

International Conference

23.—
24.6.
2023

Medienhaus · Berlin University of the Arts

art
thinking
doing

Artistic Practices in Educational Contexts from 1900 to Today



The conference “art thinking doing art. Artistic Practices in Educational Contexts from 1900 to Today” opens a historical as well as contemporary investigation of the interrelationships between art education, art production and ideological contexts. With contributions from scholars from twelve different countries, this project takes a uniquely broad perspective on the question of art education by also epistemologically situating the process of “knowledgization”* in broader discussions on the (inter-)materiality, (counter-)institutionality, (trans-)disciplinarity of artistic practices, and by using empirical case studies to examine their historical dimension in diverse geopolitical contexts for the period from ca. 1900 to the present.

Two to three presentations are always followed by a corresponding workshop in which further case studies are briefly presented. The aim is to bring together examples with a high degree of innovation and diversity in order to address the broad geopolitical situation as well as to facilitate a more informed discussion, so that new theoretical, transdisciplinary approaches can be developed as a result of the conference. The workshop invites the public audience to participate in the discussion.

The project aims to foreground a high level of problem awareness and reflection by methodically addressing an epistemological question, namely that of what art knowledge is, how art knowledge translates into art practice and vice versa, and how art practices and the transfer of knowledge are ideologically grounded. This is in keeping with a contemporary approach to the subject of art history, which in the 21st century, confronted with numerous global challenges, is also characterized by the recognition and support of transdisciplinary art histories.

The project was conceived, planned and organised by Sandra Neugärtner. Implementation was supported by Anna Brus. The project is funded by the Collaborative Research Centre 1512 “Intervening Arts” (DFG), the Leuphana University Lüneburg, the Berlin University of the Arts and the University of Cologne.

* The term “knowledgization” is borrowed from Tom Holert who attempts to develop a more comprehensive notion of knowledge that includes its politics and economies, of which changing relations to and within science and academia are a part.

About the structure: Each panel consists of two to three lectures, followed by a workshop with further short presentations of case studies on the topic and discussion rounds open to the audience (a short description of the panels can be found on page 6). Artistic perspectives are incorporated throughout the event, unfolding an **Intervention Space** whose fundamental characteristic is to be exploratory (see page 26).

16:00–16:15	Welcome	Brigitte Weingart and Sandra Neugärtner
16:15–19:15		PANEL I breaking the boundaries
16:15–16:45	Lecture	Jeffrey Saletnik The Education of John Cage
16:45–17:15	Lecture	Nicola Foster The Development of Women’s Art Practices in the Context of Women’s Education: the Case Study of Nüshu (Women’s Script)
17:15–17:45	Keynote	Benjamin H.D. Buchloh Learning from Students, Teaching Artists: Düsseldorf, Nova Scotia, CalArts, Whitney ISP
17:45–18:15	Break	
18:15–19:15	Workshop	<p>Dennis Brzek Does the Revolution Need Teachers? The “Group of Painting Workers” Within West Berlin’s “Rote Nelke”</p> <p>Louisa Lee Finding Language for Working Class Stories</p> <p>Barbara Vujanović From the Commune to the Academy: (R)evolution of Art Education in the Kingdom of Yugoslavia</p> <p>Chloë Julius “We Are in a Period of Reaction Against the Sixties”: Barbara Rose Talks to Art Students in the 1970s</p>
19:15	Reception	

10:00–10:10	Introduction	Sandra Neugärtner and Anna Brus
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10:10–12:15		PANEL II questioning approaches
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10:10–10:30	Lecture	Noa Sadka What Do You Actually Teach When You Teach Photography? The Photography Department in Bezalel Academy of Arts in Jerusalem as a Case Study, 1910 – 1984
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10:30–10:50	Lecture	Annette Jael Lehmann “I Will Not Make Any More Boring Art.” CalArts in the Early Years
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10:50–11:10	Lecture	Rebecca Sprowl Post-Post-Studio Art: The Next Generation of Artist-Teachers
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11:15–12:15	Workshop	Isabel Nogueira CAPC (Coimbra’s Plastic Arts Circle) in the 1970s: An Experimental and Anti-Traditional Art Educational Laboratory in the Framework of the Classic University of Coimbra Delphine Paul Figures and Representations of the Artist-Teacher Since the 1970s: The Example of Gina Pane Marie-Christine Schoel Judy Chicago’s Pedagogical Approach at Fresno State College
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12:15–13:15	Break	
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13:15–15:00		PANEL III alternative epistemologies
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13:15–13:20	Introduction	Anna Brus
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13:20–13:40	Lecture	Bernard Akoi-Jackson On Disturbed Methodologies...
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13:40–14:00	Lecture	Emily Ruth Capper “Primitivism” and Experimental Pedagogy: Allan Kaprow’s Night, 1961
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14:05–15:00	Workshop	<p>Sarah Poppel For an “Education of the Senses and Emotions” Through Art. A Revolutionary Approach to Art Education in Brazil</p> <p>Izabelle Louise Is Indigenous Knowledge a Decolonial Matter?</p> <p>Isabel Seliger Bijutsu(shi) 美術(史)/ Meishu(shi) 美術(史): The Introduction of the Western Concepts of ‘Art’ and ‘Art History’ to East Asia (With a Focus on Japan and China)</p>
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15:00–15:30	Break
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15:30–18:00	PANEL IV counter-institutions
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15:30–15:35	Introduction	Sandra Neugärtner
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15:35–15:55	Keynote	<p>Tom Holert “The Concrete Tasks of Transition Must Supercede the Aimless Wanderings of Fetishism.” Art Theory, Knowledge Politics and Organizing in Art and Design Education in the UK, After Hornsey</p>
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16:00–17:00	Intervening Lecture	Raqs Media Collective Ripening
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17:00–18:00	Workshop	<p>Jake Watts Circlework: How Can We Counter Western Higher Education Institutions Absorbing Radical Art Education and Reproducing Them as Nostalgic Forms of Authoritarian Institutional Dogma?</p> <p>Patrick Dúblin Radical Reciprocity: Stalker and the Quest for a “Nomadic University”</p> <p>Burak Üzümkesici Learn it Yourself: The Autodidact Theatre Collectives at Universities in Turkey</p>
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18:00	End
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PANEL I breaking the boundaries

The introductory panel opens up a broad view of the conference theme by exploring transgressive, radical or counter-hegemonic situations in art educational contexts where boundaries are exploded—be they those of authority, tradition, discipline, patriarchy, or the hegemonic discourse of art subject to ongoing systematization, economization and institutionalization, so that the fundamental dynamics of cultural power of definition, and of hegemonic concepts of societies are breached in the context of art education. All the subjects of the other panels—from the epistemization of art to the debate about the methods of art education or counter-institutional efforts—already encroach here.

PANEL II questioning approaches

Art education approaches are questioned for various reasons and in this context critique itself becomes part of art education. This critique is directed, for example, against the methods of art education, its structural sexism, the dominance of objects and their priority over ideas and performative approaches, or it questions the direction of art education towards production work (which in neoliberal society is equated with gainful employment) instead of towards reproductive work—that is activities of care and caring, which include ecological caring.

PANEL III alternative epistemologies

In question is the oversized nature of art as a component of knowledge production in the western information and knowledge society, following the laws of the culture industry. The debate on the epistemization of art is about how art can be understood epistemologically as a catalyst of knowledge without already being dominated by knowledge and value extractions.

PANEL IV counter-institutions

The final panel considers cases that require rethinking the educational institution, focusing on the implications of the institution being part of a dispositif that links (further) institutions, discourses and ideologies. The case studies aim to redefine arts education—outside of the education establishment—and in that respect seeks to liberate it from the increasing commercialization of higher education or to contribute to the recalibration of the subject. The lever for breaking down the boundaries that were kindled in the opening panel lies here on the sidelines, outside of the traditional, academic institution and its mechanisms of reproduction of artistic practice and thought.

Jeffrey Saletnik

Indiana University Bloomington, US

The Education of John Cage

Although John Cage viewed the power dynamics inherent to organized educational structures with skepticism, the composer was associated throughout his career with conventional institutions like Wesleyan University, the University of Illinois Urbana-Champaign, University of Cincinnati, and University of California Davis, as well as with more experimental, ad hoc institutions like The Cornish School, The School of Design (Chicago), Black Mountain College, and The New School for Social Research. Cage ultimately developed an anarchic form of education, creating nonhierarchical educational situations—like his *Musicircus* (1967)—that welcomed interruption, distraction, simultaneity, and the interpenetration of ideas and experiences. He did so among international calls for education reform. Ivan Illich, whose work Cage admired, questioned the very notion of universal education, and viewed institutionalized learning as a corrupting force that contributed to “global degradation and modernized misery.” And Paulo Freire, who shared Cage’s view that one need be teacher and student simultaneously, advocated that if one sought to break the prescriptive, domesticating power structure of education, then “mutual humanization” ought to be an educational goal. This paper explores Cage’s work as educator at various institutions, with particular attention to his *Musicircus* and other performances cum educational activities in which no teaching took place—no information was intentionally transmitted.

Jeffrey Saletnik is Associate Professor of Modern Art in the Department of Art History at Indiana University Bloomington. He previously taught at Amherst College and Columbia University. His scholarship engages the social infrastructures and mechanisms that undergird cultural production and transmit knowledge—including pedagogy, emigration networks, and modes of translation. It encompasses cultural exchange between Europe and North America, material culture studies, and media theory. His publications include “Bauhaus Construct: Fashioning Identity, Discourse, and Modernism” (2009), co-edited with Robin Schuldenfrei; a special issue of the journal *Art in Translation* on the theme of “Translation and Architecture” (2018), co-edited with Karen Koehler; and the monograph “Josef Albers, Late Modernism, and Pedagogic Form” (2022).

Nicola Foster

Solent University | University of Suffolk, UK

The Development of Women's Art Practices in the Context of Women's Education: the Case Study of Nüshu (Women's Script)

The small county of Jiangyong, Hunan province in south China, is rural and remote. The patriarchal system governing it prior to the Communist Revolution (1949), meant that women were not expected to work in the fields. Women's lives were structured by the expectation of their future marriage which at the same time severed them from the support of their birth family. Hence, foot-binding was prevalent and confined women to the home. Unmarried girls spent most of their time in needlework with other women, in preparation for their future marriage. A complex system of sisterhoods with other unmarried girls, allowed them to establish a network of support once separated from their birth family. While literacy was not generally available to women in China, the women of this region developed a script (nüshu) that allowed them to continue communicating with each other after marriage. A form of women's song (nüge) was developed through which writing in nüshu was acquired. In so doing, the women developed a range of complex artistic practices literary, performative and visual. However, their works were not publicly acknowledged and recognised, their circulation was limited to the women engaged in their practice. Yet the lack of public recognition allowed them to develop a very different creative practice and education.

Historically, Renaissance Art Academies were set up to establish the criteria of art and at the same time acted as the centre of art and education. The proposed paper, explores a very different educational environment which lacked general recognition and as such provided an organic environment where the production of art could thrive, albeit under the radar of public art and culture.

Nicola Foster is currently leading Visual Arts research students (practice-based PhD) at two Universities (Solent University and the University of Suffolk). Coming from an academic background in art practice (lens-based) (Goldsmiths College), continental philosophy (PhD on Heidegger) and history of art (Essex University), Nicola became actively involved in the debate that led to the establishment of "practice-based" research in the UK. Nicola is a member of the AHRC College Peer Review (2007 – 2017). She was a member of the Editorial Board of Women's Philosophy Review (1998 – 2004) and the Editorial Board of the European Journal of Artistic Research (2011 – 2016). She publishes widely in visual arts and curatorial practices.

Benjamin H.D. Buchloh

Harvard University, Cambridge, US | Berlin, Germany

keynote

Learning from Students, Teaching Artists: Düsseldorf, Nova Scotia, CalArts, Whitney ISP

Teaching in departments of artistic education, whether studio or post-studio, has for me always provoked and most clearly manifested the contradictions of teaching: as the historian introduces young artists precisely to those to canonic formations that the emerging artist aims to subvert, if not to dismantle altogether, the emerging artist encounters in the art history lecture the very authorities of historical formation that will provide the basis of a truly complex artistic subjectivity and historical project.

A similar dialectic emerges within the specific epistemologies underlying the two practices: while an art historian teaching a future generation of art historians can always rely on the assumption that forms of discursive dialogue, even if opposed and mutually exclusive, ultimately will remain within the sphere of textuality (a critical deconstruction of a methodological model will at best result in significant revisions within the field's apparatus of methods). By contrast, the academic instruction of a younger generation of artists and the contributions to the initiation of their future production, will—if successfully received within the market and the institutions—contribute to the formation of potentially tremendously important economic, social and ideological strata, if not to topical transformations of the cultural state apparatus itself.

Benjamin H.D. Buchloh is an art historian and critic, currently the Andrew W. Mellon Research Professor in the Department of History of Art and Architecture, Harvard University where he taught Modern and Post WW II European and American art from 2005 to 2022. Prior to teaching at MIT (1989 – 1994) and Columbia University (1994 – 2004), Buchloh also taught in institutions teaching emerging artists: at the Kunstakademie Düsseldorf from 1976 – 1977, the Nova Scotia College of Art from 1978 – 1981, the California Institute of the Arts 1982 – 1983, and as Director of the Critical and Curatorial Studies Department of the Whitney Independent Studies Program, New York, 1991 – 1993, where he continued to serve as Visiting Faculty until 2023. In 2007 Buchloh received the Golden Lion for Contemporary Art History and Criticism at the Venice Biennale.

Dennis Brzek

Goethe University Frankfurt, Germany

Does the Revolution Need Teachers? The “Group of Painting Workers” Within West Berlin’s “Rote Nelke”

If the political engagement of artists in West Germany in the 1970s is to be examined beyond manifest notions dictated by Cold War politics, the tools of post-1945 art history require renegotiation. Sanjukta Sunderason’s concept of “left as form,” developed in her study of socialist art in India in the 1930s and 1940s, can serve as an exit route that allows West German political art to be taken seriously—as a negotiation of the political qua artistic form. In the course of my research, I came across the archive of West Berlin’s Rote Nelke, the only decidedly artistic material in the APO archive at the Freie Universität Berlin. Rote Nelke (Red Carnation) was founded in the early 1970s and brought together artists, writers, musicians, and philosophers, who strove to collectively develop an artistic form immediately engaged in workers’ struggles. Organized in different working groups, the ‘Group of painting Workers’ was an educational sub-association with workers who were to be encouraged to practice art under non-bourgeois conditions. At the same time, the members of Rote Nelke, who were practicing artists looking to link themselves to revolutionary struggles, understood their collaborative painting with workers as an opportunity to build bridges between art and real life demands. The group’s activities resulted in multi-part painting installations on widely discussed topics such as strikes or unemployment. Thinking with Sunderason, these works become more than mere “heteronomic propaganda,” rather serving as acute examples of a negotiation of politics through a communal, multifocal aesthetic form. Rote Nelke’s artworks were anchors for social situations: they produced them, engaged in them, but also represented them. Although its activities were short-lived, I want to present their works and debates in order to discuss the possibility of drawing broader conclusions for the study of 20th century collective pedagogy within social movements—its methods and aims, but also the specificities of an aesthetic of the social.

Dennis Brzek is Research Assistant at the Institute of Art History at Goethe University Frankfurt. He is currently writing his dissertation on art produced in the context of communist organizations in West Germany in the 1970s and the challenges it poses to 20th-century Western art history, zooming in on the debate demanding the intersection of political action and artistic practice in the work of artists H.P. Alvermann, Jochen Hiltmann, and Chris Reinecke.

Louisa Lee

Goldsmiths, University of London, UK

Finding Language for Working Class Stories

After leaving art school in 1990, artist Mark Leckey did not make any artwork for the next ten years. Coming from a working class background, Leckey felt excluded by what he considered to be the intellectual language required to become a practicing artist: “I felt like I was lacking knowledge, intellectual reasoning—just lacking.” The idea that art should have a conceptual and intellectual underpinning and framework stems from conceptual artists in the 1960s and 1970s who denounced formal art, such as painting and sculpture, for more conceptual methods focusing on processes and ideas over execution. Ironically, many of these conceptual artists were state-school educated and from lower socio-economic backgrounds. The amalgamation of art schools into polytechnics during the 1960s resulted in a greater access to higher education and encouraged a more interdisciplinary approach to producing art, as well as leading to art and design being recognised as an academic qualification. These educational and conceptual roots have fed into a conceptualism which underlines the practice-based research taught in art schools. Taking recent debates of access to the arts and research based-practice as a starting point, this paper will explore three artists’ works—Mark Leckey’s *Fiorucci Made Me Hardcore* (1999), Andrea Zimmerman’s *Art Class* (2020), and Simeon Barclay’s *England’s Lost Camelot* (2021)—in relation to the legacies of conceptual art practice on art education and production. It will explore how working class stories and histories are further complicated by the barriers to education which offer a such a vocabulary.

Louisa Lee is a writer, editor and lecturer at Goldsmiths, University of London. She completed her PhD on text-based conceptual art practices at the University of York in collaboration with Tate, and has since received two post-doctoral fellowships from the Paul Mellon Centre to pursue research into alternative art education. Her writing has appeared in art journals and magazines including *Art History*, *Art Monthly*, *Sculpture Journal*, *Burlington Contemporary*, *Journal of Visual Art Practice* and *Philosophy of Photography*. Louisa has also edited a book on the artist Jo Spence for Ridinghouse, and written for major publishers such as Phaidon.

Barbara Vujanović

Ivan Meštrović Museums – Meštrović Atelier, Zagreb, Croatia

From the Commune to the Academy: (R)evolution of Art Education in the Kingdom of Yugoslavia

Although the tradition of art education in Zagreb can be traced from the period of the Austro-Hungarian Empire, the true modernization of the Academy of Fine Arts' programme coincides with the inauguration of a famous Croatian sculptor Ivan Meštrović (1883 – 1962) as the institution's rector in 1923. The modernization of the curriculum initiated by Meštrović was marked by placing an emphasis on artistic education, and a gradual separation from the decorative direction, as nurtured by his predecessors. Meštrović, author of monumental projects of public art that required participation of many skillful artists, regarded the practical cooperation as the perfect educational model. The idea itself evolved from his own experience. In 1910, he worked within the group of young sculptors and painters, members of the Association of Croatian Artists "Medulić" on the project of the exhibition *Despite the Unheroic Times*, organized in the Art Pavilion in Zagreb. The exhibition promoted strong political views of the generation, i. e. the independence of Croatian people from the Austro-Hungarian Monarchy and cultural and political unification of South-Slavic nations. Meštrović described the whole process of the joint work on the cycle inspired by the folk songs as the endeavour of a small commune who shared artistic materials, ideas, stylistic inclinations and even food. After WW I, many members of the Association of Croatian Artists "Medulić" became professors at the Academy of Fine Arts in Zagreb. The aim of the paper is to analyze the influence of the cohesive dynamics and creative exchange between the members of the artists' community on education in Yugoslavia in the interwar period. It will focus primarily on the transfer of knowledge at the intersection of artistic collaboration and institutional practice.

Barbara Vujanović, PhD, is Chief Curator in the Ivan Meštrović Museums, Meštrović Atelier in Zagreb. She regularly publishes reviews and articles, and devises the curatorial concepts for solo and group exhibitions of modern and contemporary art. She was engaged by the British Museum to conceive and curate the exhibition "Rodin: Rethinking the Fragment" for three UK venues (2018 – 2019). She is the author of the book "The Mark of Meštrović in Zagreb" (2017) and co-author of the book "Ivan Meštrović and the Czechs: Examples of the Croatian-Czech Cultural and Political Reciprocity" (2018).

Chloë Julius

University of Nottingham, UK

“We Are in a Period of Reaction Against the Sixties”: Barbara Rose Talks to Art Students in the 1970s

This short talk will discuss a highly intriguing video held within the Getty archives. Belonging to the papers of the critic, art historian, curator and sometime filmmaker Barbara Rose, the video shows Rose talking to students at an unnamed American art school in the late 1970s. The video intrigues on two fronts: first, the access it provides into the space of a seminar room in this period (while we might have many accounts of such seminars, we rarely see them on film); and second, the antagonistic dynamic that unfolds between Rose and the students. It is to the latter point that I will principally attend in this talk, which will take up Rose’s decidedly unconventional approach to a decidedly conventional pedagogical instrument in the context of an art school: the invited talk. Unconventional, because Rose alienated rather than encouraged, spoke over rather than listened to, and—worst of all—introduced history in such a manner that necessarily excluded the assembled art students from pursuing a viable art practice. Chastising the students for their half-baked “Allan Kaprowism,” Rose informed her audience that the time for radical art had passed because there were no more risks to take. While the students made many noble attempts to defend the art of the present, their attempts continued to be met with history; to be precise, the history of the 1960s, the decade that had ultimately disappointed Rose despite having invested the best of her intellectual efforts into its possibilities. Yet if Rose shocked her late 1970s audience by historicizing them in relation to the 1960s, the continued presence and presentness of the 1960s in art schools today suggests this shock might still not have worn off. By returning to this exchange in 2023, I will use it as a case study to pose the following questions: first, what place should the 1960s occupy within an art education today? And second, should that transformative decade finally be consigned to history, or is there a pedagogical virtue in keeping it alive?

Chloë Julius is a Teaching Associate in History of Art at the University of Nottingham. Chloë’s research principally focuses on the historiography of art in twentieth-century Britain and the United States, and has been funded by the Paul Mellon Centre and the Terra Foundation for American Art. Chloë is the lead editor for “Cases of Citation: On Art and Literature,” an edited book forthcoming with Manchester University Press.

Noa Sadka

Bezalel Academy of Arts and Design, Jerusalem, Israel

What Do You Actually Teach When You Teach Photography? The Photography Department in Bezalel Academy of Arts in Jerusalem as a Case Study, 1910 – 1984

The motivation for the research arose and grew from my teaching position as a lecturer in the photography department at Bezalel Academy. It felt strange to teach photography in a building on Mount Scopus in Jerusalem, within walking distance of the surrounding Palestinian neighbourhoods (such as Issawiya, Sheikh Jarrah, Wadi al-Joz) from which many of my students come, while my pedagogical gaze was chronically linked only to “America” and “Europe”, as if we were teaching and learning photography somewhere in Chicago or Paris. For a discipline that is so naturally connected to and emerges from the specific reality before us, this seems a particularly tragic situation. Drawing on relevant situations at the Bezalel Academy in Palestine-Israel, this lecture traces the chronology of photography teaching through the dynamics of teaching and the connection between academization and the perception of photography as “art”. Three questions will be central: How is photography being perceived? How is photography taught? And what makes a photographer? First, the foundation of the “Department of Photography” in Bezalel in 1910 by the photographer Yaakov Ben-Dov will be discussed, which at the time, however, functioned as the Zionist propaganda printing house of the “Eretz Israel Office”. In the 1940s, when Lou Landauer was responsible for teaching photography, the Hebrew term for “photography” was introduced for the first time alongside the word “art”. In the 1960s, photography classes under Avraham Hauser, Bahira Eden and Ephraim Degani still scattered across other departments. It was not until 1977 that Hanan Laskin defined a Department of Photography, with its independent curriculum, which was recognised as eligible to award a degree in photography in 1984.

Noa Sadka is an artist, photographer, writer, and lecturer at the Department of Photography at Bezalel Academy, from where she herself graduated with a BFA in Photography in 1995. Noa Sadka has earned numerous awards, including the Encouragement of Art Creativity Award (2004) and the Landau Prize Excellence in Photography (2022). Her latest book, “The Photographic Truth is a Natural Truth: Chronicle of A Photography Department” (2018), traces the teaching of photography at the Bezalel Academy from 1910 to 1984.

Annette Jael Lehmann
Freie Universität Berlin, Germany

“I Will Not Make Any More Boring Art.” CalArts in the Early Years

This talk on Tacit Knowledge provides an insight into the complex artistic and educational practices that characterized the first decade of the California Institute of the Arts (CalArts). There will be an overview on the conceptual and feminist strategies developed in and from John Baldessari’s Post Studio class as well as Judy Chicago and Miriam Schapiro’s Feminist Art Program, which was initiated in 1970 and brought to the newly founded art school in 1971. As Post Studio and feminist practices at CalArts are often characterized by the specific entanglement of cognitive and (habitual) bodily forms of knowledge, the idea of tacit knowledge, and thus learning through social and performative contexts of action, functions as an overarching principle. This contribution will combine short introductions to these topics with one in-depth case study and an insight in a broad range of documental and photographic materials, allowing a diverse and lively approach to the ideas shaping the early years of CalArts.

Annette Jael Lehmann received her PhD in Comparative Literature and Aesthetics at the Freie Universität (FU) Berlin in 1996. From 1995 to 1998, among other positions, she was an adjunct faculty member at the School of Critical Studies, CalArts. Between 1999 – 2005, she was Scientific Assistant at CRC 447 “Kulturen des Performativen” and obtained her Habilitation in Visual Culture at FU Berlin (2005). Between 2007 – 2019, she was Professor of Contemporary Art, Visual Culture and Theater at FU Berlin. Since autumn 2019/2020, she has been Professor and Head of the Seminar for Cultural and Media Management at the Institute for Theatre Studies, FU Berlin. She has been leading the metaLAB (at) FU in cooperation with Harvard University since 2021.

Rebecca Sprowl

Academy of Fine Arts Vienna, Austria

Post-Post-Studio Art: The Next Generation of Artist-Teachers

When the concepts of dematerialization and the devaluation of the art object became foundational principles in Conceptual Art, a discourse around what and how to teach artists arose. John Baldessari even proclaimed that art could not be taught and students were better off using their tuition money to rent a studio space. This shift resulted in the formation of the Post-Studio Art program at CalArts which replaced practical skill learning and medium specialization with a focus on theory, visiting artists, peer learning, and group critique. While Baldessari sought to demystify the artist by exploring their thinking processes, Michael Asher sought to demystify art through logic and critical analysis. The program greatly impacted some members of what came to be known as the Pictures Generation of artists and the “CalArts Mafia,” many of whom also became university art teachers. Although the ideologies behind the Post-Studio program are tied to their time and place, and many students returned to using traditional media after leaving the school, a conceptual spirit persisted in their work. Former students from the 1970s, 80s, and 90s, reflect on their time at CalArts in recent one-to-one interviews with the author and reveal how their experiences in the Post-Studio program informed their philosophies on art education. Specifically, they discuss their views on art’s teachability, the debatable necessity for skill-based instruction, their methods of group critique, and their approaches to course design.

Rebecca Sprowl recently completed her PhD in Cultural Studies at the Academy of Fine Arts Vienna, Austria. Her primary research area is in artist pedagogy with a special focus on the Fluxus, Conceptual, and Post-Conceptual eras. Her dissertation entitled “Art, Life, and Education: The Avant-Garde Artist in the Classroom” is based on the educational approaches developed by a specific chronology of twentieth-century artist-teachers. The two primary goals of the research were to explore the complex relationship between teaching and art-making and to expose experimental pedagogical concepts that can inform current art education methods. In addition, Rebecca has been a secondary school visual arts teacher since 2006 and has taught in a diverse range of international schools in the United States, Thailand, Australia, Gabon, England, and Austria.

Isabel Nogueira

University of Lisbon, Portugal

CAPC (Coimbra's Plastic Arts Circle) in the 1970s: An Experimental and Anti-Traditional Art Educational Laboratory in the Framework of the Classic University of Coimbra

In Portugal, the revolution of 25 April 1974 put an end to a colonialist, authoritarian and demagogic dictatorship that lasted for 48 years (1926 – 1974). The democratisation process led to the stabilisation through parliamentary democracy in the midst of a still vibrant society. But after the revolution, the task was to build a country that had many needs to satisfy, especially in the areas of culture, education and art. The *Círculo de Artes Plásticas de Coimbra* (CAPC, Coimbra's Plastic Arts Circle) was already formed during the dictatorship in 1958 and especially in the 1970s. Even before the democratisation of the regime in 1974, it was already a remarkable experimental laboratory with a multitude of actions and activities, functioning above all as an informal art school linked to the international neo-avant-garde and its artistic assumptions, especially the art of Joseph Beuys, Wolf Vostell or Robert Filliou, who in 1973 invented the "Anniversary of Art", which the CAPC would also celebrate in Coimbra a year later, in 1974. The greatest curiosity, however, is the fact that the CAPC was founded as an autonomous institution of the University of Coimbra, the oldest, most traditional and most famous Portuguese university. The lecture addresses some of the most important collective manifestations of the CAPC in the 1970s, when it experienced its most remarkable and unique experimental phase.

Isabel Nogueira received a PhD in Fine Arts/Sciences of Art at the University of Lisbon, and was a Post-Doc in History and Theory of Contemporary Art and Image Theory, Université Paris 1 Panthéon-Sorbonne. She is a contemporary art historian, art critic, and writer, and an invited professor at National Society of Fine Arts, Lisbon, and at Fine Arts College, University of Lisbon.

Delphine Paul

National School of Photography in Arles, France

Figures and Representations of the Artist-Teacher Since the 1970s: The Example of Gina Pane

Gina Pane, an artist of Italian origin based in France (1939 – 1990) is known as one of the main representatives of Body Art. Starting in 1968, her first performances were called Actions. In them she used her own body as a support and instrument of knowledge, as “art material” and a means of communication with others. Finally, she stopped performing after 1980 and started the series of Partitions. Gina Pane was also a professor of painting (1975 – 1990) at the Ecole des Beaux-arts du Mans, and gave a performance workshop (1979 – 1980) at the Centre Pompidou, Paris. In her notes, the text entitled “For a liberating pedagogy” describes her ambitious and generous teaching project and very contemporary concerns. How did educational and artistic practices interact during these fifteen years? She specified that her didactics were based on her personal experience, her teachings are indeed the result of an intimate relationship with its author. Archives and photographs are rare when it comes to teaching. The reconstitution through stories and testimonials will allow us to understand and position the pedagogical practice of an artist who put transmission at the core of her body of work. In everyone’s opinion, Pane was an amazing teacher who has made an impression on many students and artists with her new vision of art. She also had to fight against the academic conservatism in the context of after may 1968. It will also be an opportunity to discuss the invisibility of artist’s teaching practices for art historians and institutional critics in France, while many artists consider this practice as essential in their life and a true art work.

Since 2019, **Delphine Paul** is the Director of Studies and Research at ENSP – National School of Photography in Arles. She has worked in art schools (ENSAPC, France) and for the French Ministry of Culture, as a Visual Art Officer (DRAC Bourgogne-Franche-Comté). She has also taught at the University Paris 8, lectured in art schools and universities (art history, contemporary art, the ecosystem of art, art education) and has regularly taken part in juries and commissions in the arts. Her upcoming PhD in Art History will focus on the figures and representations of the artist-teacher since the 1970s in France under the supervision of Anne Lafont at EHESS in Paris.

Marie-Christine Schoel
University of Münster, Germany

Judy Chicago's Pedagogical Approach at Fresno State College

After teaching an outdoor sculpture class, Chicago initiated an all-female art class that would become the Feminist Art Program. To separate the class from the campus, it rented an old barrack that served as a storage during WW II and housed a movie theatre in the years preceding the war. As part of her pedagogical approach, Chicago required the setting up of an environment for artistic practice that functioned as a hybridization of studio and domestic space. Engaging the students in working with materials and setting up the space, Chicago taught the manual building of a dry wall that served both as a support for the hanging of work and as a backdrop for performances. One aspect that has not been explored in research on Chicago's teaching practice in relation to her spatial approach is that Judy Chicago deliberately chose Fresno as a teaching location because of its rural setting. Located 350 km north of the galleries on La Cienega Boulevard and far from the established art classes of the Chouinard Art Institute and UCLA, Chicago saw herself detached from the art establishment and sought the freedom to become an educator herself. The development of her educational process depended on her seeking a place that would allow her to unlearn the education she had received at UCLA, recognising that it had distanced her from her artistic impulses. Fresno, with its rural setting and the student body that mainly came from farming backgrounds, served as terrain for her to retrace her own artistic development and reverse the educational influences she had received. The development of a feminist art education was therefore linked to a process of unlearning based on a spatial approach that turned towards the rural. The educational process of FAP in Fresno was a process of decentering the hierarchical, canonical, spatial and temporal dimensions of art education and developed as a multidirectional learning interwoven with the process of unlearning.

Marie-Christine Schoel studied cultural anthropology, art history and international art management. Since 2018, she has been working on her dissertation on "Installation and Gender. Gender-theoretical analysis of installative practice and its location in feminist art and exhibition history" under the supervision of Prof. Dr. Ursula Frohne at the University of Münster.

Bernard Akoi-Jackson

Kwame Nkrumah University of Science and Technology, Kumasi, Ghana

On Disturbed Methodologies...

The need to continually review, (or more appropriately, disrupt), the canon, whether in art theory, in history, in education or in practice generally, is imperative. Here, my tendency is towards consonance with a particular ‘battle cry’ often attributed to art world enfant terrible, Banksy: “Art should comfort the disturbed and disturb the comfortable.” In the pursuit of such means therefore, I have sought to propose strategies I refer to as “disturbed methodologies.” These frame the work of art as essentially a non-consensual object. This hybridized entity inhabits liminal spaces that are effervescent and characterized by “mixes of irresolvable desires.” In this domain, the piece becomes “novel constellations of heterogeneous objects and situations that disrupt habitual tropes of perception.” My submission here shares experiences from the pedagogic project: “Point(s) of Ellipses...” (How to do stuff with the stuff we have and stuff we don’t have). A crash course in “Disturbing the Piece...” at the Danish National School of Performing Arts (DDSKS) in Odense, Denmark. This is emblematic of the sessions I am constantly experimenting with in schemes that assume the critical intellectual equality of all.

Bernard Akoi-Jackson is a contemporary Ghanaian artist who works from Tema, Accra and Kumasi. His multi-disciplinary, audience-implicating installations and performative “pseudo-rituals,” have featured in exhibitions across the world. He has curated exhibitions with blax TARLINES KUMASI, Savannah Centre for Contemporary Art (SCCA) in Tamale, Ghana and co-curated the Stellenbosch Triennale in South Africa. He is a member of the Exit Frame Collective and holds a PhD in Painting and Sculpture from KNUST, Kumasi, where he lectures with particular interest in disruption and the revolutionary potential in contemporary art. He is also lead of the performative collective eX-PARA-mental.

Emily Ruth Capper

University of Minnesota, Minneapolis, US

“Primitivism” and Experimental Pedagogy. Allan Kaprow’s ‘Night’ (1961)

Allan Kaprow developed his earliest happenings as a college professor in the late 1950s and early 1960s, a time of dramatic change in American student culture. In his pedagogy and happenings alike, Kaprow sought to push student participants towards greater self-consciousness, often by defamiliarizing popular cultural forms and social rituals. While art historians have examined Kaprow’s relationship to the postwar avant-garde and consumer culture writ large, his complex engagements with the social tensions in student culture were no less central to his work. A case in point is the happening ‘Night’, which Kaprow created at the University of Michigan in 1961. This paper reconstructs Kaprow’s collaboration with Michigan students. It shows how Night’s score fragmented, abstracted, and recombined motifs from student rituals that were rooted in racialized primitivist fantasies and designed and practiced by an overwhelmingly white student body. Many of the rituals involved body paint, costumes, and loose role play of ancient and indigenous cultures, and some referenced traditions of blackface performance. Kaprow’s Night translated these harmful fantasies into a formalist language of color, shape, and structural opposition, and reframed them with a pedagogical uncertainty about their status as art. While the happening used these techniques to elicit the students’ self-conscious reflection, its engagement with race was ambivalent. Night may have defamiliarized student rituals, but Kaprow stopped short of a critique of whiteness, and in this way diverged from Michigan’s nascent counterculture of civil rights activism.

Emily Ruth Capper is Assistant Professor of Art History and Associate Curator at the Weisman Art Museum at the University of Minnesota. Her research explores modern and contemporary installation, performance, and media art in ways that forge linkages with overlooked intellectual, social, and institutional histories. She is currently completing a book entitled “Happening Pedagogy: Allan Kaprow’s Experiments in Instruction” (under contract, University of Chicago Press), which shows how Kaprow used experimental pedagogy to rework modernist forms and values amidst the dynamics of postwar student culture. Her research has been supported by the Dedalus Foundation, the Henry Luce Foundation, the American Council of Learned Societies, and the Getty Research Institute.

Sarah Poppel
Mexico | Germany

For an “Education of the Senses and Emotions” Through Art. A Revolutionary Approach to Art Education in Brazil

In Brazilian modernism, as in European avant-garde movements at the beginning of the 20th century, the art of children, alongside the art of psychiatric patients and so-called “primitive” peoples, played a prominent role. Specifically in the Brazilian context, these manifestations acted as a catalyst to mediate the transgression from a canonically established figurative understanding of art to a new, until then not accepted abstract understanding. Already in 1933, artist Flávio de Carvalho and psychiatrist Osório Cesar organized the exhibition *Mês das Crianças e dos Loucos* (Month of the Children and Insane), anticipating debates that would intensify in the second half of the next decade with subsequent exhibitions of works by psychiatric patients and children in Rio de Janeiro and São Paulo. At that time, art critic Mário Pedrosa became the most influential proponent of what he termed “virgin art”, from which he hoped to gain deeper insights into the psychological and unconscious mechanisms of artistic creation and its universal dimensions. Based on these considerations, he finally developed an ideal conception of art that incorporates both the aesthetic and the ethical dimension. The truly “educational power of art” does not primarily consist in training artists but conscious individuals with sharpened perceptions and awakened minds to guarantee a healthy society. This paper provides a delineation of the historical context and debates during the 1930s and 1940s, as well as an outline of Mário Pedrosa’s theoretical approach to art education, including references to main influences, such as Herbert Read’s “Education through Art” (1943), and practical correspondences to teaching methods that revolutionized the pedagogical system in Brazil at that time.

Sarah Poppel is an independent art historian, researcher, writer and translator, based between Mexico and Germany. She studied art history and Spanish philology in Tübingen, Mérida (Venezuela) and Berlin. Her MA thesis addressed the beginnings of abstract art in Brazil. Since 2009, she has organized international art projects and exhibitions, such as “The Anthropocene Project,” HKW, Berlin (2013 – 2014), and “The Appearance of that which cannot be seen,” ZKM, Karlsruhe (2015). Between 2016 and 2019, she coordinated the areas of visual arts and music at Goethe-Institut Mexiko in Mexico-City.

Izabelle Louise

University of Lisbon, Portugal

Is Indigenous Knowledge a Decolonial Matter?

The propose problematizes academically and scientifically the historical and social construction of indigenous knowledge. It is understood that indigenous knowledge is centered on their modes of existence: cosmogony, nature, orality, memory and dreams. The central issue is to understand the production of indigenous knowledge, as a practice of collective memory. It is also questioned whether indigenous knowledge can be considered indigenous decolonial knowledge. Decolonial Studies present a great contribution to the criticism of colonialism, in this present work I analyze how colonization imposed knowledge practices on the indigenous peoples of Brazil. Decolonial Studies emerges as a rescue to the knowledge of the indigenous and Black people of Abya Yala, at the same time they produce epistemological resistance tactics. There is an influence of Decolonial Studies on our knowledge, but indigenous knowledge is marked by its own way of thought. The tradition of our thoughts is guided by our territory and the passing of knowledge from generation to generation. Indigenous people have their own subjectivity, which actively questions epistemological and political scopes for the collective elaboration of knowledge originating in Abya Yala, through memory, orality and dreams. In short, it is the practice of re-enchanting the world.

Izabelle Louise was born in 1996 in Fortaleza, Ceará (Brazil), and belongs to the indigenous Tremembé people. Her research focuses on decolonial artistic practices, indigenous art, gender studies, photography and film. She is a PhD candidate in fine arts at the University of Lisbon and holds a MA in Contemporary Artistic Creation from the University of Aveiro (Portugal). Izabelle Louise is a graduate in public relations from the Federal University of Ceará. She has been a research assistant at LICCA (UFC Research Laboratory of Body, Communication and Art), Imago (UFC Laboratory of Aesthetics and Image Studies) and LAC (UFC Laboratory of Contemporary Art).

Isabel Seliger

Germany

Bijutsu(shi) 美術(史) / Meishu(shi) 美術(史): The Introduction of the Western Concepts of 'Art' and 'Art History' to East Asia (With a Focus on Japan and China)

The paper discusses a little known historical event, namely the introduction of the Western concepts of 'art' and 'art history' to East Asia—with a focus on Japan and China—, and the subsequent inauguration of 'art' and 'art history' as academic disciplines in the late nineteenth and early twentieth century. The concept of 'art' and the discipline of 'art history' as adopted in Japan and China (and, subsequently, Korea) did not grow, like their European counterparts, out of the branches of knowledge taught in Ancient Greece and Rome which were to inform education in Western Europe throughout medieval times. Rather, they were an import from Europe in the late nineteenth century, when they became transliterated into Japanese, Chinese (and Korean)—a process whose dynamics linked European aesthetics with traditional East Asian art discourses. More specifically, the terms' adoption resulted from the efforts of officials, scholars and artists who had recognized the importance of creating an "authentic history of Oriental art" as well as an "authentic identity" as a modern, civilized subject in light of Western dominance and American imperialist threat. This paper raises the question of the Western art academy's epistemological frames of reference. One objectives of this paper is to thematize the impact of the Western monopoly of vocabularies and theories on the world at large, and to gain an awareness of the variety of historical issues that have a bearing on the meaning of 'art', 'art history' and 'art education' in a global and (post)-colonial context.

Isabel Seliger studied East Asian languages and literature (Japanese) with an interdisciplinary focus on East Asian art history and aesthetics, early Buddhist sculpture, classical Chinese language, and studio art at Freie Universität Berlin, Keiō University, Tokyo, and the University of Hawai'i at Mānoa, Honolulu. From 2002 to 2004 she was Andrew W. Mellon Postdoctoral Fellow in East Asian Studies at Brandeis University in Waltham, MA. She continued her education in digital arts at the School of the Museum of Fine Arts, Boston, Berlin University of the Arts, and, more recently, University of Applied Sciences, Berlin. From autumn 2023, she will be an IFKResearch Fellow at the International Research Center for Cultural Studies, University of Artistic Design Linz, Vienna.

Tom Holert

Harun Farocki Institut, Berlin, Germany

“The Concrete Tasks of Transition Must Supercede the Aimless Wanderings of Fetishism.“ Art Theory, Knowledge Politics and Organizing in Art and Design Education in the UK, After Hornsey

As for the politics of art and design education in Great Britain, the 1960s and 1970s are remembered as turbulent and contradictory, marked by fierce struggles over state-driven reforms in higher education, bottom-up contestations of intransparent academic governance (peaking in the sit-ins at Hornsey College of Art in May and June 1968), and major shifts in the understanding of the very roles and functions of the visual arts and design in a socio-economic environment on the verge of Post-Fordism. In 1972, art historian and Art & Language collaborator Charles Harrison asked for the abandonment (or stringent “review”) of the “now conventional means of ‘art education’”, which lack sufficient theoretical fundament, while “any claim to teach [art] must be defensible in terms of the claimant’s theory or theories of art.” Only by providing such theoretical grounding, art schools would be able to overcome their “insulation” with regard to the wider system of higher education and to society at large. To some extent, the restructuring of art and design education in the aftermath of the 1960 First Coldstream Report aimed at a de-insulation of the art schools by introducing compulsory classes in theory and history. However, further into the 1970s, the role of “general studies” and “art history” in art school curricula became another matter of dispute and the questioning of the entire system of art and design education, manifesting itself in the 1977 occupation of the Royal College of Art and compiled in the fringe publications “Politics of Art Education” (1978) and “The Noises within Echo from a Gim-Crack ...” (1979).

Tom Holert works as an art historian, cultural critic and curator. In 2015, he co-founded the Harun Farocki Institut in Berlin. At the HKW in Berlin, he organized the exhibition and research projects “Neolithic Childhood. Art in a False Present, c. 1930” (2017 – 2018; curated with Anselm Franke) and “Education Shock. Learning, Politics, and Architecture in the 1960s and 1970s” (2019 – 2021). Recent book publications: “Knowledge Beside Itself. Contemporary Art’s Epistemic Politics” (2020), “Politics of Learning, Politics of Space. Architecture and the Education Shock of the 1960s and 1970s” (2021), “Navigation Beyond Vision” (ed., with Doreen Mende, 2023, in press) and “ca. 1972. Gewalt – Identität – Umwelt – Methode” (2023, in press).

**Intervening
Lecture****Raqs Media Collective**
New Delhi, India**Ripening**

In the fluid spectrum that conjoins ‘art thinking’ with ‘doing art’, there is an intervening stance that is both presence and action. One way of expressing what this might mean is to think with a word that we use in Bengali—antashira—meaning intravenous.

Antashira can be used to speak of an intrinsic, intransitive flow and pervasiveness that creates an open-ended semantic, sensory layer. This subcutaneous current flows within the daily lives of artistic practice like an infra-current. At the most basic level this is what sustains the life of a practice in the world, and in time.

This is presence: in a magnetic sense, and in terms of forces that attract or repel interlocutors and milieux. It is also action: a flow that contours space, alters relationships, initiates processes. Both presence and action require a deepening of what it means to think with, stay within, and act with, associative networks that are drawn to, or invited to, places and sites of commoning.

This entails to co-inhabiting time with peers, publics and processes, exploring duration as a form of co-presence, and as a cascade of incidents that can be experienced as a quality, rather than as a quantity, of time. This process does not require an explicatory framework. No one needs to justify anything to anyone. The mode of communication it needs is a form of deliberative fermentation, in which meanings and intentions ripen rather than explain themselves to each other and the world.

In Raqs’s ‘intervening lecture’ they will explore this ripening.

**Intervention
Space**

While the Intervening Lecture by Raqs is inconspicuously integrated into the series of scientific lectures in the sense of their concept of the intransitive, the permanent presence of the members of the collective during the entire conference is intended to counteract a monoperspectival bent of the discussions from the outset. This and the incorporation of artistic perspectives in workshops throughout the event create an **Intervention Space** that is characterized by its explorative character.

Raqs Media Collective (* 1992, by Monica Narula, Jeebesh Bagchi and Shuddhabrata Sengupta). The word “raqs” in several languages denotes an intensification of awareness and presence attained by whirling, turning, being in a state of revolution. Raqs take this sense to mean ‘kinetic contemplation’ and a restless and energetic entanglement with the world, and with time. Raqs practices across several media; making installation, sculpture, video, performance, text, lexica, and curation. Their work finds them at the intersection of contemporary art, philosophical speculation and historical enquiry.

Raqs has exhibited widely, including at Documenta, the Venice, Istanbul, Taipei, Liverpool, Shanghai, Sydney and Sao Paulo Biennales. Some solo exhibitions (and projects) include “Pamphilos” at Fast Forward Festival 6, Athens (2019); “Still More World” at Mathaf Museum of Modern Art, Doha (2019); “Twilight Language” at Manchester Art Gallery (2017 – 2018); “Everything Else is Ordinary” at K21 Museum for 21st Century Art, Dusseldorf (2018); “If It’s Possible, It’s Possible”, MUAC, Mexico City (2015) and “Untimely Calendar” at the National Gallery of Modern Art, Delhi (2014 – 2015). Exhibitions curated by Raqs include “In The Open or in Stealth” (MACBA, Barcelona 2018 – 2019); “Why Not Ask Again” (Shanghai Biennale 2016 – 2017); “IN-SERT2014” (New Delhi, 2014) and “The Rest of Now” & “Scenarios” (Manifesta 7, Bolzano, 2008). They were the Artistic Directors of the Yokohama Triennale 2020, “Afterglow”, and most recently they exhibited “The Laughter of Tears” at the Kunstverein Braunschweig (2021), “Hungry for Time”, an invitation to epistemic disobedience with the collections of the Academy of Fine Arts in Vienna (2021) and “1980 in Parallax” at the Cosmic House, London (ongoing 2023).

Jake Watts

Edinburgh College of Art, UK

Circlework: How Can We Counter Western Higher Education Institutions Absorbing Radical Art Education and Reproducing Them as Nostalgic Forms of Authoritarian Institutional Dogma?

The teaching and learning practices of art education within higher education institutions in the current Anglophone context straddle unproductive dichotomies. These false binaries are entrenched in archaic divides based on disciplinary conceptions of *techne* and *artes liberales*. This inability to confront the non-specificity of the discipline leads to a practical inability to teach a fixed curriculum. Such resistance may initially seem anti-authoritarian in impetus, yet it often inversely leads to the emergence of unquestioned rhetoric that becomes the received wisdom of the discipline. These dogmas are situated and reproduced through uncritical nostalgia; the provenance of the sources drawn from are decontextualised and do not communicate why the emergence of radical opposition to hegemonic political agendas within and outwith art academies over the past century has necessitated notable pedagogical ruptures. The paper explores examples of important schismatic and institutional-critical instances within art education such as Ealing and Ipswich College's Groundcourse (1961 – 1967), and Central Saint-Martin's Sculpture Course (1969 – 1973) which took behaviourist and mock-authoritarian approaches as its basis. I will examine how art institutions have nullified these examples over time and propose more active and critical engagements with these art education histories to potentially counter this tendency. These proposals take the form of workshop-based courses I teach at the University of Edinburgh which have been designed to centre paragogic (i.e., peer-based and production-orientated) forms of learning, including workshops which are both tacit and experiential reperformances of historically significant case studies of institutional-critical and counterhegemonic forms of art education.

Jake Watts is a lecturer in contemporary art theory and is currently acting Programme Director for the Masters in Contemporary Art Theory (MA-CAT) and incoming Programme Director for the new bachelors in Fine Art (BAFA commencing 2023/2034). He is an artist whose practice-led PhD research was into "Workshops: Investigating and Developing Participatory Artistic Learning Environments" (2014 – 2020), his focus remains artistic learning and educational practices; he is course organizer for "Art as Process: Ways of Making, Thinking, Working Together and Contemporary Art & Open Learning," he is also a member of Shift/Work.

Patrick Düblin
ETH Zurich, Switzerland

Radical Reciprocity: Stalker and the Quest for a “Nomadic University”

Stalker is an Italian collective of architects, artists, and activists based in Rome. Its origins go back to the nation-wide student revolt *La pantera* in 1990. In opposition to an intellectualized architectural education that was detached from reality, the group employed a practice based on direct experience and physical presence. Stalker appropriated artistic means from performance art, Situationism, and cinema (the name was inspired by Tarkovsky’s film), while maintaining a strong belief in openness and serendipity. Specifically, they employed a walking practice to create sensitive cartographies of peripheral urban spaces, set up a self-managed Kurdish cultural center in an abandoned slaughterhouse, and conducted many projects with local Roma communities against massive state repression. A common denominator of the collective’s eclectic practice is its ethics of, what I call, radical reciprocity. “Becoming other” through its involvement with certain physical and social realities is a fundamental aspiration, as well as the willingness to adapt the approach depending on the respective problem. From 1999 onwards, Stalker (from 2002 also operating as *Osservatorio Nomade*) began to include pedagogical formats in ongoing projects, and the idea of a “Nomadic University” emerged. The project of an informal school, however, remains precarious (as it continuously balances in between institutions) and elusive like the collective itself. I argue that Stalker has been implicitly an educational program, in the sense that, on the one hand, it autodidactically employed new methods to engage with issues of the contemporary city; on the other hand, it has pursued an inclusive and horizontal ethos by welcoming people from different disciplines and backgrounds, while blurring the boundaries between research and teaching.

Patrick Düblin is a PhD candidate at the Department of Architecture at ETH Zurich working on the project “Expanding Interstitial Space: Transgressive Practices of the Collective Stalker between Art, Architecture and Activism,” supervised by Prof. Christophe Girot and Prof. Dr. Philip Ursprung. He worked as a Research Associate at the Institute for Landscape and Urban Research at ETH Zurich from 2016 until recently. In 2020 and 2021, he served as a Research Fellow at the Swiss Institute in Rome. From 2016 to 2018, he was Curator and Assistant to the Director at the Kunstmuseum Basel.

Burak Üzümkesici

Freie Universität Berlin, Germany

Learn it Yourself: The Autodidact Theatre Collectives at Universities in Turkey

When I was an undergraduate engineering student at Istanbul Technical University (ITU), I participated in a theatre fellowship that changed the trajectory of my life irreversibly. I was stunned by seeing how a group of students, who were studying engineering, management, natural sciences, and architecture came together on campus to make art collectively, voluntarily, and with no prior knowledge. From the beginning of an academic year through the end, three or four days a week, we were doing everything collectively; reading theatre texts, discussing them, deciding on which one to put on stage, defining what kind of background research we need to conduct for staging; reviewing literature and learning the history of art, design, acting, theory, and presenting in seminars which were open not only to the members of the group but to all interested students. Until recently, such groups have been very common at major universities in Turkey. Even after their graduation, people who took part in such activities have been shaping the alternative as well as mainstream theatre and art scene. The paper introduces the alternative practice of Taşkışla Sahnesi, a theatre group that was established in the ITU Architecture Faculty in 2006, and whose practice was informed by Freire, Boal, Rancière, Brecht, in particular. The group have not only put plays on stage, but—together with their artistic/performative interventions and with their “community building capacities” that they gained through their collective theatre practices—also played a significant role during the Gezi Park Protests.

Burak Üzümkesici is a PhD candidate in Philosophy at Freie Universität Berlin. In 2014, he completed his MA thesis in Art History at Istanbul Technical University in Turkey. He also taught “theatre” undergraduate elective class for three semesters as an instructor at ITU. After receiving his MA degree in 2014 with the topic “Formation of the Autonomy Thought in Art and Autonomous Politics of Art,” he concentrated on the relationship between art and politics. His areas of research mainly focus on art labour, social movements, aesthetics, mimesis theory, media and mediation.

Conception, planning and organization

Sandra Neugärtner

Leuphana University Lüneburg | CRC 1512 (associated), Berlin, Germany

Sandra Neugärtner is an Assistant Professor (Akademische Rätin) of Art History at Leuphana University Lüneburg. She studied design, economics, art history, and cultural studies in Dessau, Berlin, Munich and Zurich. In the academic year 2017/18, she was a Visiting Fellow at the Department of History of Art and Architecture at Harvard University. Following her first book on Moholy-Nagy's photogram as a pedagogical medium (2021), she is currently working on her second book on Lena Meyer-Bergner's concept of a socially transformative modernity as part of her DFG project.

Support

Anna Brus

University of Cologne, Germany

Anna Brus is an art historian and lecturer at the University of Cologne. Her research and curatorial work has focused on the historical intersections between art history and anthropology. Currently she investigates the entangled history of post/colonial collections and their echo in a post-migrant present, as well as the transcultural traits of modern and postwar art. She aims for dialogical and cooperative formats of knowledge building within and beyond academia.

Welcome

Brigitte Weingart

University of the Arts | CRC 1512, Berlin, Germany

Brigitte Weingart is Professor of Media Theory at the Institute of Communication at the Berlin University of the Arts. Previously, she was Professor of Media Cultural Studies at Heinrich Heine University Düsseldorf (2019 – 2020) and at the University of Cologne (2014 – 2019), as well as Alexander von Humboldt Fellow at Columbia University in New Yorks. From 2013 – 2022, she served on the editorial board of the Zeitschrift für Medienwissenschaft (ZfM), and since 2019 as editorial director. She is currently leading a sub-project on internet memes at the CRC 1512.

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