

11. Closing Conference & Summary Study

EU4ART Alliance WP3
Methodological Renewal of Training
Courses
Work Package



EU4ART Alliance

WP3 — Methodological Renewal of Training Courses

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The EU4ART Alliance is co-funded by the Erasmus+ Programme of the European Union.

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Table of Contents

Contents

XI. Closing Conference & Summary Study.....	4
XI.1. Closing Conference	4
XI.1.2. The Possible Perspectives of Art Education	5
XI.2. SUMMARY STUDY	14
1. Symposia	15
2. Exhibitions.....	16
3. General Attitudes Towards Teaching	4
4. Interdisciplinary and innovative teaching formats outside the activity plan	5
5. Digital Teaching	5
6. Short-Term Mobility Programmes in 2021.....	6
7. Short-Term Mobility Programmes in 2022.....	6
8. Artists’ Camp in Tihany	7
9. Artistic Workshop Network.....	7
10. Tutorials	8
11. Best / Good Practice.....	9
XI.2.a Patrick Tayler: Practices of Ambivalence	12
I. DISCLAIMER.....	12
II. UTOPIAN BUBBLE	13
III. FROM PRISTINE LAB TO CHAOS THEORY.....	15
IV. HACKING THE SYSTEM	17
V. WE.....	18
VI. THE PERPETUAL STEW OF METHODOLOGY	19
VII. A BRIEF MOMENT OF SELF-CRITICISM	22
XI.2.b The Best Practice: Dialogue	25
X.1.2.b) Interview 01	25
X.1.2.b) Interview 02	30
X.1.2.b) Interview 03	32
X.1.2.b) Interview 04	34
X.1.2.b) Interview 05	39
X.1.2.b) Interview 06	42
X.1.2.b) Interview 07	44

XI. Closing Conference & Summary Study

XI.1. Closing Conference

6–10th October 2022

Hosted by the Hungarian University of Fine Arts (HUFA) in Budapest

At the events that unfolded in connection with the Closing Conference in Budapest, the focus was placed on the joint presentation of the results of all the WPs and the associated survey of the various layers of cooperation throughout the project. At the end of the EU4ART's funding period, the central questions, findings and challenges of the international Alliance's collective work were to be recorded and discussed together. Another goal was the clarification of the alliance's status concerning its future development, as well as the continuation of a sustainable alliance network on the long run. In the presentation of WP3, the research results, the innovative ideas and the unique selling points were presented, discussed and debated. The detailed presentation of the Working Package's structure, its activities and the analysis of the results conveyed a complex perspective on the 3-year activity. The internal audience of the Alliance was complemented by a number of invited guests and art world professionals.

The specific challenges connected to the involved artistic disciplines – to develop and implement relevant, hybrid-format symposia, multi-partner group exhibitions, interdisciplinary projects and co-organised excursions in a systematic way, integrating this diverse programme at all participating academies – were presented comprehensively. During the discussions, it became clear that it is not only professional factors that had to be counted in, but also social, institutional and temporal aspects, which profoundly enhanced the complexity of the issues we had to face during our cooperation. These differences were acknowledged, however, to be driving factors in the growing self-awareness of the respective institutions and also in accelerating problem identification as a form of subversive and productive institutional self-criticism. In this context, it was discussed in the before-mentioned self-reflective manner which cultural imprints, values and traditions of the four academies decisively influenced the development of the Alliance.

A further intensively discussed point was the need to adapt an overarching perspective on transdisciplinarity and to ensure the involvement of other scientific and social actors, as well as economic and social partners from the involved region. Apart from the question of wider-level social outreach, the question of student involvement presented an intrinsically important aspect of the work in WP3 and in general for the entire Alliance. Therefore, special attention was given to contextualising the individual perspectives that student feedback had to offer. A number of students from each institution were asked to present their experiences concerning the short-term mobility programmes. The candid and honest opinions of the students helped us highlight some of the key areas of the Alliances work that could be improved in the future: some

of these aspects were the issues surrounding accommodation, the implementation of mentorship programmes and the effective circulation of information.

The second part of the final conference was held in conjunction with ART MARKET Budapest, an important hub not only for the local art market's galleries and independent actors, but also a platform for important discussions on the matters connected to the dissemination of art and the education of arts. This event culminated in a curated exhibition of the works of students from all participating institutions and a public discussion session about the issues that EU4ART faces as a flagship institution of international-level cooperation of higher-level art universities in the European Union. The aim was to come to an understanding concerning the possibilities for development as well as the future of research in the framework of the international alliance.

XI.1.2. The Possible Perspectives of Art Education

As a final event closing the 4-day EU4ART conference in October, members of the EU4ART Alliance were invited to share their thoughts on the key issues facing the institutions dealing with the higher education of (visual) arts. During the short but illuminating discussion, a wide range of topics were discussed, including the connection points between art and society, and the notion of inter- or transdisciplinarity.

Do utopian ideals still form our best / good practices concerning education? Who are the agents driving the boundaries of research and artistic practice through institutionalised education? What is the role of transgression and tradition in the European Universities initiative, and more specifically within EU4ART?

The discussion was moderated by László Lelkes, leader of WP2 at the Hungarian University of Fine Arts in Budapest. Invited guests were Tiziana D'Acchille (Accademia di Belle Arti di Roma), Antra Priede (Latvijas Mākslas akadēmija, Riga), Andrea Weippert (Hochschule für Bildende Künste Dresden) and Patrick Nicholas Tayler (Hungarian University of Fine Arts, Budapest).

László Lelkes: What makes the constellation of EU4ART particularly subversive and essential in the context of the higher education of visual arts? What are the common interests and differences?

Andrea Weippert: Apart from the common denominator of art itself, it is interesting to see the value of the differences between our institutions and also the diverging social context of our respective institutions. How is art interpreted by a given society? How can we work with the community surrounding us? After the first three years, I think we have reached a point where we have established the basis for comparing our practices. As we all know, COVID-19 presented a severe challenge to realising our visions concerning mobility and educational cooperation. Even though we had to rely on digital tools to a previously unprecedented extent in this era, we realised that it is absolutely essential to have actual meetings and interactions. It's never merely about education: it is also about working with people and developing personal contacts and trust.

LL: Unity and diversity are critical concepts in terms of the project. How can we keep our own identity and the authenticity of our institutions in this sense of unity? How can we preserve our diversity?

Antra Priede: On the opening day of our conference, I was listening to a presentation by a student, who said that coming to Hungary opened up an entirely new world for her. She said confronting the local art scene and artworks made her rethink her predominantly western focus. This is an essential aspect of diversity! Also, let's keep in mind that we are modelling and developing long-term relationship models with this project. It's not a one-time Erasmus or KUNO deal. Establishing long-term relationships is essential because as we travel, we might meet each other again and again. And as in every relationship that we are building, in our public or private life, there are always two persons that meet, and they are always entirely different. Maybe art becomes the platform for unity, where we can agree on various social, political and educational questions.

Tiziana D'Achille: Let's not forget that we have very different legal backgrounds, making it difficult to harmonise our systems in constructing something together. The teaching of art in academies has been a significant milestone in the history of universities in Europe. Even though the subjects are similar, finding the right way to harmonise them is difficult. Still, we are an alliance testifying that maybe Europe was united through this educational system, at least in the past centuries. We have found that in these historical academies, for example, the education of drawings was based on a very similar methodology. We may be more united than other types of European universities regarding good practices. And this is perhaps our strength, our added value.

Patrick Nicholas Tayler: In the Pilot Phase, when Eszter Radák and Valéria Sass drafted the initial proposal, one of the main statements was that by immersing ourselves into a different culture, we might gain self-knowledge in another, new way. Thus self-knowledge through geopolitical diversity is a critical aspect of the project. This is both true on an institutional and an individual level. As Antra mentioned, the "elastic region" of Central-Eastern Europe might be fascinating for a student coming from a different context, illuminating even, just as a Hungarian student might find a new way of understanding practice in, let's say, a Baltic state. With EU4ART, this basic sentiment is multiplied by a range of successive travels in which the students can participate.

LL: Has there been any kind of second thought during the process of building a system together? And I'm not only asking these questions from the perspective of the educators but also from the student's perspective. Do you believe that this structure can present a new pathway to a more compelling future in the higher education of the arts, or is there some scepticism within the Alliance?

PNT: I think it is important to rethink the basic structure of education in general. The pandemic made us - to an extent - relocate our artistic and teaching practices to the

confines of our laptops. It is vital to review what an institution does and what kind of circumstances have to be available for the institution to function! Especially in the wake of war and a severe energy crisis. Rethinking the institution may be a way to preserve a kind of humanistic discourse and a way to connect with people in a very fragmented time. This is especially true in the case of EU4ART, which has the chance to redraw the institutional infrastructure. But how do we keep our identity and establish reform? I think there was never any scepticism concerning the need to restructure ourselves to current realities, but I would never want to downplay the serious difficulties we face. However, we have the framework of the initiative, which basically states that progress can be achieved through intensifying collaboration on an international level.

AP: I was watching Nora Sternfeld's online lecture, where she talks about processes in art, curating and the future of museums. However, she raised an exciting and thought-provoking question about art education: how is it possible to learn something that doesn't exist yet? I think this is the perspective through which we all (also in this Alliance) should work, predicting what could be the next step, in a sense developing a program from the vantage point of the future, meanwhile, of course, also acknowledging what we have, our complex heritage. On the one hand, uncertainty is very fragile, and I would also say traumatic, but on the other hand, it's a privilege not to plan very long ahead of us but somehow to see this future or the next step in a vivid way, full of possibilities. And sometimes, not having a plan is quite an adventure.

PNT: Irit Rogoff's definition of the theorist could be quoted here: "A theorist is one who has been undone by theory. Rather than the accumulation of theoretical tools and materials, models of analysis, perspectives and positions, the work of theory is to unravel the very ground on which it stands." I think this is an excellent metaphor for art education as well.

LL: The possible structure of an alliance like ours poses many important questions. Of course, it is not only about the four of us. It's pretty apparent that expansion is very much needed. And luckily, we have Magnus Quaife here with us from Helsinki, representing one of those universities planning to be members of the Alliance in the future. Let's talk a little bit about interdisciplinary education because interdisciplinary thinking has long been the name of the game. Maybe Magnus has some fertilising thoughts concerning this issue because, at Uniarts Helsinki, you have music, fine arts, dance, theatre, music and applied arts all under one roof.

Magnus Quaife: Yes, that is true. The institution is about 10 years old and formed of three academies that are institutionally connected, however, not necessarily through their physical proximity. In terms of contemporary art, the idea of interdisciplinarity is a complex one. It has a rich history, I suppose, in 20th-century modernism, also influencing the Western canon to a large extent, whether that's Duchamp's or Donald Judd's idea of moving away from painting into something else to the notion of the readymade or the realm between sculpture and painting (specific objects). I think it is exciting how the Belgian art critic Thierry de Duve reflected upon this by stating that what actually happened was a shift from artists thinking about medium-specificity –

moving away from the Greenbergian idea of painting that reflects on its own nature – to art thinking about the nature of art itself. So it's still concerned with specificity, but not in terms of the medium. But then we have the question of what we mean by interdisciplinarity exactly. And if it means, for example, a painter or a sculptor working together with a dancer or a musician, then I would argue that acquiring discipline before you can be interdisciplinary is essential. So I think it's imperative that art universities maintain their focus on their given fields.

AW: I remember you phrased it more simply in Helsinki: you first need to understand your own field before you start working with others in another. We have to be careful not to want too much simultaneously in art education. The students need the time to grow and gather experiences. Research concerned with education needs to consider what a student needs today after the digital revolution and various other paradigm shifts! Obviously, we have to change. And it's not only about having an intellectual discourse on what is interesting about art. But it's what is with the students coming from very diverse social, economic and cultural backgrounds with very different needs. One of the most fruitful exchanges in EU4ART was working with the students and reciprocally getting to understand our varied viewpoints. Sometimes it only takes two or more people talking.

LL: I agree. As you said, Andrea, in the European University's initiatives, it isn't simply the staff that is trying to prepare something for the students, but it is much more about doing everything together with the students' contribution. So, Patrick, I'm asking you because you are somewhat in the middle between being a student and a teacher. You are a DLA (Doctor of Liberal Arts) student at the University of Pécs and a colleague working together with WP3 and also the Painting Department. What do you think about this collaboration between the various strata of the university?

PNT: Of course, we have the dual notion of the role of students and teachers embedded in our thinking. But I think what actually takes place is that people enter the institution with different backgrounds and experiences, and everybody teaches everybody to a certain extent: including the staff and student body. Maybe, as you said, this is due to my dual citizenship in the university, but I think a university has to move beyond hierarchies and become a thinking hub for everybody involved. Knowledge has to be generated by all. Or maybe it would be more precise to say: every level has to collaborate in terms of input and output, and we have to throw away our "customer" or "user" attitude regarding art education. So I am not cynical. I am just stressing what everybody's duty is, as I see the main issue as the lack of proactive involvement at all levels. I would like to cite a deliberately strong statement from Boris Groys *as an interesting analogy, which might include jarring overstatements, but is at least informative*: "Today art education has no definite goal, no method, no particular content that can be taught, no tradition that can be transmitted to a new generation – which is to say, it has too many." In his text titled *Education by Infection*, Groys says that a university is basically a place like a laboratory where the student is invited, and they acquire all kinds of cognitive-conceptual "infections". These new knowledges – as viruses – attack their aesthetic immune system, which develops garnering strength.

I think Groyes likes to "set the contrast too high", but it seems true that we have some very unfixed structures that are a real strength. Some of the best things for EU4ART were unorganised to a certain extent.

TDA: I'd like to add something to what Magnus said earlier. Interdisciplinarity is very fashionable nowadays, and even research projects need to be justified by including an external discipline like science to make art projects more attractive. But maybe we should help our students and ourselves by strengthening the idea that art has no necessity to find something different from art to give it relevance. This is maybe the most critical issue we are facing nowadays, the recognition of art as an autonomous force by society. In my opinion, we must help our students with discipline and knowledge. And maybe in a chaotic way, or in all the possible ways, to help them feel secure, to think that they are doing something that doesn't have to be justified from other fields of knowledge!

AP: I think this also presented a challenge for our Alliance. We had to create new modules and react to these processes, aiming to reach out to society. We also had to think of public activities where we could justify and acknowledge these new processes or ways to talk about art, how to represent it, and how not to ask stupid questions anymore. So it was also a challenge to establish a setting where students are encouraged to act themselves, not only to be guided.

AW: I'm wondering if we shouldn't speak in the plural and not the singular when we talk about art education. One of the most significant shifts or transformations for us is that we have grown to know that there is not a single solution for all these issues. We have a lot of different audiences and societies, and of course, we have to mention the problem that art can be an instrument of politics, a tool of representation. There's also a specific mechanism for how each country's art market functions. Inside our academies, we are debating a lot of different approaches. The main issue is the visibility and translatability of this discourse. How can we drive this forward? How can we explain our field – which we know very well – to people who are not really involved in these processes.

MQ: I agree entirely with the assessment of Andrea that there isn't a single solution or one way of doing things. There is, of course, diversity between the approaches and the art schools in EU4ART. Patrick earlier quoted Boris Groyes's definition of the art school as an undefined space where nothing is taught – where, as a form of an answer, we put students into one space and let them grow. I think this is actually a challenging position to maintain. I think the problem with this kind of imagination is that it fails to address those kinds of power structures, which Andrea suggested. I think the way to move beyond is by immediately involving the students and bringing them into thinking about how these courses should develop, thus making decisions about what their education should entail. And that's not to deny the deep and rich knowledge of the staff who teach in those art schools. However, this collaborative system is not an unproblematic model because it only works when education is still free. Try to realise it in countries like the United States, where post-graduate students might spend

50,000 dollars a year on their education. And you say to them, "Let's design the course together! I think that could come off as very problematic. You're asking them to do the work and paying somebody else. Of course, when a country has free education, it is an exciting possibility to experiment with.

PNT: I think it is also essential to differentiate between the various spheres of the art world as they confront the student with very different expectations. The idea of non-hierarchical education or art as an interactive tool between the artist and society, medium specificity or medium unspecificity etc., are discourses that define only a given segment of the art world. The art market has a very different set of norms than art education or, say, the exhibition practices of the gallery system or museums. So maybe art education has the privilege to move into these discourses but also exit them, rethink them, and move in between them creatively. I am all for well-organised, thought-provoking, critical and discourse-based education. All I was trying to express is that the transfer of knowledge might happen to a large extent on an informal level and that the "input" is just as important for educators as students.

MQ: I agree with a lot of that, but I think the most crucial aspect at the end is acknowledging that there is no such thing as neutral education. It is always charged, and there is never one single good solution.

PNT: Or good practice.

TDA: I would like to remind everybody that we have to face a massive problem in the relationship between contemporary art and society. Contemporary art is made for contemporary artists, and the specific language used by contemporary art is also an elitist institution. Many people feel that art is speaking a language alien to them. Our efforts should also be to reconnect with society, of course, not in a popular way. But in a way to find our place because when we speak about art, even in the European Commission, even in society, art is something that is seen as "different". "Different" in the negative sense of the word, and this "difference" is not helping us. It's not helping our students.

AW: Tiziana, I was just wondering if we should also reflect on what is perhaps the limit of what we can do in this process! This idea that art universities should transmit their research and content to the audience is quite a new turn in the story of institutions. For students, the time spent at the university is only a "short" time, a few years. (Compared to the educators and staff who might spend a more extended period there.) So who participates in disseminating this knowledge, and to what extent? As far as I see, there's this fragmented understanding of what students should do. They should be perfect in rhetoric, should speak several languages, manage their business, having every kind of tool. However, making art also needs time. And so, for me, the question is also how to involve these external partners who specialise in transmitting art to the public. Perhaps sometimes to say, "Okay, yes, this is our limit". But this communicative aspect, perhaps, is also an inherent part of art itself and not an additional job one can delegate to someone.

AP: To jump back to the Groys analogy, a laboratory is a safe space with specific conditions. But once the thinker – our subject – exits the laboratory with this new knowledge, they will be lost. And that's the thing that I was experiencing while studying as an art historian: once I went into the real world, I didn't have the tools to put these acquired knowledge to use. And basically, I had to have another self-taught "academic training" from the practitioner's point of view. These helped me to become a researcher, a curator and a historian.

PT: Right! After a student finishes their diploma and enters the real world, what happens is they become interdisciplinary! They get into the film industry, or they start to write, research, they start teaching, acquiring all of these other knowledges, which – if everything goes well – after a few years can be brought back into the art world. Or, on a different note, we could mention the Swamp project organised by our partners in Riga, as it proposed a rethinking of the hierarchy of how we think about the senses, perception, thinking, etc. The students had to reflect on the theme and physical reality of the swamp, maybe opening up their ideas of how to prioritise the knowledge connected to the respective senses. Free – unorganised – space is essential for these off-grid ideas to emerge.

LL: To turn back to a previous topic, the issue of the status quo seems to be an interesting one. Do art schools deserve support, for example, from the board of the governments, other non-artistic fields, sponsors, etc., to upset their own status quo or to rethink the fundamental structures of society?

TDA: From my experience, art schools and art universities are not considered enough in any country, and we all share this problem differently, of course. Italy is in a very peculiar situation because Italy basically invented the art academy. And maybe it's the place in Europe where art academies are the least considered! The financial aid art academies get from the government is nothing compared to other institutions. So why not face this problem? In my thinking, this is connected to the fact that inside the art universities or art academies, even teachers and professors have lost their balance because it's not really clear what the position of art is now in society. We have a lot of new courses like art therapy that actually look like something that could help our students find their place in society... imagine a student who nowadays decides to be a painter or to specialise, for example, in etching! They might feel very lost. Can you imagine that? What can you do with etching? You must belong to a noble family that forever supports your high-end artistic practice because you cannot live on etching, but we still teach these practices. Maybe we are called to give a new idea of beauty as art has always dealt with the notion of beauty. And, of course, we are no longer dealing with beauty in the academic sense of the word. But maybe nowadays, there is a necessity to understand what is right, what is beautiful, and what is harmony in a contemporary context.

AW: I agree entirely, but I'm wondering if, just at this moment, how can we find open ears for this notion of beauty? It would have been quite different if you had said this four years ago. Of course, since then, we have had the pandemic, the war, etc., which

changes the relevance of these questions. Also, we must keep in mind these geopolitical realities, the hard facts of the art market, the competition between universities, and the entire economic aspect. So my question is, how to address beauty in such a complex context.

TDA: You consider beauty a secondary problem! But even now, more than ever, we are facing war, aggression, and a dramatic change in the climate. Maybe we should react by reflecting on the contemporary idea of harmony. I'm not speaking about beauty in the notion's traditional academic, aesthetic tradition. Beauty was always connected with the politics of the time. It is a very intricate notion.

AP: I think this is connected to the fact that a new awareness is emerging related to the ideas of re-enchantment. We could look at the category of beauty or harmony or even at how nature is perceived today. Nature today is concrete, mental, political statements and many other things. In short, a holistic interpretation of the notion exists. And that could also be our challenge in our Alliance to re-question these old categories, but in a holistic way, understanding within them geopolitical conflicts, etc. These are very inspiring, essential questions, I think.

PNT: Maybe there's a connection between this re-enchantment and the disenchantment with economic values and the phenomenon of money. I think everybody is having a "disenchantment moment" with money, large-scale economic growth and all of these neo-capitalist fictions, which are simply falling apart around us, not serving us. This may drive us all in the direction where we will look at these things (beauty, harmony, etc.) again in a different, non-utilitarian light.

MQ: I also believe that we have to address certain specific things in our education, maybe once the impact of the pandemic has perhaps lessened to a considerable extent, and as peace in Europe sets again, etc. But there's also the idea that art has the ability to establish an unfound world which is a Frankfurt School way of thinking about what art might be. I also think one of the privileges of contemporary art, or the art school compared to schools of design, is that we don't have to solve problems, but they can create them. Art has the potential to problematise our relationships with these things and expose something through doing so. And that's one of the great things in contemporary art that I think we need to be able to emphasise. There is a danger of instrumentalising art education and education more generally. And I think it's essential that if we don't want, for example, the pressures of neoliberalism, then why would we be interested in instrumentalising factors from the other end of the political spectrum? We have to make sure art stays free of these forces.

Jānis Gailītis: As we are discussing art education's future, do you think artificial intelligence will play an important role?

AP: There's a beautiful exhibition currently at Ludwig Museum that deals with these specific questions. And there's this underlying theme that art is still affected by the human hand, whether artificial intelligence or not. The programs are produced by

humans, and there's no distraction between the IA and the human. So we don't have to be afraid. It's just a parallel thing that will develop. But whether it will kill art education or the art-making process? I don't think so.

AW: Actually, there's a significant interest in the tactile properties of materials and in making sensual things. Corona has broken our belief that digital means are better than analogue ones. We, humans, need analogue experiences. With EU4ART, the actual, real-life meetings pushed our processes forward, not the Zoom sessions.

MQ: I just wanted to remind everybody that the death of painting has been on the agenda for nearly 200 years and hasn't died. We're safe. And I think more significantly than AI, at the moment, for society, at least, is big data and the impact of big data in our lives. In fact, as every artist has to deal with society and the changes in society, perhaps we should organise classes where we can collectively think about what big data is.

XI.2. Summary Study

The following study covers the entire 3-year work of WP3 and is understood to be a concise summary of the project's methodological contents. Its main aim is to reveal side-by-side the key projects that the Working Package worked on during the project period. Thus, it provides an outline of the various points mentioned during the 2022 Closing Conference in Budapest.

From the outset, WP3's main focus was on the methodological renewal of studio practice in the visual arts, the disclosure of best practices in the artistic workshops (with an emphasis on historical art techniques), the curating of exhibitions and their communication to the wider public with a thematic focus on European values and diversity, and with a methodological emphasis on the documentation of artistic processes and art-specific evaluation processes.

The concrete tasks to be derived from this for WP3 – in close cooperation with all other working groups – consisted of researching artistic teaching in professorial and theoretical classes and the large area of artistic workshops and laboratories, analyzing general teaching methodology, developing joint teaching projects and exhibition formats, and identifying and sharing good practices while incorporating the evaluation of student needs in all four Alliance Academies.

The important means in the implementation were symposia, exhibitions, offline, digital, hybrid, interdisciplinary, short-term and long-term exchange programmes and the development of an artistic workshop network. Further crucial descriptive summarizing aspects have been included in the brochure of WP5.

In order to provide clarity, in the following pages the study is structured according to the main focuspoints of the work conducted by WP3.

1. Symposia

The four symposia served as a basic instrument for getting to know each other, for exchange, discussion and debate on various topics and involved all groups of the academies such as professors, students, alumni, but also external guests, artists, scientists as well as experts from various fields of knowledge. The symposia addressed and analyzed a wide variety of topics related to teaching and current issues in arts higher education. This opened up special opportunities to cooperate with associated partners, museums and institutions in the region and to form new networks. The symposia in digital version (influenced by the ongoing Covid situation) allowed participation for all members of the Alliance institutions as well as the larger public.

- ***The Thing About Teaching Art***

April 2020 / digital format

The Thing About Teaching Art was a kick-off event for initial exchange discussions on the comparison of teaching methods with twelve specialist subgroup discussions and their concluding evaluation.

- ***Handmade Tales***

November – December 2020 / hybrid format
2-week duration with a published conference brochure

Handmade Tales presented an intensive theoretical excursion on questions concerning the contemporary significance of artistic working techniques and teaching at art colleges worldwide. International guests and academics participated in a multifaceted discussion. In the second week, analogue workshops on classical printmaking led by two invited artists took place – in cooperation with the associated partners SKD, City of Dresden - Graphic Workshop and School of Art Manchester.

- ***Conditions***

April 2021 / digital format

Exploratory discussions on the conditions of artistic study in the visual arts in international comparison and with a special focus on artistic practice and artistic research. Input presentations by pairs from each academy, international guests/artists – Judith Siegmund (Professor for Philosophical Aesthetics at the Zurich University of the Arts) and Jessica Jackson Hutchins.

- ***HOW TO SHOW. HOW TO KEEP.***

January 2022 / digital format

The documentation of the entire symposium unfolded in the subversive format of “graphic recording”. For three days, HfBK hosted lectures and discussions on the issue of exhibition design and documentation at art academies and in the surrounding area

in cooperation with associated partner SKD and Technical University Dresden, Schaufler Lab Dresden, Central European Research Institute for Art History, Museum of Fine Arts, Budapest, KEMKI (Central European Research Institute for Art History), kozterkep.hu (Hungarian database of public art), Haute école des arts du Rhin, University of the Arts Helsinki and the Royal Academy of Fine Arts in Antwerp.

2. Exhibitions

Presenting one's work to an audience is an essential component in an artist's career. Experimentation with exhibition formats and exhibition concepts, with all their associated building blocks, is a necessary and recurring part of the curriculum throughout the educational programmes of the participating universities. Artistic works and the education and culture associated with them have always reflected the diversity of local traditions; they represent a richness in Europe that is not fully expressed in the commercial art market. In the interest of comprehensive higher education, it was, and is, important to develop contemporary perspectives.

Student exhibitions therefore represented one of the most important challenges for the project. On the one hand, as an implementation component of artistic teaching and thus as part of the common curriculum, but also for visibility in all four institutions as well as in larger society or the region.

During the time of the pandemic, new forms of virtual exhibition scenarios were tested and thus completely new approaches to solutions were developed. The exhibition *Existenz* in HfBK's exhibition venue called Oktogon is the perfect model example with video documentation that was recorded via drone flight. The extensive participation of students in the design, staging and curation of individual formats has created new forms of collaboration between the Alliance institutions.

The exhibition spaces of all Alliance academies have been made available for joint exhibitions, as appropriate. A particular example of this is the regional exhibition series under the overarching theme of Memory. For this purpose, a one-semester course was designed to prepare the regional exhibitions in all four academies. Ideas and concepts emerged through this project for new perspectives in exhibition practices in public spaces, artistic research, topic identification, collaborative work and documentation of the entire process. The lecture series was intensively discussed and developed and presented to an extended internal university audience through a collaborative combination in the form of a traveling exhibition in Riga and Dresden. Under the following titles *Memory of Phalanstery* (Budapest), *as far as I can remember pt. 1 and 2* (Dresden), *A Necessary Act* (Rome) and *MEMORIES SEE US pt. 1 and 2* (Riga) a total of 49 students exhibited. The special catalogue-format of the regional EU4ART exhibition as a "memory game" was expanded to include the students' contributions to the traveling exhibition. An important component in the preparation of this series was the International Workshop on Documentation (documentation of artistic works in the context of the regional exhibitions) in the Laboratory of Photography of HfBK Dresden.

The special format of the *EU4ART Box* in the foyer of the HfBK Dresden opened up an autonomous possibility of design- and a learning process for students, as it could reflect the students' point of view and research interests. The conception of the content, the organization of all related details, the realization of the actual exhibition as well as the follow-up and the complete documentation was entirely in the hands of the students. 37 students from the four Alliance universities participated in the 10 exhibitions between 2020 and 2022. The diversity of artistic positions was a motivating factor behind these distinct proposals.

The final exhibition titled *Transitioning* with selected student works from the four institutions took place in Oktogon of HfBK Dresden in May 2022 and was the highlight of WP3's joint work. The high-quality catalogue – produced on the occasion of the exhibition – documents the entire process development of the exhibition and that of the artistic results and their respective creative processes, and is understood to be a cultural-scientific publication.

With a total of 26 exhibitions in a wide variety of formats, a total of 232 students were able to participate in the various exhibitions. The sheer numbers would be in themselves impressive, but one has to also take into account the future implications of students gaining experiences in exhibiting at an early stage in their careers on an international level, as well as the future perspectives that their extended network has to offer.

All exhibitions in chronological order

- ***Our Windows***

HUFA, Budapest
9. May – 16. June, 2020

- ***stay in – send out***

HfBK, Dresden
4. July – 17. August, 2020

- ***Travelling Canvas***

HfBK, Dresden / LMA Riga / ABA Roma / HUFA, Budapest
2020–2021

- ***vice versa***

LMA, Riga
21. August – 24. September, 2020

- ***Existence Chapter 2: Traces***

HfBK, Dresden
12. December, 2020 – 6. June, 2021

- ***Solo Cinema: Part 1–3***

HfBK, Dresden
6. May – 29. July, 2021

- ***Beyond Blue (virtual exhibition)***

HfBK, Dresden

12. May, 2021 – 31. October, 2022

- ***Covision “Connected Skies”***

HfBK, Dresden

1. August – 29. August, 2021

Regional exhibitions:

- ***The Memory of the Phalanstery (Part 1)***

HUFA, Budapest

6. November – 28. November, 2021

- ***The Memory of the Phalanstery (Part 2)***

HUFA, Budapest

10. December, 2021 – 30. January, 2022

- ***As far as I can remember (Part 1)***

HfBK, Dresden

12. November – 12. December, 2021

- ***As far as I can remember (Part 2)***

HfBK, Dresden

21. January – 31. January, 2022

- ***Memories See Us – Vol. 1***

LMA, Riga

8. October – 30. December, 2021

- ***Memories See Us – Vol. 2***

LMA, Riga

15. February – 4. March, 2022

- ***A Necessary Act***

ABA Rome

29. November – 8. December, 2021

- ***Things and Thoughts from Elsewhere – Part I***

HfBK Dresden / ABA Rome

19. October – 1. November, 2021

- ***Things and Thoughts from Elsewhere – Part II***

HfBK Dresden / LMA Riga

2. November – 10. November, 2021

- ***Things and Thoughts from Elsewhere – Part III***

HfBK, Dresden

11. October – 29. October, 2021

- ***Things and Thoughts from Elsewhere – Part IV***

HfBK Dresden / HUFA Budapest

30. November – 13. December, 2021

- ***surrender***

LMA Riga

8. July – 20. August, 2021

- ***2x7 (pop-up show)***

HUFA, Budapest

26. November, 2021

- ***Vom Überschreiten /Transitioning***

HfBK, Dresden

6. May – 19. June, 2022

- ***super s***

HUFA, Budapest

22. April, 2022

- ***Departure Long Term (Part 1–3)***

HfBK, Dresden

2. June – 24. June, 2022

- ***Renewal – Pannonhalma***

HUFA, Budapest

28. August, 2022

- ***Time Machine***

HfBK, Dresden

30. June – 30. September, 2022

- ***Certeza dopo il sonno***

ABA Rome

9. July – 17. July, 2022

3. General Attitudes Towards Teaching

The discussion, questioning and final evaluation of the teaching methodology at all four Alliance Academies clearly showed that each academy is at least to some extent oriented towards its local tradition. This makes the various approaches in theory-oriented classes and in the artistic workshops unique and at the same time highly attractive for the exchange of students and staff within the EU4ART Alliance. A wide variety of approaches can be experienced (see, Deliverable no. 6, for further insights on this diversity of methodologies).

In addition to the classical teaching in the theory- and subject-oriented class units, important comparisons were also to be evaluated through innovative lectures and especially through the formats of the short-term mobility programme. Due to the pandemic, digital teaching has led to intensive engagement with this medium at all four academies and has resulted in a large number of exciting courses, also in transdisciplinary format. The COVID-19 situation has thus proved to be a catalyst for digitisation and the successful consolidation of various new online teaching formats. During the local closure of the academies, international online teaching formats such as online or hybrid lecture series became very attractive for students and also the teaching staff in general. The intensive involvement of alumni in these formats was another advantage.

The testing of new teaching formats, but above all the possibility of developing new interdisciplinary concepts and the strengthening of interfaculty cooperation was considered by teaching staff and students to be a particular enrichment of the learning experience. Among the innovative teaching formats or interdisciplinary projects were examples such as the excursions to Documenta and the Venice Biennale or the excursion "Viscosity and Swamp – States between Stagnation and Motion" to Riga, the Robotron Campus and the curatorial exhibition project "Certezza dopo il sonno" by Professor Macketanz's class in Rome, the project artist's book "Disappearance", the installation project on the grounds of the Archabbey of Pannonhalma and the seminars in Siena. All these teaching formats were elaborated alongside the activity plan in close cooperation between students and teaching staff.

For the practical work connected to the elaboration of artistic techniques, new formats for teaching were developed. Digital tutorials have proven to be very useful and sustainable; a total of 28 were produced in the artistic workshops alone. They also made it possible to implement one's own artistic work without the use of classical workshops in the academies and were available subsequently for use after the given courses. Under the name "No Workshop – What Now?", students were able to produce e.g. print graphics with simple everyday means and resources (tetra packs, kitchen boards, paint made from food, etc.). Work results were discussed and improved via online meetings. This unusual approach to work is currently flowing into current ideas about teaching and is being further developed with students. This can also be used sustainably for alumni after graduation. Many of these tutorials are also accessible to the general public via various digital platforms (e.g. Youtube).

For comparative analysis, a study on methodology was made. This can be found in the compendium on innovative teaching and best practice. (See, Deliverable no. 6, for further insights on this diversity of methodologies).

4. Interdisciplinary and innovative teaching formats outside the activity plan

- *Summerschool Riga — LMA 2020*
- *Paper in Motion Workshop — HfBK 2020*
- *“Art as a Social Model for Action” / Lecture and Workshop by Alexander Koch — HfBK 2020*
- *Artist's book "Disappearance" — HfBK (with the Handover to Kupferstichkabinett Dresden / SKD) 2020 – 2022)*
- *2x plein airs for landscape painting in an open-cast mine — HfBK 2020 + 2021*
- *Artist's dummies — HfBK 2021*
- *2 Workshops in Siena — ABA Roma 2021 +2022*
- *Robotron Campus (HfBK) 2022*
- *Fresco painting (HfBK) 2022*
- *Exhibition „Certezza dopo il Sonne“ of the class Prof. Macketanz in cooperation with students — HfBK + ABA Roma 2022*
- *Creative Expansion. A Gift from Budapest, Rome, Dresden to Riga LMA 2022*
- *Installation project on the grounds of the Archabbey of Pannonhalma — HUFA 2022*
- *2 excursions to Documenta in Kassel — 2022 HUFA and HfBK*
- *“Viscosity and Swamp – States between Stagnation and Motion” — HfBK Dresden excursion to Latvia 2022*
- *Exkursion to the Venice Biennial „The Milk of Dreams“ — ABA Roma 2022*

5. Digital Teaching

- *EU4ART online lecture series (1 lecture by each Academy) 2020*
- *Material – Method – Meaning (9 lectures HfBK) 2020*
- *Hybrid Art School 2020*
- *Character Modeling / Sculpting with Autodesk Mudbox (+ HfBK)*
- *Memory# / regional exhibition (1 lecture by each Academy)*
- *Career Service – Get Started (2021–2022)*
- *Online lecture Photographie (3 lectures)*
- *Physical Rules – Exhibiting in Digital space*
- *Workshop on Documentation of Art (lab of photography)*
- *'Exhibiting Beyond the Physical Space'*
- *Art as a Social Model for Action*
- *Mapping Art Experiences / Lecture with Matthew Pelowski & Joerg Fingerhut*
- *Paper in Motion – Workshop*

- *Beyond Blue – an online exhibition project*
- *A Virtual Exhibition Platform for the Academy (Dresden–Riga)*
- *“Art as a profession“ Lecture, Talk & FAQ/Career Service*
- *Artist Talk “How to make art for public spaces”*

6. Short-Term Mobility Programmes in 2021

- ***Budapest_Graphic Arts (15–26. November 2021)***
"FIRST IMAGING - The expansion and graphic transformation of the photographic image"
- ***Budapest_Painting (15–26. November 2021)***
"ECLECTIC / DECADENT / REMIX - Investigating Local Identities Through Painting"
- ***Budapest_Sculpture (15–26. November 2021)***
"DIMENSIONAL CHANGES - A workshop dealing with the process of bronze casting"
- ***Dresden_Graphic Art I (1–12. November 2021)***
"Introduction to the Topic of Artists' Publications"
- ***Dresden_Graphic Art II (1–12. November 2021)***
"Lithographic Transfer Using Transfer Paper and Techniques for Further Work on the Stone"
- ***Dresden_Painting (1–12. November 2021)***
"Pastel Painting"
- ***Dresden_Sculpture (1–12. November 2021)***
"You don't play with your food"
- ***Riga_Graphic Art (18–29. October 2021)***
"Photography as a visual note for printmaking"
- ***Riga_Painting (18–29. October 2021)***
"Personal Mythology. A Journey Within"
- ***Riga_Sculpture (18–29. October 2021)***
"Creative expansion. A gift from Budapest, Rome, Dresden to Riga"
- ***Rome_Graphic Art (4–15. October 2021)***
"THE SOUL OF PLACES"
- ***Rome_Painting (4–15. October 2021)***
"4th floor & Procida Island" (Working Title)
- ***Rome_Sculpture (4–15. October 2021)***
"SCULPTURE ON SUSTAINABILITY AND INCLUSION, FOR A NEW CULTURAL APPROACH OF VISUAL CREATIVITY"

7. Short-Term Mobility Programmes in 2022

- ***Budapest_Graphic Art (11–22. April 2022)***
„Rearrange / Rethink / Recycle“
- ***Budapest_Painting (11–22. April 2022)***

- Uncreative Painting – Rethinking originality and creativity
- ***Budapest_Sculpture (11–22. April 2022)***
Representation of the symbol of freedom in the public spaces of Budapest
- ***Dresden_Graphic Art I (28. February – 11. March 2022)***
"Handmade Paper"
- ***Dresden_Graphic Art II (28. February – 11. March 2022)***
„Nude Drawing“
- ***Dresden_Painting (28. February – 11. March 2022)***
„Figure in Space – Painting Techniques as the Impetus for Visual Expression“
- ***Dresden_Sculpture (28. February – 11. March 2022)***
"Rooming"
- ***Riga_Graphic Art (28. March – 08. April 2022)***
„Comics workshop based on documental experience doing the thing you always wanted to do but haven't done.“
- ***Riga_Painting (28. March – 08. April 2022)***
"Watercolor Techniques in Painting"
- ***Riga_Sculpture (28. March – 08. April 2022)***
„Architecture and Sculpture, the missing connection.“
- ***Rome_Graphic Art (06–17. June.2022)***
„The artist paper archive. From production to exhibition“
- ***Rome_Painting (28. March – 08. April 2022)***
"Large format"
- ***Rome_Sculpture (06–17. June.2022)***
„Techne, Space and Material“

8. Artists' Camp in Tihany

During the three-week trial of the curriculum at the summer school in Tihany / Hungary in April 2023, a total of 36 students and 6 professors from the art colleges in Dresden, Budapest, Rome, Riga, Athens and Tirana could participate in the three courses.

Workshop 1 „Graphic“

02–06. April 2023

Workshop 2 „Painting“

13–17. April 2023

Workshop 3 „Sculpture“

19–23. April 2023

9. Artistic Workshop Network

All art academies are united by a comparable aspect: the workshops. The workshops form a world of their own, as a place of production and as part of the overall

infrastructure of a university. They are refuge and laboratories to which students can retreat, where they can experiment and work in a concentrated manner. The teaching of a broad basic knowledge plays a central role in the partner universities. Clear and critical attention is paid to how contemporary art practice is developing, although work in more classical techniques is still considered relevant.

Different working techniques provide a process structure, materials require theoretical as well as practical examination, and a concrete result can be achieved. One aspect of art production is the handicraft element, which appears present in all 4 academies due to its long tradition and has influenced students in their choice of where to study.

Basic techniques are the same. Materials, instructors, and regional traditions and specifics form the differences. However, in the 21st century, all art academies face the question of incorporating innovative working techniques into teaching as a new competency. In the course of the competence orientation of the last decades in pedagogical and didactical contexts, after a long phase of "deskilling", a contrary tendency can be observed, which is increasingly dedicated to the reintegration of traditional handwork techniques into artistic production.

The idea of a comprehensive network of workshops in the sense of artistic work techniques serves as a network for the exchange and creation of an understanding of traditional and contemporary artistic work techniques, thought processes and methods for future development. This network is to be continuously expanded in cooperation with other art colleges. Contemporary collaboration in the visual arts transcends borders. Therefore, strengthening inter- and transdisciplinary developments and approaches in teaching and research has been an important approach and provides an experimental framework for these explorations. The constant search for new innovative working techniques and materials is the decisive means in the context of collaborations or in cooperation with regional research institutions, in addition to a constant exchange on site. The experiences of the students and the teaching staff in short and long-term formats as well as during visits with special technical sessions on site were further valuable building blocks. Other fundamental and sustainable framework points were the joint comparative analysis of workshop conditions, a compilation of workshop and tool and material compendia, and the creation of tutorials. In the context of the evaluation of the teaching and in a comparative evaluation of the course systems in the workshops, these results also flowed into the basic structure as further qualitative and quantitative factors.

10. Tutorials

HUFA Budapest

- *fametszet_technika.mp4*
- *insta_post.mp4*
- *barsi_finmal.mp4*
- *harmatti_kitti_full_hd_vegleges.mp4*
- *simakszofi_final.mp4*

- *rehorovszky_anna_close_up_vegleges.mp4*
- *reining_vegleges_close_up.mp4*
- *csepiké_final.mp4*
- *illes_aron_final.mp4*
- *videodokumentáció.docx*

HfBK Dresden

- *Coptic Binding*
- *Japanese Binding*
- *Textbook Binding*
- *From Skull to Head*
- *From Skeleton to Body*
- *Assembling a Pig Skeleton*
- *Studio Photography*
- *Artist's Book Disappearance*
- *Making of iron gall ink*
- *The Anatomy of Pigs (bilingual anatomy study book)*
- *Library HfBK*
- *EU4ART – A unity living through diversity*

ABA Rome

- *Ajossa-papertechnology.*
- *Scolamiero_pigmento.*
- *Video presentazione serigrafia 2020.*
- *Prof. Piloni- Tecniche Calcografiche Sperimentali.*
- *Painting Accademia di Belle Arti di Roma*
- *Painting Accademia di Belle Arti di Roma*
- *Graphic Art Accademia di Belle Arti di Roma*
- *Photo and Video ABAROMA*

LMA Riga

- the videos produced by Riga were made available to students and staff via online video sharing platforms

11. Best / Good Practice

The formulation of best practices/good practices in the field of visual arts has been a central task and question throughout the project. Compared to science universities, formulating good practice in arts education presents a number of difficulties; while the effectiveness and success of science practice can be analyzed with empirical evaluations and on the basis of peer-reviewed studies, the situation in the arts is much less clear. Possible indicators of good practice in the visual arts depend not only on the concept of art adopted by a regional society or even by the individual. Even within the same concept of art, the level of consideration significantly changes the applicable indicators, such as the economic success and security of graduates (in the art market

or in professional life in general), measurable technical and intellectual skills, or the freedom and unpredictability of artistic outcomes.

This explains why the discussion will occasionally lead to conflicting opinions about what can be "best practice" in the visual arts, and furthermore, the diversity of the arts benefits from the different strategies of art schools. On the contrary, streamlining the teaching in art colleges along the lines of the scientific subjects would lead to a narrowing of the artistic canon in Europe and to an artificial efficiency of the art world, endangering its cultural diversity and authenticity and running counter to the goals of the European Union.

Therefore, the EU4ART working group would like to define "good practices" rather than "best practices" to emphasize the diversity and openness of artistic development, which can never be set as a gold standard, but rather as a catalog of possibilities that should be used as flexibly and creatively as possible by students and teachers.

Art students are educated to develop their own artistic expression and to break away from the previous generation of artists in terms of genres, methods, and positioning vis-à-vis society. The regulation of this process in terms of classical quality management can easily limit artistic expression. The concept of "avant-garde" is closely linked to the development of personal expression and even includes the rejection of artworks by society or colleagues as a quality criterion. Therefore, innovation must be done carefully through the exchange of good practices, taking into account the self-image of the institutions.

Within EU4ART, certain areas and levels of infrastructures have been found suitable to be compared in a good practice catalog. Working groups further analyzed the individual categories and determined good practice categories.

Best practices may therefore include the following:

- Good working practices that have been modified and improved;
- Innovations that have successfully addressed specific issues;
- Identified ways of working that have been shown to produce positive outcomes and could be transferred to other programs / departments / faculties / the higher education sector.

The overall comparative analysis of good practice in teaching structures covered the following sub-areas:

- Preparatory courses for studies
- Entrance examination for students
- Artistic workshops practice
- System of workshop courses
- Study sections
- Division into faculties or departments
- Teaching in specialised classes
- Interdisciplinarity Theory Practice
- Diploma examination
- Award of the diploma

- Master's students/doctoral students Studies
- Inclusion and equality in studies and teaching
- Student involvement
- Formats of public relations work
- Exhibition practice
- Offers to the public : Open Day/ Long Night of the Sciences
- Alumni networks
- Outreach / outreach offers to a public audience
- Off-Spaces

The examples already analysed and elaborated in the 1st half of the project (digital teaching - online lecture series, exchange and excursions within the framework of Covid-19: Summer School Riga, student plein air painting trip Geierswalde, exhibitions and joint projects EU4ART Box, Career Service, Alumni Network) can now be supplemented by further concretely tested case studies of the 2nd half of the project.

The analogue workshop and studio work as a central task of knowledge exchange between teaching staff/lecturers/professors and students was mainly tested in the last project period and in the extension. Joint teaching events such as the summer school in Tihany, the intensive lecturer mobility from February to April 2023 or the 26 short-term courses in 2021 and 2022 at all 4 Alliance Academies are considered exemplary for the exchange of the artistic working process. In addition, online teaching materials, such as the production of new tutorials, were used as a supporting medium and made accessible to a broad public (websites, YouTube, Instagram, etc.).

The numerous, differentiated exhibition formats (a total of 26 exhibitions with 232 participating students) clearly tested the artistic practice of all four participating universities and exchanged relevant perspectives on the position of the "practising artist". These exhibition formats could be shared online or analogue in catalogue form using a wide variety of documentation forms. Aspects from a local perspective on relevant questions of teaching methods as well as approaches to art-related topics such as art history, aesthetics, curatorial studies, etc. were actively included. In internal university working groups, e.g. Anatomy, Artistic Workshops, Art History, it was possible to intensify and deepen the exchange of common teaching formats and good practices. This aspect of teaching will have a lasting effect in the coming cooperation ideas that have already been developed in a variety of forms.

XI.2.a Patrick Tayler: Practices of Ambivalence — A Non-Encyclopedic Compendium — A Methodological Summary / A Starting Point

*“...a kind of toolbox which others can rummage through to find
a tool which they can use...”*
/ Michel Foucault, 1974

*“Knowledge often breaks into pieces when put into practice, with each piece taking one to the most
unlikely places.”*
/ Babak Afrassiabi & Nasrin Tabatabai, 2006

*“An art school can be thought of as an art project. An art project can be thought of as a thinking site,
functioning as a springboard from which ideas and concepts can be brought back...”*
/ Haris Pellapaisiotis, 2006

I. DISCLAIMER

This deliverable provides an insight into the potential scope of EU4ART seen from the perspective of Working Package 3 (WP3)^[1]. The jointly organised projects unfolding between the partners in the last few years should be understood as a collaborative form of **PRAGMATIC RESEARCH** that has raised several key issues central to the discourse on art education’s current position. This essay and the following informative interviews and case studies function as a **TOOLBOX** for those interested in realising European-level cooperation between art universities / academies / schools of higher education.^[2] As the motto by Michel Foucault suggests, this document is not an end in itself but an attempt at identifying the primary tools at our disposal and what is to be done.^[3]

Furthermore, this essay seeks to contribute to outlining some of the critical issues of the discourse concerning **BEST PRACTICES** in the higher-level education of art, at the same time acknowledging the impossibility of finding a “neutral position” that functions objectively as the best possible set of choices in every context, thus introducing the notion of **AMBIVALENCE** as an institution-organising factor. It is important to note here that the institutional framework of art schools is, in a profound way, **SHAPED BY ARTISTS**. Subsequently, there is an osmosis between the practices of art-making and the practices of institutional self-determination and organising. Magnus Quaife, a long-time contributor to the Alliance’s joint efforts, highlighted during a panel discussion (see, pp. 22-32) that it is the artist’s privilege to **INTRODUCE NEW PROBLEMS** instead of having to seek and find solutions.^[4] Similarly, art education should be invested in establishing the ambivalent zone that exists in the confrontation of various practices and knowledges, a place where an artist can thrive.

The best practices in the education of artists are tools that help introduce the most intricate problems and the most enlightening dilemmas. As art education operates best in an unrestricted context – where the methodology is adapted to the student body in a **SITE- AND SITUATION-SPECIFIC** manner – the well-established notion of “best practices” has fallen under suspicion during our offline and online

conversations.^[5] Instead, we opted to deploy the notion of **GOOD PRACTICES**, which allows us to preserve the option of choosing alternative pathways.^[6]

In the case of this essay, I highlight the notions which might be interpreted as good practices (or at least informative dilemmas) with capitalised lettering. This is also an allusion to the online practice – that emerged in chat rooms – of using all-capital text to express the volume of a shouting individual: **CERTAIN IDEAS HAVE TO BE AMPLIFIED** if we want to drive the discourse forward, moving beyond formulaic self-criticism and cynical institutional critique. Instead of isolating these terms, I decided to look at them in a rich context of personal opinions, showcasing the interconnected web that (in)forms the nervous system of art education.

II. UTOPIAN BUBBLE

So, what makes art education so problematic these days and, at the same time, so powerful in its complicated nature? Steven Henry Madoff – editor of *Art School – Propositions for the 21st Century*^[7] – locates the diffused focus of art schools somewhere “*between philosophy, research, manual training, technological training, and marketing*”^[8], and describes it as a porose dissemination of knowledges and practices that unfold in “*conceptually based, multidisciplinary studios*” in other words, “**HYBRID LEARNING ENVIRONMENTS**”.^[9] Art schools have to provide circumstances for art that is political, social, historical, critical, personal, and the list could go on.

According to one thread of opinions, it is precisely this in-between nature and the various subversive educational strategies of spontaneity that make it near-impossible to circumscribe the exact methodologies deployed in art education. Of course, this statement can also be translated as a core methodology, supporting the intuition that identifying methodology should be understood as **A DESCRIPTIVE RATHER THAN A PRESCRIPTIVE ACT**.

It is worth citing here a more extended passage from the letter-format manifesto written by the Berlin-based initiative Raumexperimente^[10], as it shows how an art school can be defined according to this ideal: “*School is not a place for a safe enclosure of lessons. School is an amplifier for the world. Lessons are not fixed ahead of time, or they become rules. Dogmatic. Concrete. Belaboured. The syllabus is written after the course ends. **THE COURSE IS ENDLESS.** The curriculum emerges out of the energy and relationships in the space and the world. It emerges out of the encounters in the world. It emerges out of questions and feelings, empathy, the politics of experimentation, perceptual awareness, the responsibility of taking risks and compassion.*”^[11]

This **HYBRID ECOSYSTEM** is also situated within a complex set of institutions, local, regional and global political currents, offline and online societies in general, etc. Thus one of the critical illusions that disintegrates while discussing the art school is the idea of the institution as an isolated entity. Isolated from what? Ernesto Pujol – conceptual artist and educator – proposed that “*art schools should [act as] the **CONSCIENCE OF THE ART WORLD***”. By this, he means art students should become

engaged in the everyday politics of the art scene, becoming active agents of the various spheres of the cultural field: in essence, infiltrating and reactivating thus the public sphere, becoming engaged with socio-political currents outside of the institution.^[12] Pujol talks about the “art world” in the “popular” sense of the term, using it as a synonym for the “art scene”: a realm of existence defined by a particular set of practices, shifting the fetishised object of value from *capital* to *art object*. (According to this interpretation, it is the currency that has to be changed on the imaginary border of the two spheres.) The “**INSIDE VS OUTSIDE**” **METAPHOR** presupposes a boundary between the sphere of education and that of the market, which – according to Pujol – has to be transgressed or questioned by the student.

The model of the ‘**ARTWORLD**’ devised by Arthur C. Danto in 1964 defines the interpretative infrastructure needed to recognise art as art: “an atmosphere of artistic theory, a knowledge of the history of art”.^[13] Following this theory, the art school becomes essential as an institution that makes art visible for the student of art, who is then capable of **ENGAGING WITH MULTIPLE STRATA OF CONTEMPORARY ART**. In this interpretation, the art school emerges as an optical device – **A MICROSCOPE** of sorts – that makes previously invisible artworks visible: as Thierry de Duve suggests, an art school might not be “*an institution made of bricks and run by a professional team*” but a more ephemeral constellation.^[14] We might go further and state that it might be understood as an optical filter, a microscope, a device or a tool.

Let’s get political! One of the underlying, unresolvable dichotomies is the definition of the art school as an **INSTRUMENT OF POWER** versus a tool to bring forth the **DECONSTRUCTION OF POWER STRUCTURES**, something – as Georges Bataille proclaimed, that **SHOULD CHALLENGE THE STATUS QUO**, or as Derrida phrased it, elicit a **POST-HIERARCHICAL SPACE**.^[15] The issue runs parallel with the task of balancing tradition-based, critical and utopian attitudes in rethinking and reconceptualising the art school. Jan Verwoert, in his essay titled *School’s Out!-?*, worded this in the following way: “*the academy can [...] be understood equally as a monopolist institution of power and as one of the few remaining strongholds against the art market*”^[16]. The duality he highlights is the following: the academy, on the one hand, is a legitimising body participating in the mechanisms of canonisation, and, on the other hand, it is a “**SAFE SPACE**” where the external pressures of “making a living” are temporarily withheld and where the capitalist logic of consumption is derailed on purpose.^[17]

It is a commonplace that universities are often seen as sheltering students from the “harsh facts of reality”. Representing a pragmatic viewpoint, Karin Agness Lips argues that educational institutions should try to resemble “**BOOT CAMPS**” instead of “**SUMMER CAMPS**”, aiding the student in preparing for life. The authors of *The Post-Pandemic Liberal Arts College, A Manifesto for Reinvention*, Steven Volk and Beth Benedix, however, argue that 80% of students do not have to be reminded of the harsh realities of life (they have to work, rent flats, etc.), and this “safe space analogy” only works for the upper strata of the privileged.^[18] However, one can also focus on the aspect of **ENABLING**. According to Susanne Greinke, “*The university’s workshops [...] are **REFUGES AND LABORATORIES**, [...] places for students to withdraw to, places where they can experiment and work concentratedly. [...] Unlike the many conversations with professors in the students’ specialised courses, where*

*the main focus is on verbal reflection on the possibilities of artistic expression, questions about the use of the material and precision in the realisation of ideas, the students in the workshops completely open themselves to **THE CRAFT ASPECT**.*^[19] The art school does not merely shield the student from the “harsh facts of reality”, providing a meagre escapist delusion! We step into a laboratory, where we acknowledge that “[...] a student’s job is **TO TEST ASSUMPTIONS, MAKE MISTAKES, AND QUESTION EVERYTHING** free from the confines of corporate or institutional protocol.”^[20]

III. FROM PRISTINE LAB TO CHAOS THEORY

Boris Groys describes the art school as an isolated, **LABORATORY-LIKE SPACE** of learning and analysis, where the metaphorical viruses of artistic impacts cause the students’ “aesthetic immune system” to react and strengthen.^[21] According to the author, this immunological analogy is also complemented with a methodological aporia: “*Today art education has no definite goal, no method, no particular content that can be taught, no tradition that can be transmitted to a new generation – which is to say, it has too many. Just as art after Duchamp can be anything, so can art education be anything.*”^[22] In this confusion, Groys proposes an “infection by exteriority”, an “**ENGAGING WITH THE UNKNOWN, THE OTHER.**”^[23] The freelance curator, Mai Abu Eidahab, who was also a contributor of Manifesta 6 – a project that (would have) reflected on the institution(s) of art education – criticises this model as being “relativist” and proposes instead that when a particular formula does not work, it should be simply refuted and new ones should be tested,^[24] emphasising the fact that a laboratory does not harbour anarchy, but **A CONSCIOUSLY ORGANISED SET OF INVESTIGATIONS.**

Groys states in an interview that **PRACTICES ARE FORMED IN OPPOSITION TO THEIR EDUCATION**, proving thus that the art school is an essential factor in driving artistic learning, practice and research, even in cases when it elicits a sense of disillusionment.^[25] This could be compared with one of Leslie Hirst’s concepts on teaching: “**WHAT YOU ARE LEARNING IS NOT THE SAME THING AS WHAT IS BEING TAUGHT.**”^[26] It is also a very enlightening aspect that Charles Esche brings forth in his essay titled *Count Me Out*, where he claims that the fundamental logic of teaching contemporary art is to help students “**UNLEARN PRECONCEPTIONS.**”^[27] Or one could cite Irit Rogoff’s definition of the theorist as an exciting parallel: “*A theorist is one who has been **UNDONE BY THEORY.** Rather than the accumulation of theoretical tools and materials, models of analysis, perspectives and positions, the work of theory is to unravel the very ground on which it stands.*”^[28]

This approach has the benefit of including the students’ interpretation as a driving factor behind the formation of their learning experience, revealing the more complex infrastructure of the agency behind the various (good, best, better, powerful, etc.) practices of education, which preserve the naïve notion that is only the staff’s vision and standards that determines the character of the ongoing work. This notion is expressed in the words of Andrea Weippert “In art, distilling and encrypting, detours

and failures, inefficiencies and contradictions are all part of the process. **RULES ARE THERE TO BE BROKEN.**"^[29] Or let us listen to John Stezaker, the conceptual artist, who goes as far as to state, rather cynically, that "Art needs to find a space to hide. It thrives in dusty, neglected, atrophied spaces. In a sense, it needs **EDUCATIONAL DYSFUNCTION**: in other words, neglect."^[30] Even if this pushes the issue to the extreme, it shows that **ARTICULATED AND UNARTICULATED PRACTICES** form a holistic and inseparable union in the education of art. In effect, we are talking about a balance: *"The advocates of structured curriculums believe that there are certain sets of knowledge that are the foundation to an individual's explorations. What these sets of knowledge are is, again, highly contested—for good reasons, since the question of the nature of that knowledge is highly ideological. Even in Art schools that one would deem more progressive, the question of **HOW TO BALANCE THE NEED OR URGE TO STRUCTURE CURRICULUMS WITH A FREEFORM EXPLORATORY APPROACH** is critical."*^[31]

So what does the "**TESTING GROUND**" of the 2006 Manifesta Biennial say about the art school as institutio(n), about the transfer of power and knowledge that takes place within or external to these walls? The 6th edition of Manifesta was to be held in Nicosia (Cyprus) but was cancelled due to unresolved political tensions. What remains are the foundational essays, which can be downloaded from Manifesta's official website.^[32] *"That an art school could first and foremost be simply a collection of people coming together to explore possibilities in relation to the collective seems an excitingly alternative start. No architecture is required; the needs of the group take shape and form as they arise and expand. The process is organic and about mutual respect; not a building of bricks and mortar, an institution of logical divisions and abstract splits. [...] An **ART LABORATORY** with such a sense of orientation would make it possible to advance art projects of a different time scale to those accommodated within the present model of an art school. These would be projects that are not directed towards the consumerist imperatives of the art market but instead evolve out of collaboration and shared interests and engage individuals of diverse backgrounds, not just artists."*^[33]

What makes this (cancelled) event especially important is its utopian attitude to revisioning – though in a site-specific manner – the art school as an institution embedded in society. *"The idea was to open a school in this part of the Mediterranean world, which is geographically closer to the Middle East than to Western Europe. It would operate at the same time and within the same space as Manifesta, replacing the exhibition "event" and the individual artistic practices with a form of collective exchange. This would also open up the question of spectatorship."* – summarises Elisabeth Lebovici in an opinion piece that was published on ArtMargins Online.^[34] The question is how such a discourse (which unfolded in the context of this exhibition and non-existent institution) informs the practices of EU4ART's future, which also has to confront the perspectives of art education. In the following, I will highlight some aspects of Manifesta 6's "blueprint" and investigate if it holds any potential good practices that we might utilise as an Alliance.

In general, the Manifesta 6 School proposes a **SOCIALLY AND POLITICALLY ENGAGED, DELOCALISED INSTITUTION** where knowledge is generated through collective work, pointing beyond the capacities of the individual and also the demands

of the art market. It aims to bridge the divide between theory and art-making, proposing to understand both as aspects of practice. ^[35] The Manifesta document, grounded in the core ideas of the 1968 Student Revolution, presents a utopian ideal. It stands for art that points beyond instrumentalising the world for its own benefit,^[36] that focuses on “**LEARNING-BY-DOING**” instead of the repetition of exhausted theories^[37], an art that is research-based and collective. Another key idea is **TRANSDISCIPLINARITY** which points beyond **INTERDISCIPLINARITY** and **MULTIDISCIPLINARITY**.^[38]

An art school, according to the enlightening summary of Anton Vidokle, is a platform where knowledge can emerge most effectively. *“The Bauhaus, in its brief period of activity, arguably accomplished what any number of Venice Biennials have not (and at a fraction of the cost) —a wide range of artistic practitioners coming together to redefine art, what it can and should be, and most importantly, to produce tangible results. All this is in the face of Walter Gropius’ famous assertion that ‘art cannot be taught’. An art school, it would appear, does not teach art but **SETS UP THE CONDITIONS NECESSARY FOR CREATIVE PRODUCTION** and, by extension, the conditions for collaboration and social engagement. For Manifesta, too, these conditions are necessary. Following Breton and Rivera, ‘We cannot remain indifferent to the intellectual conditions under which creative activity takes place; nor should we fail to pay all respect to those particular laws which govern intellectual creation.”* Anton Vidokle also states that in the face of ensuing criticism that details the crisis and demise of the art school, it is actually in continuous flux, unfolding as a discursive space where different practices (e)merge. ^[39]

IV. HACKING THE SYSTEM

From the students’ perspective, if an art school is interpreted as a delocalised thinking hub, a labyrinth of methodologies and practices, one of the critical issues becomes **NAVIGATING THE SYSTEM**. How should a student approach the art school? What does a student do in the institution of art education? Another crucial question is how the student should relate to this matrix of possibilities. Florian Waldvogel phrased it very precisely: *“**STUDENTS WHO LEARN TO TEACH THEMSELVES**, to organise their own studies within the subjects on offer, and to be responsible for themselves will possess the core artistic skill of researching, working and thinking in transdisciplinary terms. These students are then able to develop their own fields of action within different societies.”*^[40] In short, navigating the educational facility emerges as an introductory lesson in navigating the larger-scale art scene.

It is essential to acknowledge how cultural life has shifted from the all-encompassing institutional sphere (museums, academies, collections and different legacy institutions) to a crowd-funded Web 2.0 sphere (community-based platforms, etc.), where content is shared in a discursive way. In a conversation between New York-based Joshua Citarella and the institution *New Models*, the participants summarised that their listeners are, first and foremost, BFA and MFA students in the (Liberal) Arts. Citarella claimed that his Discord community comprises MFA students who want to be stimulated intellectually and are “**UNDERSERVED BY THE CURRENT**

CURRICULUM".^[41] For a further "bloomer."^[42] perspective, let's look at what Brad Troemel – artist, theoretician and young-generation influencer – says. On the one hand, Troemel claims that the pandemic has disrupted the individualised aspect of art education, which was previously emphasised to be the core attribute of the art school (one might phrase this as "high-touch", "face-to-face" teaching methods^[43]). Troemel goes on to say that the most meaningful aspect of art education is **PEER-TO-PEER LEARNING**, which is only possible in a physical setting, also pointing to the fact that an art school is not necessarily a **TOP-DOWN** or a **BOTTOM-UP** structure, but rather a **HORIZONTAL SYSTEM**.

Troemel's viewpoint is also valuable for our essay as he highlights certain aspects of how the market, the job economy and the output skillset of a graduated artist are confronted (*"Art schools provide a consistent excess of people willing to take on whatever entry-level job they can get."*). Steven Volk – Beth Benedix argue that there is a crisis in the current neoliberal model, which has been at the core of universities in the last decades and still determines the way we think about the very structure of universities. One of the symptoms is the devaluation of the notion of the "common good", which is not a profitable realm, therefore, neoliberal policies upturn the idea of education as a source of **COMMON GOOD**.^[44] Another disruptive issue is the emergence of the **"GIG ECONOMY"**, present in the field of art, where everybody has to input work hours into short-term projects to support themselves, including students:^[45] *"People who are not living on the money of their parents only have ten years from the moment they graduate art schools to pursue upward mobility in the art world before they tap out and look for something else they can do with their life"* (Brad Troemel).^[46] Volk and Benedix also analyse the paradigm of the **STUDENT AS CUSTOMER** – who looks at the shortcomings of the institution through the logic of consumer culture,^[47] as a counterpart to institutions of higher education which are "selling learning" or, more cynically, "selling credentials".^[48] In this system of co-dependency, the diploma becomes a **GATE-KEEPING INSTITUTION** that one needs to acquire to step into the for-profit sphere: or, as Chris Kraus points out, *"The professionalisation of art production – congruent with specialisation in other post-capitalist industries – has meant that the only art that will ever reach the market now is art that's produced by graduates of art schools."*^[49] This makes art schools important as optical devices determining the **INTELLECTUAL SCOPE** of the art scene.

V. WE

How should this cultural space unfold? According to Volk and Benedix, education should be **AUTHENTICALLY MOTIVATED**, thus, instead of relying on the rewarding system of a meritocratic logic, it should be based on authentic motivation, which emerges from collaboration with peers. It should be **NONASSIMILATIONIST**, **INCLUSIVE** and **INTEGRATIVE**, welcoming diversity. Furthermore, it should be propelled by a **MISSION-ORIENTED ATTITUDE**. According to the authors, all this is based on three fundamental factors: **PEOPLE** (including students and staff), **SPONTANEOUSLY ESTABLISHED INSTITUTIONS** AND **CLASSROOM**

ENVIRONMENTS.^[50] All this boils down to the often-mentioned demand – which might be, in fact, an internal validation narrative – of society and art forming a meaningful bond with each other. In *New Keywords: A Revised Vocabulary of Culture and Society*, Genevieve Lloyd describes the meaning of education as “situated between the two strands of the word’s Latin roots: education as ‘drawing out’ of qualities already inherent in an individual; and secondly, as a ‘leading forth’, which is understood as a form of guiding individuals into certain social contexts.”^[51] So, on the one hand, art schools should be seeking good practices in **ENABLING THE INDIVIDUAL** and, at the same time, **CONNECTING THIS INDIVIDUAL INTO A LARGER SOCIAL BODY**, bringing forth in both cases inherent qualities: the individual’s unique reserve of knowledges, talent, etc. and the inherently social aspect of the artist.^[52]

Art education in this approach becomes a collective project, where we might assume **THE PLURAL “WE”** instead of focusing on isolated individuals. Volk and Benedix’s manifesto puts this in the following way: *“The ‘WE’ imagined here is expansive rather than exclusionary, it is a way for us to frame and talk about the communal effort that’s required for this process of profound reimagining we’re recommending.”*^[53] To further enlighten this plural attitude, the same authors formulate an idealised professor’s portrait in the form of a fictitious job posting: *“We seek teacher-practitioners, who value collaboration and **CO-CREATION** (between themselves and students, colleagues, staff, and administration); are eager to promote integration across the curriculum, between the classroom and the co-curriculum, and between the campus and the broader community; and who would willingly contribute to an **INSTITUTIONAL CULTURE OF INCLUSION**. The faculty we seek to recruit are risk-takers, agents of change, and producers of new knowledge with demonstrated success in the application of their fields. They will view students as collaborative partners and co-creators, individuals with their own powerful lived experiences who have the capacity to shape their own learning.”*^[54] Of course, one should look at these ideals critically: nobody has to be reminded of the possible failures of such intensive collaboration. A very poignant point was made, for example, by James Elkins when he compared the practice of studio critiques to unique psychodramas.^[55] This sense of community can also trail away into dysfunctional non-interactive stasis, where the art academy provides no more than “a forum for professors to tend to their egos, not to mention their pensions”,^[56] and where “universities [...] become a bland playground for too many unmotivated students who merely wish to extend for a few years the comfortable status that they enjoyed at school—the comfort of not having to assume responsibility.”^[57] With all this in mind, however, we should prioritise investigating how our communities function **ON A COLLECTIVE LEVEL**.

VI. THE PERPETUAL STEW OF METHODOLOGY

There is a lonesome, post-factual meme in the far-away corner of the internet showing a steaming cauldron of **PERPETUAL STEW**. Fictitious or not, it bubbles away with

new ingredients being tossed into the mix continuously; it has to be nurtured, and it nurtures. Even though I might risk sounding flat-out idiotic, it provides an excellent analogy for the **INHERENTLY FLUID METHODOLOGY** deployed in the higher education of art. The meme reads: *“Perpetual stew is a stew containing whatever is on hand and added to as needed. Constantly kept above the ‘danger zone,’ it can be in the same pot for years if always above 140f, creating a perpetual cycle of adding and removing from it. It was often a staple of medieval inn meals”.*^[58]

However absurd it might seem, the analogy of an amorphous stew – that merges a wide range of temporalities – provides us with a clear image of how art education emerges as a **MELTING POT FOR VARIOUS PRACTICES**. While historical hindsight helps us in detecting the precursor of currently deployed methods, practices and departmental infrastructures in an unbiased way,^[59] it also helps us see how certain practices turn into distant aromas of wandering particles. Carrying on with the stew analogy, one might think of the spectrum-like nature of **FLAVOURING**: *“Contemporary art instruction is not something that can be ‘fixed’ once and for all, but there are ways to step back and analyse it.”*^[60] (Flavouring is a better analogy than a recipe, which would be pre-determined, with a clear target in mind.)

Without the aim of tracing the origin of each spice that one might detect in this stew of methodology, let's name a few. Of course, the key components are the practices of ancient art schools, medieval universities, renaissance academies, baroque academies, nineteenth-century academies, modern academies, the Bauhaus and the post-Bauhaus Art Schools. James Elkins urges us to **REVERSE ENGINEER** art education. Let's see a few examples! The **BALANCING OF THEORY AND PRACTICE** goes back to the renaissance academies, as does the **PRIVILEGING OF CONCEPTUAL FOUNDATIONS** over manual dexterity.^[61] The Romantic movement propped up when “the subjective, **INDIVIDUAL VISION** of each artist [became] more important than any sequence of classes or standardised theory.”^[62] The lasting aftertaste of the “romantic rebellion” might be discovered in other constellations as well: we still “devalue the intensive investigation of meaning”, **PREFERRING “IMPRESSIONISTIC” ANALYSIS**, we also value education that **CENTRES ON THE INDIVIDUAL** and “we still think – sometimes – that **ART CANNOT BE TAUGHT.**”^[63] To rush forward, one can observe that there is also Bauhaus inheritance floating around in this particular mix (**STRUCTURED FIRST-YEAR COURSES, A MEDIUM-SPECIFIC UNDERGRADUATE CURRICULUM, ASSISTANT WORK**, etc.)^[64]. In the following, I'll look into **THE CAULDRON OF METHODOLOGY**, deploying the – lazy but necessary – strategy of flat ontology.

So, what kind of practices does a student partake in? According to Brad Troemel: 1.) experimental, immersive **SOCIALISATION**; 2.) a non-linear **EXPOSURE TO CONTEMPORARY ART HISTORY**; 3.) opportunities **TO TRY NEW THINGS AND FAIL** at them; 4.) develop an evolving idea of **CRITICALITY**; 5.) work and **EXPERIMENT WITHOUT MARKET PRESSURES**; 6.) participate in **“D.I.Y. EXHIBITION RITUALS”** that allow students to move on.^[65] Charles Esche's list runs in a similar vein, stressing the attitude of the student: 1.) “a critical way of thinking about art's **RELATION TO SOCIETY AND SOCIAL CHANGE**; 2.) a **SCEPTICISM TOWARD DOCTRINES** and given truths; 3.) a **RECOGNITION OF OUR CULTURAL SPECIFICITY** and an openness to other cultural specificities; 4.) a strong sense that

OUR GENERATION DID NOT REACH THE END OF HISTORY in 1989; 5.) and that **EMANCIPATION AND JUSTICE REMAIN IDEALS TO BE REALISED.**"^[66] Different models, of course, have differing indicators. Jeffrey T. Schnapp and Michael Shanks propose the following: 1.) "**TEAMWORK-BASED EDUCATION** as a complement to the traditional individualised studio"; 2.) a **SCRUTINY OF PROCESS** as an essential complement to a product; 3.) the embrace of **PROJECT-BASED** and **PERFORMANCE-BASED LEARNING**; 4.) and a conception of art practice that is coterminous with **RESEARCH AND PEDAGOGY.**"^[67] In the case of these latter theses, one senses the **EDUCATIONAL TURN**, which might, as we see here, inform art education.^[68] George Maciunas, while delineating the aims of the New Marlborough Centre for Arts proposed "a think-tank and training ground for the future avant-garde" and listed the following somewhat ambiguous practices: 1.) **STUDY, RESEARCH, EXPERIMENTATION** and development of various advanced ideas and forms in art, history of art, design & documentation; 2.) **TEACHING SMALL GROUPS** of apprentices in subjects and through procedures not found in colleges; 3.) **PRODUCTION AND MARKETING** of various products, objects and events developed at the centre; 4.) **ORGANISATION OF EVENTS AND PERFORMANCES** by residents and visitors of the centre.^[69] Anton Vidokle's more concise list goes as follows: 1.) "**EXPERIMENTATION, SCHOLARSHIP, RESEARCH, DISCUSSION, CRITICISM, COLLABORATION, FRIENDSHIP.**"^[70] Dan Graham further assists us by writing a brief list of the best and worst practices he can think of. Among the best, he lists the following: 1.) **VISITING ARTISTS: LECTURES AND STUDIO VISITS**; 2.) **CLASS TRIPS**; 3.) **AVAILABILITY OF VIDEO, FILM AND AUDIO EQUIPMENT** with technicians; 4.) **PRACTICAL TRAINING** in areas such as graphic design; 5.) **GOOD LIBRARIES**. The worst practices are also enlightening: 1.) the emphasis on making art as a specialist professional "career" rather than as a passionate experiment; 2.) the obsession with the artist as a future "art star"; 3.) the obsession with making an academic rationale for art; 4.) teaching only the contemporary art that is found in the art magazines in libraries.^[71] One might also find singled-out good practices, such as **CONTEXTUAL THINKING**, which is based on "**EXPLORATION, EMPATHY AND EXPERIENCE**" instead of a naive notion of "self-expression."^[72] A further direction this dialogue extends into is an active–sustainable – **DIALOGUE WITH MATERIAL AND MAKING**, which is, in effect, a mode of becoming aware of our environment. *"Artists and designers are form givers who bring ideas into the material world. In the studio, we think about things. We **THINK ABOUT THINGS AND THROUGH THINGS**. Yes, you could say we are engaged in **THINGKING**. Thingking expresses the symbiotic relationship between making and thinking in art and design, between object and idea. It connects critical making and critical thinking and relies on embodied knowledge, practice, and research. It integrates multiple ways of knowing and promotes holistic reflection and learning. Thingking is situated in contemporary and historical frames of reference. It includes the making of new artefacts that reflect the effects of the creative act on the maker, user, and system."*^[73] This attitude is a key concept, as it determines a wide range of practices and decisions. It also helps rethink art's role in a broader natural-financial-cultural economy.

VII. A BRIEF MOMENT OF SELF-CRITICISM

This interminable list of practices presents us with the history of art education, or, at least, with the self-image of art education. Ute Meta Bauer claims that art academies must challenge and question themselves to remain relevant.^[74] Self-criticism is the first step of the institution-level design process of good, better, best and powerful practices. Stepping forward requires knowing where we stand at the moment and understanding the historical trajectories that inform our spontaneous decision-making as educators working in these institutions.

ENDNOTES

[1] WP3 (Methodological Renewal of Training Courses)

[2] To simplify matters, I will be using the term "Art School" from now on.

[3] Although the EU4ART Alliance and the European Universities initiative (<https://education.ec.europa.eu/education-levels/higher-education/european-universities-initiative>) concentrate on the European context, it is impossible to untangle ourselves from the global relevance of the question. Thus we hope that the research presented by WP3 might provide intriguing insights to any reader.

[4] For transcription, see page ...

[5] In their book *Powerful Arts Education Practice* (Hewlett Foundation, 2021), Lauren Stevenson and Sarah Crowell use the term powerful practices.

[6] It was probably the same dilemma that drove Karen Lee Caroll, EdH and James L. Tucker, Jr. to utilise the term better practices in Karen Lee Carol, EdH – James L. Tucker, Jr., eds. *Better Practice in Visual Arts Education* (Maryland: Maryland State Department of Education, 2003).

[7] Steven Henry Madoff, ed., *Art School – Propositions for the 21st Century* (Cambridge, Massachusetts – London, England: The MIT Press, 2009).

[8] Steven Henry Madoff, "Introduction," in Steven Henry Madoff, ed., *ibid.* 2009, IX–X.

[9] Ernesto Pujol, "On the Ground – Practical Observations for Regenerating Art Education," in Steven Henry Madoff, ed., *ibid.* 2009, 6.

[10] <https://raumexperimente.net/en/meta/about/> (last accessed: 09. 10. 2022.)

[11] Ólafur Eliasson – Eric Ellingsen – Christina Werner, "LOVE LETTER from us," in Marina Abramovic – Sanford Biggers, et al., *AKADEMIE X, Lessons in Art + Life* (New York: Phaidon Press, 2015), 84.

[12] Ernesto Pujol, *ibid.* 2009, 9.

[13] Arthur C. Danto, "The Artworld" in *The Journal of Philosophy*, Oct. 15, 1964, Vol. 61, No. 19, American Philosophical Association Eastern Division Sixty-First Annual Meeting (Oct. 15, 1964), 571-584.

[14] Thierry de Duve, "An Ethics, Putting Aesthetic Transmission In Its Proper Place in the Art World," in Steven Henry Madoff, ed., *ibid.* 2009, 24.

[15] Florian Waldvogel, "Each One Teach One," in *Notes for an Art School*, Manifesta 6., (Online document: <https://manifesta.org/manifesta-6/>), 19.

[16] Jan Verwoert, "Schools Out!-? – Arguments to challenge or defend the institutional boundaries of the academy," in *Notes for an Art School*, Manifesta 6., (Online document: <https://manifesta.org/manifesta-6/>), 62.

[17] Of course, art schools as legitimising bodies can be quickly questioned, similarly to how criticism as an institution is often discussed. The canonisation of artists is problematised by the emergence of curators, gallerists, dealers, collectors, etc., as agents involved in starting an artist's career.

[18] Steven Volk – Beth Benedix, *The Post-Pandemic Liberal Arts College, A Manifesto for Reinvention* (Cleveland: Belt Publishing, 2020), 48.

- [19] Verena Schneider – Susanne Greinke, "Introduction," in Verena Schneider – Andrea Weippert – Nadja Möller, eds., *Basics & Experiments – from anatomy to the video lab* (Dresden: Dresden University of Fine Arts, 2020), 25.
- [20] Leslie Hirst, "Groundwork," in Rosanne Somerson – Mara L. Hermano, ed., *The Art of Critical Making, Rhode Island School of Design on Creative Practice* (Hoboken, New Jersey: John Wiley & Sons, 2013), 35.
- [21] Boris Groys, "Education by Infection," in Steven Henry Madoff, ed., *ibid.* 2009, 29.
- [22] *Ibid.*, 27
- [23] *Ibid.*, 29.
- [24] Mai Abu EIDahab, "On How to Fall With Grace—or Fall Flat on Your Face," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 5.
- [25] Anton Vidokle, "Exhibition as School in a Divided City," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 11.
- [26] Leslie Hirst, "Groundwork," in Rosanne Somerson – Mara L. Hermano, ed., *The Art of Critical Making, Rhode Island School of Design on Creative Practice* (Hoboken, New Jersey: John Wiley & Sons, 2013), 48.
- [27] Charles Esche, "Include Me Out, Helping Artists to Undo the Art World," in Steven Henry Madoff, ed., *ibid.* 2009, 103.
- [28] James Elkins, ed., *The State of Art Criticism* (New York: Routledge, 2008), 97.
- [29] Andrea Weippert, "Form Follows Function? If Only It Were That Simple," in Andrea Weippert, ed., *EU4ART – thoughts & debates* (Dresden: Dresden University of Fine Arts, 2020), 13–14.
- [30] John Stezaker, "Art Education – A Contradiction in Terms," in Marina Abramovic – Sanford Biggers, et al., *AKADEMIE X, Lessons in Art + Life* (New York: Phaidon Press, 2015), 283.
- [31] Julie Ault – Martin Beck, "Drawing Out & Leading Forth," Forth in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 37.
- [32] <https://manifesta.org/manifesta-6/> (last accessed: 2022. 06. 10)
- [33] Haris Pellapaisiotis, "Speaking Thoughts: On an Art School," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 82.
- [34] <https://artmargins.com/can-art-be-political-regarding-the-controversy-surrounding-manifesta-6/> (last accessed: 10. 24. 2022.)
- [35] Florian Waldvogel, "Each One Teach One," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 20–21.
- [36] Mai Abu EIDahab, "On How to Fall With Grace—or Fall Flat on Your Face," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 2.
- [37] *Ibid.* 6.
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- [50] Steven Volk – Beth Benedix, *The Post-Pandemic Liberal Arts College, A Manifesto for Reinvention* (Cleveland: Belt Publishing, 2020), 71 – 77.
- [51] Julie Ault – Martin Beck, "Drawing Out & Leading Forth," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 33.
- [52] Ibid. 33.
- [53] Steven Volk – Beth Benedix, *The Post-Pandemic Liberal Arts College, A Manifesto for Reinvention* (Cleveland: Belt Publishing, 2020), 16.
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- [55] James Elkins, *Why Art Cannot Be Taught, A Handbook for Art Students* (Urbana – Chicago – Springfield: University of Illinois Press, 2001), 3.
- [56] Florian Waldvogel, "Each One Teach One," in *Notes for an Art School, Manifesta 6.*, (Online document: <https://manifesta.org/manifesta-6/>), 19.
- [57] Ibid. 18.
- [58] I have decided to keep the inconsistencies in the spelling of the original.
- [59] James Elkins, *Why Art Cannot Be Taught, A Handbook for Art Students* (Urbana – Chicago – Springfield: University of Illinois Press, 2001), 1.
- [60] Ibid. 2.
- [61] Ibid. 10.
- [62] James Elkins, *Why Art Cannot Be Taught, A Handbook for Art Students* (Urbana – Chicago – Springfield: University of Illinois Press, 2001), 27.
- [63] Ibid. 28-30.
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- [67] Jeffrey T. Schnapp – Michael Shanks, "Artereality (Rethinking Craft in a Knowledge Economy)," in Steven Henry Madoff, ed., *ibid.* (2009), 143.
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- [73] John Dunnigan, "Thingking" in Rosanne Somerson – Mara L. Hermano, ed., *The Art of Critical Making, Rhode Island School of Design on Creative Practice* (Hoboken, New Jersey: John Wiley & Sons, 2013), 95.
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X.1.2.b The Best Practice: Dialogue

X.1.2.b) Interview 01

Terra Incognita

Charting the Undocumented Zones of Artistic Practice

An Interview with Paul Barsch

One has to delve into alternatively designed web-based platforms and explore multifaceted physical spaces and objects to experience the complex and subversive artistic practice of Dresden and Berlin-based artist Paul Barsch (born in 1982, Karlsburg)[1]. In a recent web-deconstructing, conceptual labyrinth titled *New Scenario*, Paul Barsch and Tilman Hornig reinvestigated the possible sites of artistic performance, ranging from the neo-baroque curves of a limousine's interior[2] to the light-flooded orifices of the human body[3] or the sombre, hellish vistas of Chernobyl [4]. As a result, the forever-moving artwork – a sketch or an unidentified flying object – becomes an enigmatic point of contemplation, losing its tight bonds with the art world's neutral lighting panels and dominant white walls. In order to rethink some of the scene's more crusty, persisting notions, I talked with Paul Barsch about the shifting notion and function of art from a more global perspective, touching upon the various metanarratives and subtextual layers that emerge from his collaborative pieces and individual work.

Patrick Nicholas Tayler: How did the role of the "white cube space" or "minimalist web design" transform in the last few years? How does your project *New Scenario*[5] reflect on these contextual issues?

Paul Barsch: The role of the white cube has expanded from being a physical space dedicated solely to the presentation and reception of art to becoming a production site for – and backdrop to – exhibition documentation that is subsequently circulated and received in a digital context. The reception of digital exhibition documentation has recently gained importance. Likewise, web design has evolved in the last few years, changed its form, and certain minimalist trends seem to have prevailed. The curatorial project *New Scenario* – which I run collaboratively with the artist Tilman Hornig – reflects on these issues. For us, it is a vehicle to navigate outside of the boundaries of standardised art presentation and perception. It questions the concept of the white cube, canonised modes of art presentation (especially in the context of digitality) and opens up pathways for new approaches. For us, the white cube is just one – and indeed, a very effective and functional – way to present art in the most neutral way possible. It is the perfect environment to shift focus on the artwork (the artwork as product). However, it is too well-defined, too standardised, with no real artistic potential left for exploration. We think there is much more potential outside this realm for experiencing, understanding and experimenting with art. It is more exciting and intellectually appealing to see (the same) artworks travel between different contexts and settings rather than reappearing in very similar environments that most global art spaces, art fairs and museums provide. With *New Scenario*, we

placed artworks into extreme settings to explore the interdependent relationships between already complex objects and complex surroundings.

PT: What role do the circumstances of presentation play in your other work?

PB: Context is an important factor in many of my personal works and other projects as well: I use context as a starting point to which I align the works or select the utilised materials. Many of my pieces are created site-specifically, with regard to the space where they are shown or in interaction with it. Many things are conceived or staged in relation to their spatial effect or planned documentation. While some works are created detached from any spatial context, in which case the materials are more critical, or I rely on more general contextual references.

PT: You seem to be invested in the notion of the "uncanny", the "eerie", but also the subversion of corporate design tactics. What other aesthetic categories interest you? Where does this interest in transgression stem from?

PB: The emphasis on transgression comes from an interest in material and a general rejection of intellectual boundaries. One can extend the contours of an artwork infinitely if one wants to, as well as the material from which one assembles it. Everything can become material, depending on where one chooses to draw meaningful boundaries to frame the artwork. Corporate design tactics have always struck me as eerie as they are, in some way, quite abysmal. In general, I relate to (and work with) a wide range of aesthetic expressions. In some cases, these aesthetic languages mark a particular "contextual space " or refer to a given "temporal field " that I like to work with. But I always try to keep a certain distance: I try to overcome my personal taste, to force myself out of my comfort zone. For this reason, I like to work collaboratively: it forces me to deal with different intellectual and practical approaches. Art should never be guided by one's personal taste. In fact, I am interested in excavating the areas where there seems to be no art according to general opinion.

PT: Do you think of "the contemporary" as an "aesthetic" or a "structure"?

PB: In general, people think that art has a certain "aesthetic", and as soon as something corresponds to this, it is automatically perceived as art. This is connected to conditioning, art history and discourse, but as soon as art enters into new areas and these familiar aesthetics are left behind, it becomes difficult for most people to keep up. In an institutional framework – to come back to the white cube – you can still establish a certain mediation, but as soon as these frameworks disappear, for example, when art unfolds online or off-site, it becomes very difficult to recognise it. It is way easier to navigate within accepted and established aesthetics, forms and spaces than to follow the new paths projected by art. Art is always directed towards the future. Art that is oriented only towards the past is not art: it might look like it, but it is, at most, a nostalgic imitation. (Which, in turn, could also be an aspect that can be exploited artistically). Art must act at eye level with the present and cannot ignore

it to do justice to its time. This does not mean that it should subordinate itself to contemporary aesthetics but should at least be informed by them to find a constellation that poses a new question or elicits old questions anew concerning the human condition.

PT: You remixed Brad Troemel's 2013 talk (Sender/Receiver) on "athletic aesthetics" at the Serpentine Galleries into a haunted trap anthem. Is art theory something you think of as a material that can be manipulated, moulded and transformed?[6]

PB: This old work, lol. Interesting that you just picked this one! At the time, I made some of these attempts to work with the artistic expressions of other artists as material. Playfully, not in the sense of a collage, but rather in the sense of including small additional interventions or extensions to strengthen some incidental aspects or to let something new emerge. My question was to what extent can one use the artistic expressions of others as material. You cannot shape art theory in the same way you carve wood: you need to invent new tools first. The material alone does not constitute an artwork. It is its use and in the exact assembly of that material. Actually, it is the painful thought process behind it is that is the most crucial aspect.

PT: You continue to investigate the outer limits of well-established art categories: installation, site-specific work, collaboration, etc... Why do you seek the edges of the playing field?

PB: Well, I think this should be essential for every artist! Against the background of good usability, marketability and mediation (which should never be a guideline for art!), it may be appropriate to limit oneself to the boundaries of a canvas, a particular medium, or way of acting, etc. Still, to create something new, one must explore and transcend borders! One finds creative potential and the most fantastic design possibilities outside of these boundaries because nothing is yet fixed... Boundaries (especially in art) are always artificial, and one must think beyond them. What is decisive is the way of thinking. If you want, you can let the artistic process end at the "national borders" of the physical edge of the canvas, or you might as well extend it into digital realms – for example bringing into play the different states of aggregation of that canvas, as well as the different layers of perception in the process. Well-established ways and categories always hold a yawning boredom and dullness.

PT: In some of your work, you deliberately restrict the viewer's options. In others, it is more about opening up a space for random viewerly routines. Does the "lo-fi" or "super-high definition" of your work – the notion of extended documentation – play an active part in this?

PB: Yes, that is a very interesting observation. I like to work with the interplay of "lo-fi" and "super-high definition". This happens on many levels: you find it in the art objects themselves and on the level of presentation. A sloppily executed object documented with high-end means creates an utterly different explosiveness as if the

documentation itself was also sloppy. So these levels within – and surrounding – a work and the imagined audience are critical. Still, there is no need to formulate every idea in detail. Even in painting, the interplay of fine details and rough areas creates fruitful tensions. It always depends on the framing and from what point of view you are looking at the thing: a specific detail of the object, the entire object, the object in its environment, the object in close relation to other objects, the object in a document, etc. The detail is not engaging in itself, only if you step back and see it in relation to the whole picture. If you consciously shape these levels, you can compose utilising these various parameters. I have often come across the situation when people often say that an art object had looked much better in the photo and that they were disappointed to see it in reality. But that might have been intentional! Maybe it is actually this "photo look" or documented stage that really matters because it might hold the real potential to circulate and distribute the artistic idea. In this case, the physical object is just a prosthesis. Both – the object and the documentation – belong together, so to speak. One shouldn't deny the effect of the documentation: perhaps the disappointment in the real is also an essential and intentional aspect.

PT: Do you consciously construct narratives with your pieces?

PB: Some narratives emerge by chance, but I don't usually design with a narrative outcome in mind. Instead, it's the assembling of different parts with different, maybe even contradictory narratives or quasi-narratives, which create open questions and ambivalent readings. The selection and assembly happens very intuitively. But intuition is not accidental but trained by a broad set of interests and experiences. When a straightforward narrative emerges, it is a good sign that you are on the wrong path. Doubt should be a constant companion. In the foreground, however, the work is always constructed on a figurative level first, with images that cast or overlay narrative shadows, which in the best cases create deeper meaning. I understand art as a pointing-towards. A pointing-towards fragments of thought processes that elicit many open questions.

PT: The criticism of capitalism, the speculations concerning crypto art, the definitions of post-factual art, the endless discourse on what constitutes contemporary art and existence, etc., seem to provide the backdrop for any given artist working today. Do these tendencies and themes interest you? Do you think there is a way to drive forward these discourses through art?

PB: Sure, I am very interested in what is going on. Even though I cannot grasp everything, I try to follow. Art needs to be grounded in the present, and artists should keep an open eye and take part in the discourses to be able to relate to them. On the other hand, art is not a cure for everything. Art (and the artist) has a special function, but it cannot solve the urgent existential issues we are facing right now. In the face of the general uselessness of art, in the attempt to decipher the apparent meaning of an art object evoked by the power of its visual agency lies the potential to break up encrusted thought processes.

PT: Do you think art can appropriate the strategies of the entertainment industry? Is there a chance to redirect users/viewers to alternative realms of existence?

PB: Sure, art can appropriate strategies of the entertainment industry as well. It did and does, and – vice versa – it is being done. But in the general context of Attention Economies and the capitalised stream of images, art and the art image plays a decreasingly important role, and artistic strategies are being deployed everywhere from fashion to advertising and games. But, yes, this is a fundamental question, and hopefully, we can redirect to, or create, situations where new cathartic portals of experience can emerge.

PT: You collaborate with many artists and specialists from other fields. Do you think of yourself as a curator as well in these situations? How does the transfer of know-how influence your perspective as an artist?

PB: Yes, a lot of collaborative projects are at the same time curatorial projects as well, such as New Scenario, for example. They are created in close or loose collaboration with others. However, I actually don't see myself as a traditional curator, as I approach all projects as an artist. Even though all these projects demand me to shape-shift to some extent, becoming an art handler, cameraman, bookkeeper, manager, image- and video editor, etc. I have to meet these jobs' expectations to finish the given project and work with specialists. But the entire process and all the decisions concerning the outcome are devised from an artist's perspective. I view these steps as a kind of substance that needs to be shaped into the envisioned form. And likewise, the material influences the decisions. During collaborative processes, it is pretty similar: there is a lot of giving and learning, which for sure impacts the artistic process and my perspectives while pushing me into foreign areas.

PT: What are you working on at the moment?

PB: Right now, I'm working on an exhibition for a freshly-opened space in Berlin. I'm creating new works - collaborative paintings with an artist and friend, Bernd Imminger specifically for this space. Our idea is to extend the exhibition into some kind of video work. The process is still wide-open, and I dunno if the paintings will turn out any good. It's a challenge. Let's see!

ENDNOTES

[1] <http://paulbarsch.de/>

[2] <http://newscenario.net/crash/>

[3] <http://newscenario.net/bodyholes/>

[4] <http://newscenario.net/chernobyl-papers/>

[5] <http://newscenario.net/>

[6] <http://paulbarsch.de/my-snoop-could-do-that/>

X.1.2.b) Interview 02

To Give Them a Starting Point ***A Practice-Led, Investigation-Based Educational Model*** ***An Interview with Māra Ādiņa, Professor of The Art*** ***Academy of Latvia***

Art theory rarely ventures into the territory of the practical problems of fine art. The technical challenges that arise in the making of a work of art tend to appear as interesting threads of a story in an interpretation of the work. Narratives in art history tend to be organised around themes of style, trends or historical embeddedness. Māra Ādiņa's teaching method is quite different from this interpretation. In her pedagogical programme, she does not present the history of modern sculpture as a distant, untouchable chronicle. She uses practical exercises to introduce her students to the history of 20th and 21st-century sculpture.

Ábel Kotormán: Are your courses practice-led or theory-based? What type of consultation do you prefer with your students? How do you evaluate them?

Māra Ādiņa: Well, It's not easy to answer this question, as our Sculpture Department is relatively small. There are only five students in the biggest class. I teach first, second and third-grade students. These relations are very personal, just like my teaching method. Communication is also personal and flexible: I send them my presentations online if my students participate in some kind of mobility programme. We keep in touch via email and phone as well. If there are some changes in our schedule, we agree on a later appointment for a consultation. Despite my courses being theoretical, I don't expect them to write some essay or anything like that... Instead, I ask them to choose a sculptor, study their oeuvre and later make a small sculpture as a reaction piece when they acquire a more profound knowledge of the body of work. They must reflect on why they chose the particular artwork and its influence on them. This is the basis of the evaluation. I give them theoretical knowledge, and the students give me practical results. It is also important to note that my course takes two semesters, and teaching only one part of it is pretty hard. So ideally, the student should participate during the entire process.

ÁK: Do you have a regular list of the sculptors you teach your students about?

MĀ: I often change it based on the student's interests. Sometimes the focus is on Ai Wei-Wei or Anish Kapoor, who just had an exhibition in Venice not so long ago. After I saw his show, I made changes to my lectures. The students must understand how the chosen artist thinks about style and structure. We discuss the practical aspects and the challenges the students had to face. The other important thing is that we talk a lot about the personalities of the sculptors. Students can better understand their work by getting to know an artist's way of thinking. Now in the Internet age, some of

my students know more about a specific subject than me. So I think my task is to give them a name, a starting point.

ÁK: If the student – during, let's say, a EU4ART mobility programme – receives a different kind of education, changes direction in terms of his or her practice, etc., how do you think it alters your attitude and methodology afterwards?

MĀ: I think it depends on the students. If they find new material or medium or gain new knowledge, that is great. No problem on my side. I think that the EU4ART project's biggest problem is that the schools have different time schedules: in general, it's pretty difficult to arrange the mobilities because of this difference in the timetables. However, EU4ART is crucial as it opens the minds of the students. Remarkably, they get to see how another art school works. Maybe an aligned yearly schedule would help a lot! I know about students who were in Dresden, where there is a different system. They have a professor who teaches the students and a modular system where they can choose between several subjects. In our school, there is a list of compulsory subjects. So I heard that the Latvian students were a little bit confused initially because they didn't know which subjects they had to do in Dresden. But of course, it's just a matter of time to understand a different system. I heard that there is an excellent Sculpture Department in Budapest and that the classical basics are essential and robust. So our students would like to go to Budapest to experience it in real life. Unfortunately, we only have five students each year in the Sculpture Department, which is a problem on our side. However, we are a small country, so we do not need more than five sculptors yearly.

X.1.2.b) Interview 03

To Climb the Stairs Backwards

“The best teaching method is honesty.”

An Interview with Patrīcija Māra Vilsone, Professor of The Art Academy of Latvia

Sometimes you look out of the window of the University of Fine Arts in Riga and see a bunch of people walking backwards up the stairs of the university and then entering the university building. This could be part of a contemporary performance art action, but in this case, it is "just" Patrīcija Māra Vilsone and the international students getting to know each other. Her work is characterized by a fresh, youthful impetus and a well-matched, innovative teaching method. How does someone who has been involved in the EU4ART program as a teacher see the results and objectives? I asked her about her experiences, her method of communicating with students and much more.

Ábel Kotormán: How would you define your position in the EU4ART project?

Patrīcija Māra Vilsone: I work as an assistant at the Printmaking Department of LMA Riga. It is not precisely teaching that I am involved with. I'm more like a personal support system between students, mentors and professors. So I'm assisting, including dealing with the cases of international students coming here to study. I have to take care of them: help them make their schedules, show them where they can find certain classes, and so on. They always come to me, and I'm the one who tries to solve their issues. I have some experience in teaching because I used to lead the short mobility courses in EU4ART.

ÁK: What mode of consultation do you prefer? Could you tell me more about your relationship with your students?

PMV: There's a technique which I started to use when I had to lead the first short-term mobility programme. It was initially a theatrical method. So, there was this group of people who came from Rome, Budapest, and Dresden. I had to do something about the fact that they did not know each other. I had to make them work together as a group. We met in the backyard and had to go up the stairs to reach the Printmaking Department. I said to them: follow me, and copy what I do. So we climbed the stairs, not the traditional way, but going backwards. It was probably strange for them to enter the building in strange ways, but it helped them open up. Later on, we included further tasks that activated not only their mind but also their bodies.

ÁK: Do you give lectures, or are you more involved in consultations? How would you describe your attitude?

PMV: For me, it's face-to-face consultation. The students ask me questions. Usually, it's online, but I prefer personal consultations. The best teaching method is honesty. I don't try to hide any information or anything like that. I'm also still a student, which helped me connect with the students. This way, they could ask bravely, not fearing to appear stupid. My mode of communication is both formal and informal, which works for me.

ÁK: What would you consider the ideal time frame for short-term or long-term mobility?

PMV: Well, short-term mobilities are fantastic because you can do so much in such a short amount of time! For example, a project. I also enjoyed – as a participant – the long-term mobility. It was nice to go abroad and live there and gather all those experiences. But the short-term option is beneficial for quick learning. Just grab everything you can, and make something in two weeks. Something nice and beautiful, like a comic book, paper, or whatever people have been doing in these short-term mobility programmes.

ÁK: How do you deal with the situation when your students go abroad? Do you consult from time to time? Are you keeping in touch?

PMV: Not really. When I started working here as an assistant, I needed help to get information about the EU4ART students. But then again, everything was relatively new for me. However, if a student needed assistance, I did my best to help, although only a few contacted me. When I was in my exchange program, nobody contacted me. I was dealing with life myself there. I enjoyed my freedom. What kind of backup could I get from Latvia anyway? My first problem was that when I got accepted, I didn't know when will the semester begin in Hungary. Someone told me that it's at the beginning of September. So I came on the sixth of September, but I still had no official information. And then I just realised that the semester would start just in October. So I had a free month in Budapest, which was excellent in the end, and I enjoyed it.

ÁK: I'm curious if you have any feedback about the EU4ART project. What should be perfected in the future?

PMV: Well, the payments are confusing in the program. I still need to understand who gets paid and for what. But this would need another conversation. There was another thing. Sometimes the communication between the universities could be more fluent. There were some uncomfortable surprises from time to time resulting from this miscommunication. Once, for example, when I had to lead a short-term mobility programme, I was expecting only students, but with the Hungarian delegation, there were some teachers as well. Ultimately, it was not so big a problem because they were friendly. It was hard to deal with the students and the professors simultaneously. This EU4ART programme is wonderful. The short-term mobility programmes should go on. For many students, it works better than long-term

mobility. Because they're living their lives here in Riga, they have the opportunity to go somewhere for two weeks and learn something completely new. For example, my student from graphic arts went to Dresden to participate in a paper-making workshop. And now she's obsessed with paper-making: making paper out of mushrooms, anything. She wants to organise a workshop here for our students. It's incredible how a two-week programme can completely change a student's thinking!

X.1.2.b) Interview 04

An Interview with Alessandra Porfidia

Alessandra Porfidia, sculptor and professor works on various interdisciplinary projects and workshops in cooperation with international artists and museums.

Andrea Szilák: How is education – classes, workshops, lectures – structured in your institution? Is there an option for the students to attend a workshop in case they want to work with a certain material?

Alessandra Porfidia: We have very small places for the training of sculptors, so it's very important to have other opportunities for open labs and workshops outside of the Academy as well. Students joining for the first time get to work alongside students who have reached a farther point in their progress. Furthermore, they also have the chance to work with professionals and invited artists. Obviously, we need time, and we have a very tight schedule for our classes. So we don't have the chance to spend many days on such projects because we can't go and occupy the place of other classes. We try to organise these when we have a short period of vacation or the exam period. Lately – due to the pandemic situation – we have discovered the possibility of letting artists join online, so we started some webinars and would like to continue this format because I think it's very interesting for students. They can see the artists in their studios and have a conversation with them, regardless of the distance. Last year we organised a talk with an artist from Japan, and we also invited artists from England, Istanbul, and other countries. And the topic was ceramic or clay with a focus on establishing a sustainable process. Let's see some more examples, there was Ryota Chioya, who deals with the notion of "HitoTeMa", which, in this case, means shaking hands together and making a print of this connection. Each piece is an example of this action, and many of these together make an installation. Another opportunity was with David Binns, who works with ceramics in England. He discovered a way to reuse various stones and other fragments from nature into ceramic. His sustainable method has been adapted by architecture and other disciplines.

ASZ: Just to make it clear, what is your role here? Are you responsible for ceramics and stoneware?

AP: I'm responsible for everything that is sculpture. For the entire faculty.

ASZ: I see, so you work with all kinds of materials. As I can see, also marble?

AP: That's right. Actually, I try to recycle materials, so it's possible to use these materials also in nature, and it gives more chances for the students to have experiences. Unfortunately, the high quality of modelling and shaping something detailed with certain technologies are very expensive, and it's very difficult for us to do that. So I preserve that just for the students who wish to do something very special in their second level of master courses.

ASZ: All in all, we can declare that sustainability plays a huge role in your program. Right?

AP: In 2013, I started to speak about the sustainability of imagination as a topic, in a meeting held by the Guggenheim Bilbao. It was a great meeting for professionals, and I decided to talk about this question because I think it's important: the sustainability of materials, sustainability in relation to Earth and sustainability of the imagination. We have to understand how to use technologies better. I don't like it when we do something that is a kind of obligation, something that is the same for everyone, just for the sake of technology. I think we have to use technologies, but technologies are something that we have to control and use as tools for our imagination, and the first level of our expression is our imagination. We don't have to lose that for materialism. We have to preserve the Earth, we have to preserve our imagination and discover all the possibilities we have for the future through imagination.

ASZ: And how do you turn this into practice?

AP: I started to collaborate with the botanical gardens. So, now the process can unfold in nice green places. When I had a group of students with the EU4ART project, I decided to organise part of the work at the academy and part of the work in the botanical gardens. We had a very short time for making everything, only two weeks. I think it was interesting to make those installations with very simple materials - they used, for example, paper and branches.

ASZ: How can we think of the basic structure of your programme in your classes? Do you include lectures, seminars or discussions, and then you move on to the practical part? Or does this depend on the topic and the group?

AP: I start with in-class drawings with a model. We also work on maquettes based on the model. This is very easy and makes the students move out of their comfort zone because they can do these without thinking that the process is very difficult. But

it's very important because we have to start with perception. And so, from this point, we start focusing on the meaning of perception, the meaning of how we see, and how we look. This is very important because we can be either passive or active. And so how we look is the first creative act. However, sculpture is dynamic. And for this reason, I don't want the pose of the model to be static. So they are usually dancers or actors so they can use their bodies in a dynamic way. The students are frustrated at the beginning, but they begin to understand that it's something that helps them very well to catch the moment, to catch the synthesis of the shapes. And also to react to mass and void. Mass and void is the topic of sculpture, in a sense, like shadow and light are the tools of a painter. I try to show the students that it's possible to focalize these topics by working and experimenting with their gestures. So creating small maquettes is something that is not perfect, but is very useful because, in the end, they get to understand how perception and sculpture work together. So this is our initial point, and I usually also take them many books and show them videos from artists to show the different ways in which basic materials like clay and plaster can be approached. And so they understand that everything, in the end, is a tool, and it is not necessarily a matter of having sophisticated tools, because we use our gestures and our hands which is already something very sensitive. I invite my students to do research on certain topics, which is both theoretical and practical. If they understand the concepts they're working on by studying, reading, visiting museums, and engaging with the contemporary, they understand their context better as well. For this reason, I make small groups for talking together and debating different aspects of the process and also of the poesis because it's very important to have a clear idea of what they are doing.

ASZ: Do students attend your class from the onset if they want to specialize in sculpture, or is it mandatory for everyone?

AP: It is mandatory for everyone at the beginning of their studies in sculpture. But one can come also from other classes if their practice requires one to take the class in sculpture. We work on topics that I suggest for them year by year and usually, there are competitions of different levels for the different classes. There are exhibition opportunities as well. And in various groups, I plan workshops outside the labs, for example, welding or composition with recycled iron.

ASZ: So sculpture is open for all different years, even for those intending to simply enrich their individual practice?

AP: Yes.

ASZ: In the case, a student goes abroad, do you stay in contact with them, tracing how they progress on an individual level?

AP: I think it's very important to study abroad. They always come back very refreshed from these experiences because they feel free, which is very good.

ASZ: Is there an opportunity for them to organize exhibitions so that they can have a chance to see and show their progress from time to time?

AP: Usually there are places that I find and I decide in advance. So at the moment, for example, before starting this new year, I was in North Italy, close to Milan with a group of students, and we started working in a public villa where they installed their works. They experimented with their own topics and process on sustainability, which was the main concept, but on the other hand, there were also kids in the place on the playground. They didn't know what is a sculpture, but it seemed to them to be a kind of adventure to see what we are doing, and they were constantly questioning. I try to show them that is very important to think of art in a way that is in general for the public and not only for a special public. But at the same time, the quality of the work has to be very high and sensitive. As represented in the gallery exactly.

ASZ: If you pick an off space as you mentioned, are you telling your students in advance, so that they can take it into account and make a piece of work which grasps the whole in spatial terms as well?

AP: I try to address the concept in this way so they have to understand that they have to use materials that are resistant, that are not dangerous, and so on. Sometimes it's not possible. So we have a topic, and we have a title for the exhibition. And we have a place and we use the place in a way that we sometimes have to figure out at the moment. So it depends. It's not always so clear.

ASZ: I see. So you have mentioned that you encourage your students to go abroad. But from the other side, if you receive students from mobility programmes, how do you incorporate them into this kind of work method?

AP: I try to involve them in the same practice I used to do with the students I have here. I try to understand what kind of experience they have at the back, also. Sometimes I see that there are big differences because we have a practice that is more dependent on me, my activity here in the school is quite, let's say scholastic, but we have an opinion on different topics and I say what I think. Each day I have a class with the students, so they sign their names, and so I have a schedule of all the students who want to consult. There is another big problem here: we don't have enough room. We wish to have other places, but we have to wait for some new areas because they need to be restored and are still under construction. So the workshops outside that I organize are very important for them because it's a way to work, maybe more experimenting in a short period but with a place that is comfortable. And even if they don't have a personal studio, they can do something different from the school. Sometimes there are students that have a place with a garden or small places close to the house they can use as studios, but this is a very huge problem here in general.

ASZ: Obviously, I was talking about this with Italian students coming to Hungary for short-term mobility. They mentioned that it is a huge problem for them.

AP: And also I can't leave the students working here alone because we have many problems with the policy of the Academy so it becomes very difficult. It's something that needs development, but we don't have enough money to invest in the infrastructure. And this is a political problem. I'm very sad about this because I think in Italy we have a great past, and we have to reinforce our future, with these possibilities.

ASZ: Sure, but what you mention, I mean, it's the demand of the whole world, not just the question of Italy or this particular situation. And maybe it is pushing us to deal more and deeper with what ephemerality means. I am always wondering when I see breathtakingly huge volumes and high-tech environments in contemporary art, whether it's worth the waste, just for an occasion, when there's so much waste. But I know it is a controversial topic.

AP: No, because I think is a common problem. The Earth is the earth. The cultural approach is for everybody something that has to be more sensitive and we have to pay attention because we are losing so much. In this direction of new technologies, we are losing the idea that we need water, we need earth, we need something basic. And we consume a lot. And so in the past, we can see that the artist had the capability to invent and to go ahead, just feeling the problems of the past and now we have to feel the problems of the present. And invent something that is new, also recycling, also giving a new life. This is a process that we can start to apply in our artistic research. And maybe I see very interesting artists that are now from Africa, from other countries.

ASZ: I just have the last question regarding EU4ART since I am here on the behalf of the Alliance. You have already mentioned the short-term mobility program and I am curious whether you have any other impressions or thoughts about the Alliance.

AP: Yes, sure. I worked on the dictionary, and for example, I thought it was very important to express more experiences there, instead of making a list of verbs, actions, and specific terminus tecnicuses. For example, I suggested working on our experience and how we link these terms with the experience of artists. Let's name wire. Wire is a very simple material, mesh wire can be used for sculpture, for building a structure. However it is also a low-quality material, but very expressive and some artists used it in their own process of work declaring this material as the interpretation of something. So for example, if you see this sculpture that is only in wire mesh, you have the impression of something that is very contemporary and very poor. If you use it only like the material for making sculpture with another material, you feel completely different.

ASZ: So the part of the dictionary was not just to explain a term, but also to think of it in a way like what qualities does it carry?

AP: Yes, to pass through the words, the keywords and the terms for explaining something that is in our experience, that we have, which is not what you can find on

the Internet. That could be more useful, in my opinion. So maybe it could be something in the future. And also I think that when we have students for long mobility is easier because it's like the experience of the Erasmus mobility. But when we have a short time is very difficult for some students to develop an approach to the process we suggest. And also many students from abroad are used to working alone, working by themselves, to use the academy as a place where they have a studio, but without this opportunity, the processes are not always transparent for the professors. But still, I think, could be a good and unique opportunity for the students because they can do their own work, but share the experience on a different level, apply a new methodology or discover a new process. I remember my experience here when I was young when I was at the beginning saying, 'Oh, but why do I have to do this? I want to do something else, not this stupid thing.' And after years, I understood a lot from that experience, also that it requires time. And if I do this honestly with transparency, not because I want to impose something, but because I think that a process can be interesting. Maybe we need more time for this kind of exchange with the students coming from abroad. When I held the workshop, I applied some practices that I used to do with the students in my classes. For example, blind drawing is one of these processes just to separate the way how we look normally, usually, with open eyes and try to understand what is the vision and how I can keep my vision from the hidden part of my imagination and my dreams and so on.

ASZ: It sounds quite like a psychological aspect.

AP: Yes. It's more psychological. And so it's not so easy, but it's also something that after some steps, helps in self-discovery, separating the vision that you have declared in the reality from the vision that you have to discover inside. So the inside is something that we have to discover. And the process to discover it varies, not just the resulting artworks are part of a path.

X.1.2.b) Interview 05

An Interview with Riccardo Ajossa

Interview with Riccardo Ajossa, professor at the Accademia di Belle Arti di Roma, Rome. He is in charge of the first Academic paper-making studio related to contemporary art, specialising in the oriental and occidental production of paper. Now specializing in Hanji traditional Korean paper production with the support of the Korean Cultural Institute of Rome.

Andrea Szilák: Could you please elaborate on how you construct your methodology?

Riccardo Ajossa: I am running the papermaking studio which is part of the printmaking department. Our students are literally learning to produce their own paper to think of the process itself, while making it, and at the same time, they have a chance to create contemporary art. We are collecting the raw materials, also using colors from natural elements. So the contemporary artwork and not just about where they can position

themselves within the city. That is the basic idea. Experiencing nature while crossing nature, collecting things, bring it back to the studio, process whatever you are collecting and make art with it. So the main concept is that the time that they spend outside learning about nature and inside creating knowledge and self-consciousness. It brings up your feelings and a deeper relation with nature. Also we are concerned about sustainability, since the system we used to live in is about to end, and we have to educate the future generation about the concepts of nature and security and how important it is to bring that knowledge within the contemporary art field.

ASZ: So according to your programme, contemporary art should be aware of alternative ways to preserve the natural environment. Do you support these ideas with lectures given and some theoretical background?

RA: Yes, we don't start with the paper-making right away, but we have a number of classes before the beginning of the physical work of course. I introduce them contemporary phenomenon and movements such as land art, body art, anything that's related to gesture. What is important is to learn how to interact with other living beings.

ASZ: And what about the technical matters of the process, what kind of mentoring support can you give them to find out what they wanna make with paper and choose an individual way?

RA: Regarding the technical aspects, it's more like giving hints of how beautiful reality is. Papermaking can be one of the ways, but it's not the only one of course, and the students can choose whether they want to link to it or not, whether they want to involve paper making in their art project. They can also take photos during the process. They can record the sound. So the methodology is the combination of three components: a traditional, environment conscious and anthropological approach. And of course experiencing all the range of possibilities that comes within, or maybe just one. I don't force them to use any technical solutions, rather I present them with a wide range of possibilities. But of course at the same time I tell them how to do things properly. I tell them that it's correct also to use it in a non-proper way. Anything that's inspiring for them, even if they just pretend to make the process without making the paper at the end, it really doesn't make any difference to me. Sometimes they are showing an experience that might even add a new value to the paper. So there has been pretty much everything happening in the studio through the years and I can't stop gaining new experiences.

ASZ: And also as I can see here internationality plays a vital role in your work. I have just seen you are also working with a Korean way of producing paper.

RA: That's right, my professional background stems from the Korean way of producing the so-called „hanji” that is a mulberry paper, which is the one you see in the background under process by the students. We have a steady relation with the Koreans for seven years now, and the students also have the opportunity to show their works to them by the end of the semester. So they expect us to work on the project so we would normally bring things and manage an interface. We need to prove that every year to the Korean masters, who are visiting us, because they are the hanji masters and are national treasures.

ASZ: But that is something very precious from your part. I can imagine it draws the attention pretty much, do you receive a lot of students, is your course obligatory for everyone or how is it?

RA: This is a course students can choose from their second year, but yes, there are so many students that I have to divide them into small groups. For instance today this is the morning group, and there is another in the afternoon. And tomorrow the same way.

ASZ: I was talking with other faculty staff and they were all having problems with the lack of space and the workshops. And also if you receive students from abroad, can you make it possible for them to work under these circumstances?

RA: Normally yes, I can manage it. I developed this small group-system during pandemic times, and it was working very well, and made it clear that it is impossible to pay attention to many people at one time, so the rotation of classes and specific times allow the students to work better, more concentrated, and also letting me deal with students from abroad. I really like to see different things, sometimes they use the same media in another different way and it is really a pleasure to see. Right now we have students from Germany and they made an amazing work. However time does not always allow them to proceed through their work, what they are going through here. Not all projects are successful, but that is not the point. It should represent the moment.

ASZ: And when the year is coming to an end, are you holding annual exhibitions? You collaborate with the Korean Institute as well, am I right?

RA: The final goal is the students who work here to be seen and exhibit. As I am an artist myself and trying to move on with my career as well and share my experiences to help them. Sometimes there are conflicts, since the expectations are high, mainly from the public. This means that the work must show high quality. The Korean Embassy lends us an exhibition space at the Korean Institute which has a great location. They trust me, so they give us the space without having any expectations of the work or the concept. We present what we want by the end of the semester. The final presentation attracts a lot of people, institutions not just from the Art Academy, and also there is a press release, etc. So I think for the students, it's a great opportunity for visibility and relating to the professional environment. Basically they learn how to deal with curators, museum directors and all of the positive things and the negative things that come along.

ASZ: I'm quite curious about how an art career for a student starts there, for someone who wishes to work with paper.

RA: The funny thing is that you know, whenever I'm around and I'm seeing shows or just walking in the gallery and there is a paperwork, it normally comes from one of the students that I've been training in the past. So the network of paper artists in Rome is present, and I am trying to create connections with the art scene and I know some curators who organise shows. So our network is expanding, and we try hard to expose papermaking not just as an alternative possibility, an extra for printing within graphic art, but as a form of art itself.

X.1.2.b) Interview 06

Artistic Anatomy

An Interview With Kristof Grunert, Anatomy Department HfBK Dresden

József Mélyi: How did you get in touch with the project?

Kristof Grunert: Colleagues informed me very early on that the university was entering into this cooperation.

JM: How did you participate in the project?

KG: It was pretty quick. I was asked if I would take part in a trip to Riga to get in touch with colleagues in anatomy. It was just before the Corona Pandemic. There were colleagues and some students there. For the mobility programs students from all three universities came to Dresden. Because of Corona there were only a few.

JM: How do you imagine, how could a collaboration work? How could students from other countries spend a longer time at your university? In what context could this take place?

KG: I have always had students from other European countries, they take part in my classes. My lessons are divided into two major parts: the lecture and the practical exercise. I hold the lecture in German and I tell the students that beforehand. In the practical exercises, where the student draw on the topics of the lectures, I give individual feedback in English. During the lectures, I show pictures and draw on the blackboard, so the language barrier is not that big.

JM: Can you imagine that your Dresden students go to other universities for a longer period of time, for more than one semester, and then return to finish their studies in Dresden?

KG: It is conceivable and has also been practiced. I think that there are already different teaching ideas about the content and the way of teaching in Dresden itself, especially in the fine arts. I see it more as an asset. If they do it abroad, where they don't just study anatomy, it's an enrichment for both them and me. I would describe anatomy at art schools more as an auxiliary subject, which is intended to support the fine arts. And that can come in different forms, with different emphases.

JM: Are the drawings made during the lessons shown in exhibitions?

KG: I have no opportunity or energy to do that. The exercises are in small groups, maximum 15 students. That takes 1.5 hours and then the drawings are presented. The students then start to exchange ideas, sometimes I moderate that. Then they pack up their things and then the next group comes. It would be desirable to make an exhibition out of it, but I can't do it.

JM: How many participants are there in the different courses?

KG: In Anatomy I, in the first year of study, there are around 50-60 participants. This is the largest group. Then they are split into small groups. In the 2nd year there are 30-40 students, again in three groups. And then there's life drawing, which isn't graded, there are about 15 students who come to draw voluntarily. 1-2 drawings will be selected, which will hang framed in our drawing room for four weeks.

JM: For whom are the courses compulsory?

KG: Only for Anatomy 1. for the theater courses in the 1st academic year. In Fine arts, it is an elective. But many come.

JM: How is your collection used?

KG: The exercises take place in the collection. I'm only allowed to bring 15 students in there. That's why I do the many small groups.

JM: What would the continuation of the project mean for Dresden?

KG: It would be a great enrichment, both in terms of the exchange and the fact that contacts were established with colleagues at the other universities. Also for the students, that they got to know the different approaches. We've also been able to fund things for anatomy that otherwise wouldn't have been possible. In the framework of EU4ART, we also had a project on the pig skeleton and also a publication on pig anatomy, a visual arts textbook. We were able to purchase various teaching aids through EU4ART.

X.1.2.b) Interview 07

“When you create a structural connection at the level of students and teachers, it means much more than an Erasmus exchange”

— An Interview with Dr. Kristin Marek, Professor of Art History, HfBK Dresden

József Mélyi: How did you first get involved with the EU4ART project?

Kristin Marek: I wasn't involved strategically. It was probably a weakness in Dresden that the professors were not strategically, i.e. structurally, involved. This was done through employees. I was in various working groups dealing with content, the short-term mobility program for example. I think if the project is continued, then a professor must be involved in the leadership at each participating university. I find it important that the teaching content comes from the professors. And I also think it is important that the administrative work is not expected of the professors.

JM: What do you think about the fact that this project only refers to the classic areas of art, painting, sculpture, graphics?

KM: There are two faculties in Dresden and there is a great deal of interest in Dresden in letting the theater department participate in the project.

JM: What role could theory and art history play in this context?

KM: I think the whole project can only work if we generate an international study path or even two at two different faculties. And all partners accept that a student starts in Budapest and accumulates their credits at the different universities and then graduates again in Budapest. Or he or she does the orientation course in Dresden and then goes on a journey. And if we accept that the credits can be collected at different universities, then a student can simply join my course when she or he is in Dresden. The main thing is that there is always an English-language offer. Every university should have at least one theoretical course in English. The students do not have then a large selection but a guaranteed course. But it can also be the case that Rome, for example, always guarantees philosophy, Dresden the general theory of art in English, etc. You just have to do it pragmatically. The big fear in Dresden was that if we did that, then we would have to coordinate all of our courses. The other fear was whether we now have to do everything in English on the theory? We can't do that. But it could also work in such a way that one teacher who teaches in English is always paid from the EU4ART budget. Other students who are with us for example

from Erasmus would also like that. The students of mine had the feedback from Budapest that they were separated from the other students far too much. If they are already there, then they should also take part in courses that are there anyway. That's also pragmatic, since we don't need any additional teachers. In this way we could retain our structures, but feed an international structure with them.

JM: Did you have direct contact with the foreign students who came to you?

KM: I had a short-term program in Riga, together with another colleague from the theory department, there were students from all partner universities.

JM: What were your experiences?

KM: As always, it was great. It was extremely enriching for the students to have an exchange with students from other universities. There is always comparison, ideas and content are exchanged. You have the transcultural on a larger scale. My concept is not that there is a canon that I have to convey to the students. It's much more about spaces for discourse, and the ability to work with it. You just have to be able to endure this openness.

JM: How did the students respond to the project in Dresden?

KM: The students were excited.

JM: Do you prefer long-term or short-term mobility?

KM: Can't say that in general. With long term there is a more extended experience with an institution. There one also has the experience of otherness. It can happen that people say that where I come from they do it much better. And the experiences are certainly more intense. From Dresden lot more people did short terms because it was much easier. The experience there was consistently positive. For me, there is a structural difference, whether we only do Erasmus or are connected via an international study path. It can be observed with the students and with myself that it is of a much higher quality when you keep meeting each other. When you create a structural connection at the level of students and teachers, it means much more than an Erasmus exchange.