediate environment available to others through an artistic work. The material and technique used are just as much a part of the moment of exchange as the route taken by the submissions, which became links between Budapest, Riga, Rome and Dresden.

Over 60 works in a wide variety of techniques and materiality were submitted by students from all 4 partner academies. A selection of these works was shown in the newly designed EU4ART Box in July 2020. The EU4ART Box is student-run exhibition space in the foyer of the Dresden University of Fine Arts.

As soon as the universities in Rome, Riga and Budapest reopen, we want to let the postcards travel between the 4 academies and they should be seen everywhere.

*See the photo documentation „1.2.b\_Plan\_of\_Open\_Calls\_exhibitions\_mini\_projects\_photos.pdf in the attachment list.*

### **3.c.iii Our Windows – virtual exhibition of EU4ART**

#### **MKE**

After the pandemic has started and we have realised that we cannot travel and share experiences and art in real life, the members of the EU4ART alliance have started to organise virtual exhibitions to start the professional cooperation in an alternative way and involve students. *Our Windows* was the open call of the HUFA in the spring semester of 2020 for the participating universities' students. Like the genuine windows of a living room or like the virtual windows of the screens, the windows have now become extremely important in our everyday life. The windows of the standard rooms allow a view of the immediate surroundings and collect our own experiences. The ubiquitous screens are sources of information that bring information from the wide

world into the standard rooms. What can we sense now through these windows? How we get our information and what they are like? These were the main questions that we have expected visual answers or diaries from the students. Students coordinated the project, and the artworks were presented on the Instagram of the EU4ART yet, but the plan is to show them at the HUFA.

*See the photo documentation [Our\\_Windows.pdf](#) attached*

### **3.c.iv Vice Versa**

#### **LMA**

see press release <https://eu4art.eu/publication/aal-opens-an-experimental-art-space-pilot-with-an-international-group-exhibition-vice-versa/>

On August 21, 2020 a new art space *Pilot* opened in Rihards Vagners street 3. This experimental place has been created to help developing a united form of higher arts education in Europe. The creation of this art space was initiated by *EU4ART* alliance and Art Academy of Latvia, in collaboration with Erasmus+ program and Riga municipality.

*Pilot* art space was opened with an international group exhibition “VICE VERSA” in which curator Auguste Petre has invited to participate four current and former students from the collaborative schools of the alliance – Ilze Aulmane (Art Academy of Latvia), Maria Kitzing (Academy of Fine Arts Dresden), Luca Lovász (Hungarian University of Fine Arts) and Steven Marigo (Accademia di Belle Arti di Roma). “Collaboration”, “frankness (and experiments with it)” and “trust” are the keywords chosen as focusing points of the upcoming show.

The definition of *vice versa* is based on reversed relations between two or more things, concepts and ideas, people and experiences. At the same time, this thought also regards to finding different points of view (both in humane relations and in art) and highlights the need to mutually open cooperation.

This exhibition is created as a curatorial experiment about physically and psychologically perceptible state of frankness or disclosure which often requires courage and the ability to trust. An idea about partnership in the context of an exhibition is used as a conceptual instrument that turns the newly created art space in a source for obtaining an unprecedented artistic experience and a playground where four different artists meet, get to interact and know each other.

*EU4ART* alliance is an international association for institutions for higher education in arts and its long-term aim is to strengthen fine art study programs in member states of European Union (EU).



The EU Erasmus+ supported project *EU4ART* alliance aims to build an initiative for European universities in which have joined Accademia di Belle Arti di Roma (anno 1754), Hochschule für Bildende Künste Dresden (anno 1764), Magyar Képzőművészeti Egyetem (anno 1871) and Art Academy of Latvia (anno 1919).

In the new art space a wider audience will have the possibility to regularly meet with creations of young and talented artists, as well with projects developed by independent curators and members of *EU4ART* alliance.

The exhibition “VICE VERSA” will be on view from August 21 until September 24.

### **VI.3.c.v      Exhibition: Existenz Chapter 2: Traces**

#### **HfBK**

The exhibition took place in the framework of EU4ART with works by teachers, students, graduates of the art academies of Budapest, Riga, Rome, Dresden and guests, open from December 12, 2020 to June 6, 2021.

Since the current situation made it impossible for the public to visit the exhibition, the exhibition stayed closed until the end of May 2021. You can find the films about the exhibition here:

<https://www.hfbk-dresden.de/en/eventcalendar/details/existenz-chapter-2-traces/>

The exhibition Existenz Kapitel 2: Spuren (Existence Chapter 2: Traces) is intended to continue the exhibition series on "Existence" begun in 2018.

After the first exhibition (the first chapter) was intended as a pictorial stocktaking and first approach to the concept of existence, the second exhibition (the second chapter) of this series is dedicated to the theme of the trace. Traces can be found everywhere: as legacies, remains, tracks and markings, adaptations, residues or as evidence of use. They refer to an existence, to something that is absent or no longer fully present. Traces have a temporal and spatial dimension, are of natural or cultural origin and point to existing or already past existences or events.

The approximately 80 artistic contributions were selected from 170 proposals. Through works and their coming together in the exhibition, associative spaces on the theme of trace are created.

From our alliance partners, 6 artists each from Budapest, from Riga and from Rome are participating.

*„The participation of the partner universities in this exhibition gives us a special opportunity to get to know other techniques, artistic positions and approaches to content and to show them side by side.“ (Susanne Greinke, curator)*

All media are represented: Painting and graphics, photography and video to sculptural and performative works.

An **artist's book** was produced to accompany the exhibition. It is dedicated to disappearance.

Whereas absent existence materializes in the trace, disappearance marks the empty space or the process that leads to the empty space. Disappearance is the complete dissolution of existence, the trackless. Around 75 artists and authors were invited to contribute to the book. The book features 7 artists from Riga, 1 artist from Budapest and 9 artists from Rome.

*See attached document for photographs „II.2.b Plan of Open Calls, exhibitions, mini projects.FOTOS“*

### **VI.3.c.vi Student Project: Post-Painting**

In summer of 2020, the HfBK tendered funding for independent student projects to foster the cooperation within the alliance. Among the funded applications was the “post painting” projects by students from the painting class of Professor Christian Macketanz. The concept was that a team in each location would prepare painted canvases that would be installed together in a wooden scaffolding.

The EU4ART team only assisted in providing contacts and forwarding the open call and material expenses, all artistic conception and communication was handled by the students themselves.

“At the very beginning we sent an invitation to the students via the Eu4ART academies to participate in the project. Out of 15 application, we selected 5 students in December 2020.

HfBK Dresden:  
-Lennart Kreß  
-Ruben Müller  
-Jan Kunze  
-Erika Richter  
-Esperanza Rojo

ABARoma:

- Alice Colacione
- Paolo Vitale

Art Academy of Latvia:

- Agnese Elizabete
- Arta Raituma
- Dzesika Agnese

Unfortunately, nobody from Budapest applied.

We bought materials and sent them to the teams in Rome and Riga.

We got in touch and met regularly via Zoom. In these meetings, we defined the aim and the concept of this project and discussed the artistic process.

Simultaneously we worked on a wooden structure for installing the work in the Wood workshop of the HfBK Dresden (which is nearly finished).

By this time (May 2021), the teams of Rome and Riga have finished their canvases and sent them back to us by post.

Now we are organising an exhibition space to present the work.

If Corona restriction will allow, we plan that all participants travel to Dresden to prepare the exhibition. There are possible exhibition spaces found by the teams in Rome and Riga as well and we would all meet there again and exhibit our project in each city.”

Esperanza Rojo, HfBK Dresden

### **VI.3.d Symposia**

Due to pandemic restrictions, the most valuable source of exchange between academic staff were three online/blended conferences in the first half of the project.

#### **VI.3.d.ii Blended event: Handmade Tales (on Craft&Concept)**

The two-day blended event “Handmade Tales” happened in connection with the “Diversity” Symposium organised by the SKD (associated partner) in November 2020.

Not only was the outcome concise and contributed efficiently to the common focus points established before, but it was the event gauging the possibilities of blended learning.

Three media formats were used:

- Analogue conference/physical presence with Moderator

- Recording live session and live-stream it via Zoom; unlimited access for international partners and wider university audience
- Publication

A limited number of audience was allowed within the HfBK Dresden's Aktsaal; the moderator was present, guests for round table discussion were present. For the international partner and wider audience the conference was filmed and live-streamed via Zoom. International guests joined via Zoom, visible on a silver screen for the analogue audience.

Via microphone, direct interaction between the physically present audience or team members and any Zoom-participant was possible while still allowing small talk and informal discussion between the former ones.

While the technical support strained the budget, it was the best possible solution for an event long planned, that was until the last moment

In addition, a publication with articles/summaries from the speakers was compiled to fix input and focus points for later discussion and dissemination (*see the "Handmade Tales" publication which can be found as a PDF attached*).

Most important focus points were

- Introduce equal future prospects/ social functions for graduates to the Academies apart from the art market
  - Concerning the Western art market: too many artists are trained and released onto a supersaturated market, which leads to psychological strain, disillusion after graduation and low income for a great majority of them
  - Future interest: in how far are the situations differing that graduates face after diploma at the four academies? How is the art market situated, which social functions do trained artists fulfil locally?
  - What could an expanded concept of art mean for being an artist in the 21. Century?
- Investigate central skills cultivated by artists in regard to their impact on brain functioning/ mental skills
  - Until now very little to none scientific studies about the greater social value of artistic tradition/ artistic craftsmanship
  - What is the value of manual artistic labour beyond the production of an artwork
  - What legitimation derives from the preservation of artistic workshops and skills?
- 
- Increase involvement of students of art history/ art education/ art scholars into the training system

→ The network between scientific universities and art academies more or less is formed by short term projects between students, the institutions offer little structure for regular exchange

→ How could permanent structures of exchange and connection look between universities, museums and art academies, so that it would be regular part of the curriculum to have insight into the working field of the other and that could foster knowledge exchange between experts?

- Introducing the topic of „sustainability in art education and artistic practice“ to the discourses at the universities

→ Sustainability in art production would mean to produce less art works while showing them more often, using environmentally friendly materials (also in storage and packaging).

→ Would it be possible to use the planned network of artistic workshops for promoting and exchanging knowledge of sustainability

#### **VI.3.d.iv Conditions (on first year studies)**

As there are no publications existing on CONDITIONS we provide a summarized protocol here.

EU4Art Symposium: Conditions

8-9 April 2021

#### **Summary**

#### **Thursday, 8 April – STATUS QUO**

##### **1. Welcome**

Christiane Oertel (EU4Art Project Manager) and Barbara Wille (Professor of Orientation Phase, HfBK Dresden) welcomed participants to the two-day symposium *Conditions*. Andrea Weippert (General Public Relations EU4Art, HfBK Dresden) welcomed participants as the event moderator and gave a short overview of the program for the following days.

##### **2. Aptitude & Development**

In the first portion of the program, representatives from each of the four partner universities presented the background of the entrance exam and the framework conditions for studying art, including a special focus on the structure of the first year of study. This included information on artistic secondary schools that students often

attend before entering the academy/university, the content and duration of the entrance exam and expectations of students before and during the first year of study. The number of mandatory courses for students in their first year of study versus electives or courses that students could choose freely was also a topic shared by partners.

### 3. Expectations vs. Experiences

Students from the partner academies gave short presentations on their early experiences at the academies/universities. They reflected on their experience of the entrance exam, first weeks getting to know the university departments and work spaces, their process of choosing a degree course or professor, and the amount of exchange between students from different departments. At the end of the presentations, Andrea Weippert moderated a short exchange regarding the emphasis on skills at the different universities.

### 4. Methods & Teaching Content

#### Dialogue I: Art History

Franciska Nowel Camino (HfBK Dresden) and Antra Priede (LMA) held a dialogue regarding the art history departments and teaching structure at their respective universities. This included how many courses students have to take per year and overall, the period of art history that is covered, the regional emphasis and what makes teaching art history to art students unique. Both speakers discussed how the approaches they utilise aim to give students tools for their own practice and context within art history. Other partners joined to debate to discuss the necessity of teaching classical art history or art history in a chronological versus a theme-based manner.

#### Dialogue II: Painting Techniques & Orientation Phase

Maja Drachsel (HfBK Dresden) and Felix Lippmann (HfBK Dresden) presented their experiences teaching painting technique in Dresden. Their approach highlighted a cooperation between the Painting Workshop and the Orientation Class with a focus on materials (especially sustainable or plant-based), exercises from direct observation and a plein-air painting excursion in a former mining region in Germany. This excursion was presented as a model to give students both the materials, time, support and independence to develop their own painting strategies. Felix Lippmann and Maja Drachsel also discussed their approach to team-teaching.

#### Dialogue III: New Media

Ágnes Elöd (MKE) and Peter Wackernagel (HfBK Dresden) presented their teaching strategies in the department of 3D modelling. Both discussed the programs they

highlight and the reasons they find it important for students to master these programs, i.e. in order to be capable of entering the professional market after graduation or to avoid high license costs as freelance artists. Their curriculum-based and project-based approaches were also discussed.

## 5. Closing Remarks & Upcoming Topics

Andrea Weippert closed the first day by thanking the participants and briefly mentioning the topics for the following day.

### **Friday, 9 April - PERSPECTIVES**

EU4Art Symposium: Conditions

8-9 April 2021

#### 1. Welcome

Andrea Weippert welcomed participants back to the second day of the symposium. Barbara Wille (HfBK Dresden) provided additional information regarding the entrance exam in Dresden. Partners briefly debated the ratio of male to female students in their universities and noted the difference between these percentages and the still male-dominated art world.

#### 2. Keynote

Judith Siegmund, Professor of Philosophical Aesthetics at the Zurich Academy of Arts was invited to give the keynote speech, titled: How do developments in the arts influence artistic teaching? She presented her background as an artist, philosopher and professor and then summarised several discourses taking place in the arts today that influence the understanding of the artist and artistic teaching. These included the social and political topics addressed through art, the extent to which creative work now generally permeates culture and the market and the question of understanding art as the production of knowledge. She described the ways in which society's view of the artist is changing as a result and the way that the university approach to the artist's genius is being remade into a more standardised, curriculum-based approach. A follow-up discussion included the possibility of considering art as knowledge production, the context of skill-based studies versus theoretical or conceptually focused studies, debates on deskilling in the arts and artists who are committed to social or political topics.

### 3. Artistic Practice & Artistic Research

#### Dialogue I: Architecture

Olaf Lauströer (HfBK Dresden) and Danilo Lisi (ABA Roma) held a dialogue to compare the architecture programs at their universities. They highlighted the practices they use to make architecture accessible and useful for art students. Different course projects put a specific focus on understanding space, archaeology, movement in space and the way that materials and region determine a space.

#### Dialogue II: Research-based Artistic Works

Mirjam Kroker (HfBK Dresden) and Jessica Jackson Hutchins (Artist, US) held a dialogue to discuss their artistic practice and the idea of conducting research as a way of approaching art making. Jessica Jackson discussed her experience teaching a workshop at HfBK Dresden and Mirjam Kroker presented her background as an anthropologist and the influence this has on how she collects knowledge and produces artwork. The topic of reference, or what art is "about" was also discussed, in addition to the definition of success for younger generations of artists.

### 4. Summary & Farewell

Andrea Weippert (HfBK Dresden) thanked all participants, presenters, and organisers. Christiane Oertel (HfBK Dresden) thanked Andrea Weippert for her moderation.

## VI.4. Regional-level Best Practice Catalogue (ongoing)

### VI.4.a. Teaching Art history

The discussion about methodologies of teaching art history showed clearly that every academy of the alliance is, at least to some extent, focused to local art history. This makes the approach of every art history department unique and in the same time highly attractive for an exchange of students as well as staff within the EU4ART alliance. In this process, a multiplicity of approaches towards art history can be experienced.

To sketch the different structures at least exemplarily, some good practice aspects of the local teaching methodologies shall be described here.

MKE Budapest introduced its art history department with two extremely opposite approaches. On one side, a 10 semester course dealing with linear developments of art history from the beginnings to today was presented. It had a strong focus on European art history and its classical aesthetics. As an opposite approach, highly contemporary approaches towards international, non-European visual cultures were



presented, focusing especially on gender, postcolonial and transcultural conceptual artistic approaches. In this sense, MKE is an interesting example for a broad variety of art history approaches that can be followed by the students.

ABAROMA pointed out the strong influence of Italian art history on contemporary art history teaching. A large number of 20 art history professors are teaching at ABAROMA, and there is no mainstreaming of teaching methodologies; therefore, many different approaches exist. The aesthetics of even Renaissance art history are understood in their innovative potential; therefore, some professors do not primarily focus on contemporaneity in their teaching and make even “classical” art history fruitful for contemporary artistic practice.

LMA in Riga connects the topic of art history strongly to sociological and political issues like institutional connectedness, identity, gender and race and thus focusing on critical thinking. Nevertheless, there is also a strong focus on specific local tradition.

HfBK Dresden finally is in a special situation compared to the partners as only two professors for art history teach the whole range of topics not only for artists but as well for the applied arts faculty. This is a quite inspiring possibility for the students as they are already in the early stage of their studies confronted with student colleagues that have a quite different focus. This experience is perceived as a precious side effect.

#### **VI.4.b Artistic anatomy and drawing**

Traditionally, the studying of Anatomy has been a central part of Western Art education. Thus, this discipline seems especially suitable for comparing methodology within the four institutions; in subgroup meetings following our online symposium, we brought together the teachers of anatomy and extracted four aspects to compare regarding the pedagogical methodology in the current practice:

- relation between **theory and practice** in anatomical studies
- embeddedness of Anatomy teaching in **curriculum** (compulsory/voluntary)
- relation between **fixed and flexible teaching content** (what teaching content stays the same each year, how much content is freely organised by tutor)
- **evaluation criteria** for grading in Anatomy

Interview partners:

MKE: Daniel Horvath, Artistic Anatomy, Drawing and Geometry Department

HfBK: Kristof Grunert, artistic assistant for artistic anatomy

ABAROMA: Tiziana D'Acchille, former Rector of the Academy of Fine Arts of Roma and professor of Artistic Anatomy since 1988

LMA: Uldis Zariņš, Sculptor and associate professor of anatomy.

- Relation between theory and practice in anatomical studies

## **MKE**

All courses in the anatomy department include theoretical and practical parts. In the Anatomy 1-4 course compulsory for painter, graphics, sculpture, and restorer students (students of other majors can take it as an elective subject) 4 x 45 minutes, which means the first 45 minutes is a lecture, the rest is practice: drawing

## **HfBK**

The teaching of anatomy at the HfBK Dresden is divided in 1/3 theory lectures and 2/3 practical studies. Practical study hereby means drawing with corrections from the professor and feedback from fellow students. The whole class is based on the idea, that sound theoretical knowledge has a significant positive impact on the practical skills, because it allows the students to not only deal with the visible surface but to know about the functionality of underlying body parts and to integrate that knowledge into their work. In this respect, scientific aspects are as important for teaching as cultural aspects, because the reflexion of the history of anatomy with its different approaches to understanding nature and humans, merges holistic and detailed knowledge and thus influences the student's perspective and depiction.

Expanding the anatomy classes beyond the human body shall prevent a solely anthropocentric approach on the subject.

## **ABAROMA**

The relation between theory and practice is a characteristic of the teaching of Artistic Anatomy. The practical/laboratorial side of this discipline is fundamental and constitutes the basis of the Academic education. The knowledge of the human body is indispensable to gain competences in figurative arts and must be acquired through an intense laboratorial practice deeply joined with theoretical studies

## **LMA**

There are separate workshops on anatomical drawing beside the theoretical lectures. Theory and Drawing classes are not combined. The student is asked to identify and overlay the anatomical structures in photographs.

- Embeddedness of Anatomy teaching in curriculum

## **MKE**

- Artistic anatomy 1-4

It is a four-semester subject, compulsory for painting, graphics, sculpture, and restoration students (students of other majors can take it as an elective subject), and they need to complete it during their first three years.

Other elective courses are:

- Freehand drawing/Life study:

This is an elective course, which lasts for 2 semesters; students make drawings based on life models, plaster casts and still lifes. They get a grade based on their drawings.

- Artistic Geometry

This is an elective course, which lasts for 2 semesters. During the course, we observe how space and spatial relations were depicted in different ages, and we teach principles of perspective. The knowledge students acquire/get during this course can be used in their later studies, for example when studying digital forms.

- Digital Forms

This is an elective course, which lasts for 2 semesters. In this course, students get to know different digital tools and 3D modelling software.

## **HfBK**

Anatomy is a compulsory elective subject for students of both faculties. The courses are open to both faculties. Anatomy lecture was compulsory until 2014.

Classes in anatomy are available at three days per week; they are designed for four semesters and complement each other. On Mondays, there are anatomy classes for the first year of studies, Tuesdays for the second year (each 1/3 theory, 1/3 skeleton, 1/3 anatomy)

On Wednesday, there is a voluntary nude drawing course without grading.

## **ABAROMA**

The discipline of Artistic Anatomy is compulsory in the courses of Painting (3 semesters), Sculpture (2 semesters) and Graphic Arts (1 semester). 8 teachers of Artistic Anatomy currently operate in the Academy of Fine Arts of Roma. All the courses are focused on an intense laboratory practice and theoretical knowledge of topographical anatomy: osteology, arthrology, and myology. The teaching of Artistic Anatomy has been very problematic since the application of the Reform of Academies (1999). In the previous, pre-reform, four-year degree course, Artistic Anatomy was compulsory for eight semesters in the Painting and Sculpture course. Its duration and contents have been deeply affected by the new courses following the Reform and the Bologna Process. Other disciplines (Painting, History of Art) have faced the same reduction.

## **LMA**

not provided

- **relation between fixed and flexible teaching content (what teaching content stays the same each year, how much content is freely organized by tutor)**

## **MKE**

not provided

## **HfBK**

The teaching of anatomy follows a clearly structured curriculum over 4 semesters, which can be complemented if necessary, especially during the 4th semester.

Content-related foci:

1. Semester (winter semester) +
2. 2. Summer semester: Basics and History of Anatomy, skeleton, skull, human spine (possibly including section)
  - Semester (WS): masticatory and mimic musculature, muscles of the human head (repetition: skull), shoulder girdle and skeleton of the upper extremities, torso musculature
  - Semester (SS): anatomy of vertebrates, taxonomy and evolution of skeletal apparatus and musculature of mammals, especially horse (2 excursions), skeletal apparatus and musculature of birds

Drawing exercises take place in the anatomical collection in groups with 13 students each.

## **ABAROMA**

The Teaching of Artistic Anatomy, as every other discipline in Italian Academies, is extremely flexible. There is no compulsory teaching content in the University or Academies. The compulsory teaching content is only reserved for high school teachings. The contents of the disciplines, and also of Artistic Anatomy, in the Italian Academies must be related to the following declaration, approved by the Ministry of University in 2009: "The artistic and scientific contents of Artistic Anatomy concern the representation of the human body, both on the expressive and visual communication aspect. It concerns also the knowledge of the structure of the human body, its

morphology, its measures and anthropometry and the symbolic meaning of its representation through the centuries. The contents of Artistic Anatomy include research about historical and contemporary aspects of the representation of the human body, the history of Artistic Anatomy, the development of its theories and methodologies, its relation with the environment (both natural and architectural). The contents of the discipline include also the study of the human body as a model for the inner formal structure of the work of art. The teaching and research methodology implies also a deep interdisciplinary relation with other forms of knowledge. Laboratorial activity has both expressive and descriptive-analytical aims and is carried through the practice of drawing, traditional expressive techniques, multimedia techniques. Collateral fields of teaching of the discipline are: Anatomy of the Image, Fundamentals of morphology and dynamic of the form, Phenomenology of the Human body, Iconography and anatomical drawing, Scientific illustration, Semiology of the human body, Techniques of integrated new media.

## **LMA**

Once a year a tutor submits curriculum in the study department. The curriculum includes a list of topics. Everything else is in the hands of the tutor.

- **evaluation criteria** for grading in Anatomy

## **MKE**

Students take oral exams in semesters 1 and 3 and in semesters, two and 4 is based on their drawing and exercises and at the end is a comprehensive exam (theoretical and practical drawing).

## **HfBK**

For achieving a grade in anatomy, a portfolio with at least 20 drawings (minimum A4) has to be handed in. The grade constitutes from following aspects:

- skill of transferring spatial relations in drawing
- composition on paper
- graphic quality and variability
- individuality
- development of skills during the course
- skill of reproducing proportions correctly

## **ABAROMA**

There are no specific evaluation criteria for grading in Anatomy.

## **LMA**

Understanding the anatomy 50%

Diligence 30%

Esthetics 10%

Understanding the form 10%

## **Conclusion**

Each art academy has local specificities, there could be the possibility to create a common lecture series with aspects combined from each institution. This would be open to students from all partners in order to broaden their horizon.

## **VI.4.c Art Market and Career Guidance**

### **MKE**

MKE doesn't have a career service, but rather informal learning from tutors and teachers who invite established artists and share their experiences. There are initiatives by students and student organizations inviting NGOs that play an important role in self-education. Some courses are: art and innovation (compulsory), also inviting artists, or art institutions, project management: a lecture and course on writing contracts, credits etc. including: systematic frameworks and possibilities, art criticism, grant writing, role of public collections, cultural policy, institutions of art market financial administration, etc. MKE educates on hidden structures of the art world and art market. There are guest speakers and experts and alumni surveys and updates about actual, recent career opportunities.

### **HfBK**

Statistics in Germany: more than 60% of visual artists earn less than 5,000 Euros per year. Students come in contact with freelancing after studies, but already during studies through the Career Services. There are professional demands after studies and a big gap between studying and life, working as an artist afterwards.

- Career Service

The Career Service has for the last eight years provided students with support on the transition to self-employment, and funds ideas through the Netzwerk Kreativ. The

Career Center provides seminars workshops and lectures on presentation self-marketing, taxes, etc., invites professionals and former students to give lectures, and provides individual counselling, which is increasingly important, gives information on material leaflets, sends a monthly newsletter including open calls, events, etc., and provides mentoring by alumni.

See <https://www.hfbk-dresden.de/en/studies/career-service/information/information-portal-for-starting-a-career/#c5630>

- Netzwerk kreativ

Netzwerk kreativ was a support program from 2015-2020 for students and alumni of the HfBK Dresden. It provided funding, know-how, mentoring and valuable contacts for any kind of creative idea, e.g. project spaces, cooperation projects etc.

See <https://www.hfbk-dresden.de/en/studies/career-service/netzwerk-kreativ/#c5674>

- Kulturpaten

Kulturpaten is an external networking project connected to the HfBK Dresden through its project coordinator (Anna Schinzel) who also chairs the Career Service at the Academy. Kulturpaten promotes young creatives and brings them together with art-prone companies or freelancers to help them with their projects and create synergies.

See (German only) <https://www.kulturpaten-dresden.de/ueber-uns/>

- Kunstknall

The “Kunstknall” website and Instagram account presents alumni, teachers, and students. Career service is also for performing arts (Faculty II) not only fine arts students. It provides a big archive for curators, gallerists, museums etc. and is also present on social media where it features HfBK alumni

See <https://www.hfbk-dresden.de/en/academy/friends-alumni/alumni/#c5203>

## **ABAROMA**

The teaching of art and the training approach in the Italian Academies of Fine Arts do not take into account the objective of entering the art market.

Each student is encouraged to develop his or her own personal research according to his or her own aptitudes, which the teacher should be able to identify and enhance: there is therefore plenty of room for technical, poetic and expressive experimentation. In essence, the Academy, as an educational institution, aims to bring out the individual value of artistic research, irrespective of any mercantile conditioning.

## **LMA**

LMA is making progress in developing a project as a career center, to be fully realized by 2023. There is a big difference in the role of an artist compared to the historic perspective of communism. They presented career paths in different fine art disciplines. Some of the EU4ART team at LMA are working in the career center and employ a student assistant and someone from the industry; they ask students for their motivation in studying fine art. There is collaboration with Student Council and mentoring is rather on a personal level, learning directly from tutors and teachers. There are three different levels of education, secondary education as well as BA MA. They are looking to the needs of students.

### **Conclusions:**

- Germany: the ‘third mission’ debate involves working with a transdisciplinary focus rather than just focusing on Fine Arts. This aspect should be deepened in another meeting.
- Hungary has a combination of curatorial studies and art studies departments in the school – this enables the possibility of future collaborations between artists and curators.
- The ‘Kunstknall’ network is an example for best practice; it gives insight and overview on artists emerging from the academy to institutions like museums.
- The ‘Netzwerk Kreativ’ provides individual support of realizing student projects and ideas and creates exchange in between students also from the music academy who are supported by money and individual consultation or mentoring during the whole process and also afterwards.
- Career-oriented courses as a part of teaching are rewarded with credit points in Hungary. This includes guest speakers from the business world but also experienced artists. It is the job of an art university to teach about self-management, speaking English and know about the most influential collectors and institutions in times of strange political climate and capitalism.

## **VI.5. Obstacles, Perspectives and Future Plans**

### **VI.5.a Obstacles**

While a great variety of joint projects, collaborations and exhibitions has been realised in the past 15 month, there are certain specifics of the universities’ structures that hinder common formats, forming obstacles that we need to resolve or, more often, bypass.

The universities differ greatly in admission requirements and basic training. Whereas prior studies and advanced technical skills are mandatory for HUFA, in HfBK Dresden the artistic aptitude in terms of gift or talent are weighing far more than trained skills



like anatomical drawing. Therefore, the exchange of students faces problematic differences in levels regarding skill and technical knowledge that are judged differently between institutions. Some teachers will allow students with little proven expertise into their classes, but grading of skill and quality is not easily comparable between universities. Whereas workshops and classes at HfBK Dresden work interdisciplinary and are open to all students, in the other universities departments are working detached from each other and students use only allowed to use workshops belonging to their course of study. The alliance needs to set up a common framework for international courses that works for everybody. These identified obstacles underline the importance of flexible, project-based cooperation that seems much more suitable than a common curricular framework.

Whereas the curriculum in Dresden is intended to allow the students lots of time for self-motivated projects and complimentary courses, the schedule in the other academies e.g. MKE is relatively dense and provides thorough training to every student, which on the other hand leaves less time for free projects and impulses. As an example, the “post painting project” initiated by Dresden painting students could not find participants in Budapest due to the timing of examination phase and dense schedules.

This leads to the second area of obstacles, the differing timeframe in each academic year. As semester starts differ from September to November with varying time slots dedicated to examination or annual exhibitions in each institution, the overlapping time slots which allow close support for international visiting students while integrating them into the ordinary courses and activities is relatively small and creates logistic demands that partly compromise the acceptance of the project among university staff. Here also, the consequence seems obvious: to accentuate flexibility and individual adjustment instead of strict frameworks in order to secure win-win situations for students and staff from all universities and not hinder the academic life and teaching quality by imposed standards.

### **VI.5.b Continuing joint Online Lectures**

There are plans for exchange lectures between the universities to be done very soon. MKE Budapest professor Agnes Elöd is going to give online lectures on 3D modelling for the partner universities, and also the other partners will select lecturers to give online lectures for the partners.

The joint lectures are open to external partners to further broaden the horizon of EU4ART this can, in perspective, open the alliance for additional members to join in the coming years.

### **VI.5.c Continuing Conferences and subject-specific exchange between experts**

Conferences/symposia are planned for the second half of project twice a year, as in the first half. During the planned symposium in Tihany, we are planning to deal with the fundamental questions and issues of the Painting, Graphic and Sculpture Departments. We will focus on the changing notions of 'studio practice' in contemporary art education. In the discussions, we will try to grasp the differences between the various partner institutions and define a common vision.

Working groups are being formed with experts from the subjects repeatedly visited during former conferences; e.g. anatomy, artistic workshops, art history. They will intensify and deepen the exchange about common teaching formats and good practices.

### **VI.5.d MEMORY regional exhibition in autumn 2021**

Those responsible for the respective alliance partners have agreed on a common overarching theme that will be addressed in each of the four regional exhibitions in their own way with a regional focus: MEMORY. To accompany this, the alliance partners are developing a joint programme of online lectures on content-related (e.g. remembrance culture or psychological aspects of memory) and curatorial aspects as well as an alliance-wide mentoring programme for the exhibiting students. This is currently in the conception phase and the partners exchange ideas on a bi-weekly basis. With regard to the approach, it was decided for the HfBK to undertake the development process of the exhibition as an extra-curricular accompanied student project. In response to an internal university call for entries, a group of interested students from various classes and study years came together to jointly and largely self-organised take on the conception and curation of the exhibition in small groups, from setting the thematic focus and formulating the call for entries to the construction and documentation. The work process is continuously recorded on a MIRO board and can be viewed and edited by all participants at any time. In bi-weekly meetings, work statuses are presented and questions discussed. The exhibition period (including set-up and dismantling) at the HfBK Dresden has been fixed for 1.11. to 15.12.2021. Questions of documentation are continuously discussed and recorded in order to be discussed and evaluated as one of four case studies in a workshop and symposium on the topic of exhibition documentation in November 2021 (accompanying the exhibition).

Brought together from the viewpoint of WP3, there are several important points to be named for future perspectives.

- The possibility to share lectures and courses via online media and repositories has proven to be a highly relevant option for the upcoming project period. From single lectures of international artist and curators to joint online seminars, the online teaching format can be used in a broad variety of forms. This aspect of teaching in the

consortium will also provide local perspectives on relevant questions of teaching methods as well as of approaches to art-related topics like art history, aesthetics, curatorial studies etc. When running the text curriculum phase, the online teaching can be an important additional aspect of shared teaching and knowledge.

- Analog workshop and studio work will stay a central task of sharing knowledge between teachers / lecturers / professors and students. Many aspects of the artistic working process, practical and tacit knowledge have to be shared in the process of making. Nevertheless, online teaching material, like tutorials, can also here play a highly supportive role.
- Exhibition formats bringing together the artistic practice of all four joining universities will be a central possibility to get in contact from the “practising artist”’s position. Also these exhibition formats can be shared online by means of documentation. The same is valid for conferences and symposia

These aspects added together indicate the structure of a functional and supportive online teaching level that, as a “virtual university”, can accompany the “real life exchange” of students and staff in a way that can provide additional levels of valuable shared information.

Having these aspects in mind, it is a very reasonable option to think about sharing these possibilities beyond the actual structure of the four EU4ART partners. As online technologies has proven, there are no bigger difficulties in making online lectures and courses accessible for either externals or other academic partners.

## VI.6. List of links and attached documents

### VI.6.1 Links

#### For EU4ART:

<https://eu4art.eu/publication/aal-opens-an-experimental-art-space-pilot-with-an-international-group-exhibition-vice-versa/>

#### For HfBK:

<https://www.hfbk-dresden.de/en/academy/friends-alumni/alumni/#c5203>

<https://www.hfbk-dresden.de/en/eventcalendar/details/existenz-chapter-2-traces/>

<https://www.hfbk-dresden.de/en/studies/career-service/information/information-portal-for-starting-a-career/#c5630>

<https://www.hfbk-dresden.de/en/studies/career-service/netzwerk-kreativ/#c5674>  
<https://www.kulturpaten-dresden.de/ueber-uns/> (German only)  
<http://outofreach.site>

## **VI.6.2 attached documents**

[The relevant files can be found under this weblink.](#)

It provides the following documents:

II.2.b\_Plan\_of\_Open\_Calls\_exhibitions\_and\_mini\_projects\_photos.pdf

Geierswalde.pdf

Handmade Tales - Diversity Art Life.pdf

Our\_Window.pdf