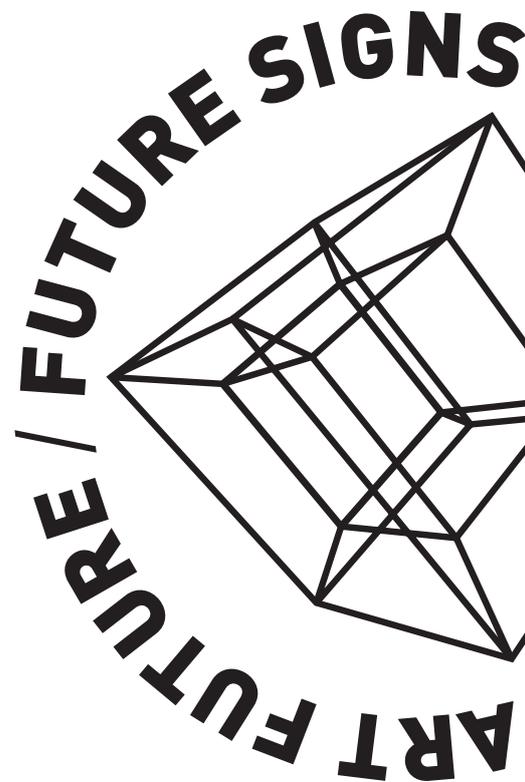


ART FUTURE / FUTURE SIGNS

Latvija 100 



New Art Biennale Riga / Rezekne 2019
Art Future / Future Signs
Paradox Fine Art European Forum Biennial
Conference RIGA 2019

BOOK OF ABSTRACTS







Kultūras ministrija



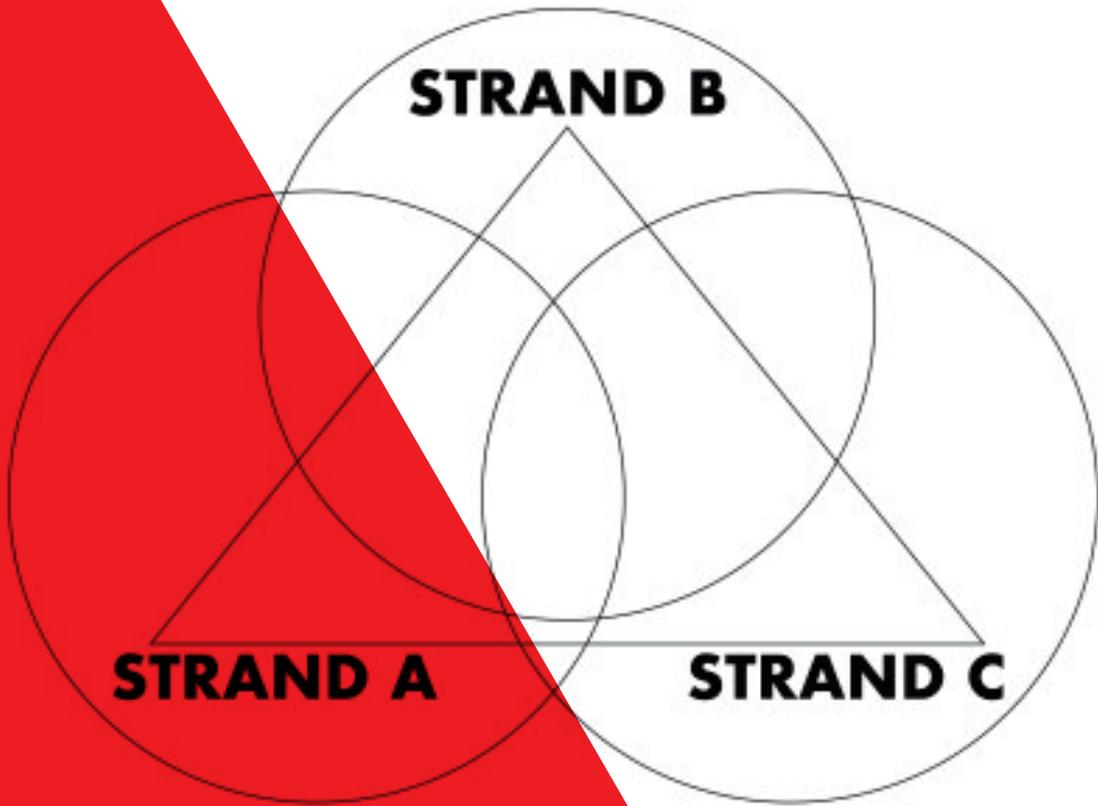
**Latvijas Mākslas
100 akadēmija**



**New Art Biennale Riga / Rezekne 2019
Art Future / Future Signs
Paradox Fine Art European Forum Biennial
Conference RIGA 2019**

BOOK OF ABSTRACTS

September 11-14
Riga
Art Academy of Latvia



The Paradox European Fine Art forum biennial conference 2019 Riga:

11 September 2019: Biennial conference launch

12–14 September 2019: Conference

5 September–12 October 2019: Student projects, short courses and workshops

The 2019 Paradox European Fine Art forum biennial conference “Art Future/ Future Signs” is hosted by the Art Academy of Latvia in Riga. This iteration acknowledges, interrogates and responds to the ever-increasing importance of the development of contemporary Fine Art teaching, study, research and practice across the diverse landscape of Fine Art education. It will take account of the exceptional contribution of art and art education to civic life and education; to critical thinking and creative action and to democracy of future societies, whilst considering the interrelated impacts and potentials of fine art, technologies and cultural and creative industries to contour those futures. The 2019 Paradox European Fine Art forum biennial conference in Riga advances the approaches and achievements elaborated in previous Paradox European Fine Art forum biennial conferences: London (2017), Poznan (2015), Granada (2013), Cork (2011), Palermo (2009), London (2007) and Utrecht (2006).

ART FUTURE / FUTURE SIGNS: The future of contemporary fine art research and education is intended to provide a platform to allow for proposing, discussing and sharing research, concepts, foresights and visions in order to address the future of contemporary fine art education. The Paradox European Fine Art forum biennial conference 2019 Riga is seeking a diverse range of formats for submissions including: workshop proposals, papers, case studies, projects, performances and poster presentations.

With this in mind participants are being invited to examine a wide range of topics structured across three strands:

- STRAND A: Image, Vision and Sign
- STRAND B: Activating Art Education
- STRAND C: Future Traditions

The Paradox European Fine Art forum biennial conference 2019 Riga is part of the Centenary Celebration of the Art Academy of Latvia and supported by the Latvian State. The Paradox Fine Art European Forum was initiated as the ELIA sub network for Fine Art.

<https://paradoxfineartforum.com>

<https://www.lma.lv/en>



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KEYNOTE SPEAKERS / ADVOCACY



MARIA HANSEN

EXECUTIVE DIRECTOR OF ELIA

Maria Hansen is Executive Director of ELIA, the globally connected European network of Higher Arts Education. She was born and raised in Germany, lived in Canada from 1987 to 1995 and holds a Master of Business Administration from the University of Ottawa. Coming from a childhood and youth of music making, Maria worked in the performing arts for almost 30 years. She was Fundraiser and later Executive Director of Opera Lyra Ottawa until 1995 when she moved to the Netherlands. For 11 years, Maria managed the Netherlands Bach Society, a baroque ensemble she toured internationally. In 2007, she became Managing Director of the Municipal Theater and Concert Hall Philharmonie of Haarlem. After 10 years in Haarlem, she decided to take on a new challenge and made the move to ELIA, the globally connected network of Higher Arts Education based in Amsterdam. Maria has served many boards, including that of Oorkaan, a Dutch organisation dedicated to the creation of high quality staged concerts for young audiences. She is a member the Supervisory Board of the Rotterdam Philharmonic Orchestra and the Board of Directors of the Gergiev Festival, is a member of the Royal Holland Society of Sciences and Humanities and chairs the Hogenbijn Foundation which awards two annual prizes in film making and classical music in the Netherlands. She has been a member of the International Society for the Performing Arts (ISPA) for more than 20 years and served that organisation as Board and Executive member and congress chair, including ISPA's June 2018 Congress in the European Capital of Culture Leeuwarden/Friesland.

At ELIA, Maria has worked on taking the organization into the future, increasing its relevance in Europe and worldwide, and engaging the membership fully in the delivery of its strategic goals. For more information on ELIA and a list of members, see www.elia-artschools.org



Connections for Life

The Paradox Conference and Student Exhibition will be opened with a reflection by ELIA's Executive Director Maria Hansen on the value of connectivity in the international field of Higher Arts Education. Connecting institutions who provide excellent learning environments for emerging artists is part of ELIA's raison d'être and there are many stories to share about the results that this has rendered in the past 29 years. Hansen's contribution will include an update on ELIA's most recent collaborative activities in the area of artistic research, best practice examples on internationalization of student learning and, finally, some hands-on career advice for the emerging artists whose work will be exhibited during the conference.

www.elia-artschools.org

PAULA CRABTREE

VICE CHANCELLOR AT STOCKHOLM UNIVERSITY
OF THE ARTS



Paula Crabtree is Vice Chancellor at Stockholm University of the Arts. Prior to this she was Rector at Bergen Academy of Art and Design (KHiB) in Norway and before that Dean at the Dept. of Fine Art also at KHiB. She is a Founding member of the Executive Group of EQ-Arts and has worked extensively across Europe in quality assurance and quality enhancement. Paula participated in the process of developing the European Tuning Documents (Fine Art). She was a member of the Austrian Advisory Board of the Programme for Arts-based Research (PEEK), a member of the Evaluation Panel for the Swiss University Programme for collaborative doctorates and is currently a member of the Strategic Directions Committee at PSL Research University Paris.

ANTHONY DEAN

EMERITUS PROFESSOR OF PERFORMING ARTS AT THE
UNIVERSITY OF WINCHESTER



Anthony Dean is Emeritus Professor of Performing Arts at the University of Winchester. He is a Founding member of the Executive Group of EQ-Arts. Between 2002 and 2017 he was Dean of the Faculty of Arts at the University, prior to this, he was Head of Department at the Royal Central School of Speech and Drama in London. At Central, he played the leading role in establishing the BA Theatre Arts degree as well as UK's first formal BA Degree programmes in Puppetry and in Circus (in collaboration with Circus Space). More recently, he played a key role in validating the first degree in the UK in Street Arts (University of Winchester). Anthony has significant experience in quality assurance as both a peer reviewer and as a consultant. He has worked extensively both within the UK (for the QAA) and across Europe (and beyond) in quality assurance, quality enhancement, programme validation and institutional accreditation. He participated in the original UK Subject Benchmarking process (Art & Design) and the process of developing the European HE Tuning Document for Theatre.

Higher Arts Education: The Good, the not so good and External Quality Assurance

Quality Assurance and quality enhancement have become an integral part of European Higher Arts Education. EQ-Arts (Enhancing Quality in The Arts) is the only international Quality Assurance Agency that specializes in art and design across this sector.

In this session, two members of the EQ-Arts Executive Group will present an overview of what EQ-Arts – through its work across the sector to date – has found to be the areas of particular strength, as well as areas for improvement, across the arts sector in relation to formal external Quality Assurance processes. They will draw on the range of Quality Assurance processes they have both jointly and individually been involved with, highlighting some of the areas where the arts sector can be considered to be a leader in the field of higher education and noting other areas where they believe it can look to strengthen!

The presentation will also provide a summary of the EQ-Arts Accreditation process, the other services it provides and its other current activities – including the Creator Doctus project (co-funded by the Erasmus+ Programme of the European Union) aimed at enabling Higher Arts Education Institutions in all countries signed up to the Bologna Declaration to be able to independently enter into the 3rd Cycle level with an award recognised at the same level of, and equivalent to, PhD.

www.eq-arts.org

www.creatordoctus.eu



HELĒNA DEMAKOVA

ART HISTORIAN AND CURATOR,
ASSISTANT PROFESSOR
AT THE ART ACADEMY OF LATVIA



Helēna Demakova (1959) is a Latvian art historian and curator of exhibitions. She was the curator of the Latvian participation at the Venice biennale on two occasions (1999 and 2001). In 1996 she curated the Latvian contribution to the large-scale exhibition Personal Time. Art of Estonia, Latvia and Lithuania 1945 – 1996 in

Warsaw. She created the Art in Public Space (artinpublicspace.lv/en) programme in Riga for the Boris and Inara Teterev Foundation.

She has been the curator of large-scale exhibitions – Port of Art (Kotka city space, Finland, 1995) and Monument (1995, Riga city space). Recent projects include the Latvian contemporary art exhibitions Greetings, Head! (2014), A Bigger Peace, a Smaller Peace (2015), Light at the End of the Cable (2017). She teaches the history of contemporary art at the Latvian Academy of Art; her special scientific interest is the so-called informal Latvian Second French Group, particularly its former members Bruno Vasiļevskis and Imants Lancmanis.

She is the author, compiler and editor of numerous articles and several books, including Different Conversations: writings on art and culture (2002), They Would Not Notice. Latvian contemporary art and the international context (2010), The Self (2011), The Ideal Life of Bruno Vasiļevskis (2018).

H. Demakova is a member of the international experts' committee of the future Latvian Museum of Contemporary Art (since 2005) and the scientific council of the Latvian National Museum of Art. She is also the president of the Riga Marcel Proust Society.

She served as Minister of Culture of the Republic of Latvia from 2004 to 2009. She has received the highest award in culture from the French government - Commander of the Order of Arts and Letters (2008) and was awarded Latvia's Order of the Three Stars in 2014.

The Young Person is the Measure of All the Futures

Paraphrasing the well-known maxim of pre-Socratic thinker Protagoras that “man is the measure of all things”, it is useful to add that the future is not a thing. Nobody has seen it, nobody has touched it. Escaping exaggerated anthropocentrism, Latvian thinker and professor at the Latvian Academy of Art Arnis Rītups once asked his students to prepare a statement, without using any quotations, on what is not dependent on a human being. Many of those around us are definitely dependent on people, often on art more than other phenomena. Even if the world-famous artist of Latvian descent Vija Celmins in her later career depicts independent entities such as the sky or the surface of the sea, it is her human hand that has previously taken a photograph and later used graphite.

When the distinguished curator Okwui Enwezor gave his show at the 2015 Venice biennale the title of “All the World’s Futures”, there was no metaphysical touch in his approach. That exhibition was judged by critics as a laboratory of social attitudes. Among many generalizations which followed this show, the emerging artists were not the focus of discussion. The futures were likely prepared by concepts.

I believe that at least art’s future is created by living beings and young people will have more opportunities to participate in this process. This paper will concentrate on very, very young Latvian artists who cannot really be considered to form a generation. Their creativity is defined not only by the local context and the local art education but also and mainly by the broader field. What are their artistic positions, what is their link – if there is one – with tradition, what kind of individual attitudes do they develop, this is the theme of my contribution to the conference.



Conveners:

Paul Haywood,

Central Saint Martins, University of the Arts London, UK

Andris Teikmanis,

Art Academy of Latvia, Riga, Latvia

‘What might then properly be called the fate of the image is the fate of this logical, paradoxical intertwining between the operations of art, the modes of circulation of imagery, and critical discourse that refers the operations of one and the forms of the other to their hidden truths.’

Jacques Rancière (2003) The Future of the Image

STRAND A: IMAGE, VISION AND SIGN

Whilst we acknowledge living in a society of images, the role of the image in the context of contemporary fine art higher education remains ambivalent and challenging. Once being considered as a fundamental skill of artistic labor, image production is no longer an essential prerequisite of contemporary artistic practices. Meanwhile, the ever-increasing production, circulation and consuming of images and the preponderance of the image in social media networks and technologies has rendered images with new and revived political and social roles. The political potency of the image has transformed through a memetic and mimetic warfare, an intercession between political and aesthetical expansions; as such, a social and political visions of future become increasingly imaginary. Fast growing technologies relating to altered vision, virtual and augmented reality, and a development of image related artificial intelligence, are no more isolated sciences but interrelated nodes signifying future development. Society is becoming more mediatized, reality more constructed, and imagination determined by technology. These trends demand new pedagogical tactics of contemporary fine art teaching.

The embedding artistic research into the core of art studies, at all levels, functions to emphasize the balance between visual and textual discourses in vision. Thereby the acknowledging of reality as being mediated by images, and society as being socially, economically and culturally impacted by semiotic technologies, continuously redraws the established border of arts education. Contemporary fine art education is becoming more pro-active, socially and politically involved and contextually responsive or problem solving. At the same time, the continuing rise and distribution of new technologies and media trends is expanding demand and expectations from image production, therefore, new and paradoxical roles for contemporary art education.

Strand A: Image, Vision and Sign encourages a range of forms of contribution, reflecting actual and forthcoming challenges that are changing the landscape of contemporary fine art in higher education.

Keywords: artistic research, visual research, image production, visual discourses, signs, semiotics, future.

ALEC SHEPLEY

WREXHAM GLYNDŌR UNIVERSITY,
FACULTY OF ARTS, SCIENCE AND TECHNOLOGY,
UNITED KINGDOM

Alec Shepley is an artist and an academic based at Wrexham Glyndŵr University, UK where he is Dean of the Faculty of Arts, Science and Technology and Professor of Contemporary Art Practice. He is best known for his use of drawing, walking and contouring vacant or ruined urban sites and the use of light, text and found objects. Through his acts of cleaning and sweeping, he reflects on the possibilities of a practice at the interstices between the individual and the collective, between purpose and play in a kind of non-place - a space that is not yet a place, or at least if it once was a place, it has somehow lost its place within the master-plan and is slowly falling away from its institutional configuration.

Workshop Takeaway: Precarious Pedagogies

In fine art, working at the “edges” of ideas or practices, often in spaces between disciplines, ways of knowing and bodies of knowledge, can be very fruitful. It can provide new insights, allow us to challenge conventions, and rethink our engagement with the world around us.

I would like to propose a practical workshop for the conference, to which I would invite colleagues to bring to the table examples of how they, from their own direct experiences, are extending fine art education into new territories. The workshop would be for about 12 people and would focus discussion on the strand theme of how a continuing expansion and distribution of new technologies and media tools is posing a seemingly ‘diverging set of exigencies relating to contemporary image production and, therefore, paradoxical roles for contemporary art education’.

The first objective of this workshop would be to establish a focused discussion group around the examples presented and provide a space for active sharing, understanding and identification of diverse practices and pedagogies. The second objective would be to facilitate ‘purposive pattern recognition’ to discover any tangible sense of a rational taxonomy. The third objective would be to draw together examples which can and would be (subject to peer reviewed) disseminated back amongst the network.

As artists and teachers, we occupy different and often overlapping ecosystems – we live alongside one another, but we often seek out edges because they offer simultaneous access to multiple environments, and a greater richness in habitat. How might new spaces, e.g. outside of the curriculum, be more widely understood, not just within the field of fine art but more widely within our institutions and beyond, to enable increased appreciation and interactions to happen on the boundaries of two (or more) overlapping ‘ecosystems’, would be an overall ambition?

ALBERTO DUMAN

MIDDLESEX UNIVERSITY, FINE ART DEPARTMENT,
FACULTY OF ARTS AND CREATIVE INDUSTRIES, UNITED KINGDOM

Alberto Duman's work is located at the intersection between art practice, regeneration and urban studies and always concerned with social contexts and the role of art in the cultural production of urban space.

In 2016 he was Leverhulme Trust Artist-in-Residence at University of East London with the project Music for Masterplanning. Currently he is a Lecturer in Fine Art at Middlesex University teaching with Loraine Leeson on the BA/MA Fine Art Social Practice module.

Since 2014 he also works with the group DIG Collective

Workshop Talking Ghosts: a Collaborative Hoarding Novella

Who are the 'talking ghosts'? They are those strange people populating the CGI-created urban spaces of new housing/public space developments advertising their forthcoming arrival.

I call those people 'ghosts in reverse', whose function is to colonise the urban future in advance of our presence. In so doing, they enter in some form of messianic dialogue with the present time of those encountering them as the passers-by of today. That's us.

In this collective writing workshop we will work together to give the gift of speech to these ghost citizens by writing collectively the script of a 'hoarding novella' and then inserting our custom speech bubbles into the image from the hoardings of a specific development under construction in Riga whose characters will become our 'actors'. These 'mediums' will be ventriloquists for our thoughts on 'right to the city', urban development/regeneration and the role of art in these processes, materialised as we come together in this session.

The development I am currently researching in Riga is called 'Philosophers Residence' (<http://phresidence.lv/en>). In its own words: 'The Philosophers' Residence – it is a tribute to future residents, each of them following their own path, their own life philosophy, their own choice, and the main task for developers of the project'. This is an inviting rhetorical marketing discourse for our collective insertions.

I have previously run 3 iterations of this project in different settings and with different group compositions and dynamics; each collaborative hoarding novella has a different outcome depending on the level of direct or academic engagement into urban politics of development/regeneration and the positioning of its participants into these debates.

SUZANNE MOONEY

THE ACADEMY OF FINE ART, HELSINKI

Suzanne Mooney is a visual artist, born in Ireland currently based in Helsinki. Since graduating from the Royal College of Art, London her work has been shown extensively in solo and group exhibitions in spaces including: A.I.R Gallery, New York; Vitrine Gallery, Basel; Foxy Production, New York; The Sunday Painter Gallery and Contemporary Art Society, London; Lewis Glucksman Gallery, Cork and Spike Island, Bristol.

Suzanne is a newly appointed lecturer in Joint studies, at the Academy of Fine Arts, Helsinki where she focuses on working life skills and art in the public sphere. She has previously held lecturing positions on in University of West England, Bristol; University of Wales, Newport; Camberwell College of Art, London and External Examiner at Sheffield Hallam University.



With the rapid advancement of image making technologies - the production, circulation and consumption of images has altered dramatically. One concern to come out of these developments is how we store, access and archive images. When it is hard to keep up with the shifting grounds of change, I propose we interrogate how we are currently grappling with the materials from past technologies, to teach us how we might respond to future issues.

Over the past few decades many institutions, museums and foundations have gone to great lengths to digitize their collections, (I'm particularly interested in the archiving of glass plate negatives) in order to preserve and protect the originals but also to offer greater access. However, through the digitization process, there is a concern around a loss of information and experience one gets with the physical and material form. Both as an artist and educator, I have been thinking of other ways we might go about archiving glass-plate negatives. As a provocation, I propose through its destruction, a process of fragmentation occurs and with it, a new form of preservation, circulation and consumption comes about.

My contribution to the call for presentations for the Art Future/ Future Signs conference, Stand A (Image, Vision and Sign) is a performative lecture, consisting of a video projection with sound of an artwork entitled 'On Glass, Sits an Image'. Accompanied by a live voice over, the work explores these issues by examining fragmentary forms, the relationship between image and object and the merging of various temporal registers within each segmentary of your contribution.

MICHAEL MANFE

THE MOZARTEUM UNIVERSITY, AUSTRIA

Michael Manfé, born in 1967, in Mittersill, Austria, studied Communication, Politics and Pedagogy in Salzburg and Vienna. He obtained his Magister degree at the Paris Lodron-University of Salzburg in 2000, his doctorate at the University of Vienna in 2004. His main fields of research are the effects of media on social behavior and aesthetics.

Last publications on: Immorality (2017), Unconsciousness (2016), Revolution of the Conscience (2015), Art and Methodology (2015).

The poetic image in the aesthetic regime

In *Poetics of Space*, Gaston Bachelard writes that people are enclosed in existence; thus, everything revolves around getting out of it. But what can a human do to free him- or herself? We find a field of support in the arts. The prison is outside, says Bachelard, and an abundance of space is more crowding to a person than a lack of it. But human beings have a unique ability: imagination. Imagination increases the values of reality, and without imagination there is no aesthetic regime. At this very point, the connection to the aesthetic regime is evident. Art in the aesthetic regime is tightly connected to imagination. Without imagination there is no becoming-alive of art, no arrival of dissent, which is constitutive for an elaborate development of a political conscience.

The first universe of a human is the house. This refuge has the value of a shell. The house is the first cosmos. But the cosmos of any human grows and has a helping hand in the human ability of imagination. Imagination imagines incessantly and enriches itself with new images. So, the experienced house is not a lifeless box. The inhabited space transcends the geometric space. Space stores compressed time. This means that the house, the cosmos, is one of man's great integrating powers, because it is home to thoughts, memories, and dreams. The space calls the action. But before it acts, imagination works. She mows and plows.

The French philosopher Jacques Rancière refers to the existence of a so-called aesthetic regime. The description of the aesthetic regime has political potential, because it opposes a world, in which everything serves a purpose. In the aesthetic regime, the hierarchy of genres and forms of representation is destroyed. The hierarchy is replaced by an equality of artworks, which have become equal inhabitants of a common sensorium. In the equal coexistence, democracy realizes itself in art. Why? The equality of all objects denies any necessary relation between a particular form and certain content.

Gaston Bachelard analyses the poetic imagination. For him, the rise of a poetic image is a sudden emergence of a mental event. And those mental events are characteristic for the life in the aesthetic regime of art. Those images can transform a human being into a vivid participator in a democratic community. The moment, in which the image emerges in the consciousness, holds the tension. The image that appears here is a direct product of the heart, soul, or even of a human being in his or her immediate presence. When Rancière encounters the records of the carpenter Gauny, he is also confronted with his immediate presence¹, a presence constituted by the distribution of the sensible. Gaston Bachelard brings us closer to two mechanisms: (1) the approval and (2) the reverberation. In the first mechanism, a person hears something (e.g. a poem) or sees something (e.g. a figure), and in the second mechanism, the person says it, appropriates it. When a person appropriates something, there is a shift in the existence, says Bachelard.

A poetic image, the unique event of the logos, is a renewal of our personality. It contains the ability of constructiveness of the becoming existence. An aesthetic regime without this marvelous capability of imagination is unthinkable.

In my reflection², I try to shed light on Rancière's approach to aesthetics and his view on the three different regimes. In addition, there are a few specific explanations on politics and the term dissent. In a concluding step, I try to make some connections to Bachelard's reflections on the poetics of space in order to suggest exciting consequences for human everyday life. The primary goal is to bring these two theorists closer together and to elaborate on this in ensuing studies.

¹ The comments on the carpenter Gauny can be found in Rancière's wonderful book *Proletarian Nights. The Workers' Dream in Nineteenth-Century France*.

² In the reflection, I look very closely at Jacques Rancière's statements in his book *Aesthetics and Its Discontents, Distribution of the Sensible*. Many of the remarks on the three regimes have been applied by the author to specific fields. An example of this is the book *Politics of Literature*. Regarding Gaston Bachelard, I focus on his reflections on the *Poetics of Space*.

ALISTAIR PAYNE

GLASGOW SCHOOL OF ART, SCOTLAND

Alistair Payne is the Head of the School of Fine Art, and Professor of Fine Art Practice at The Glasgow School of Art. Previously he was the BA(Hons) Fine Art Programme Leader at the GSA, and the MA Fine Art Course Leader and Senior Lecturer in Fine Art (Painting) at The University of Wolverhampton. He has also worked at Manchester Metropolitan University in the Painting Department (2002-2005) and as a visiting lecturer at different institutions in the UK and beyond. In 2005 he was awarded a PhD from Chelsea College of Art, he also has a Fine Art Degree from the University of Hertfordshire and an MFA from the University of Newcastle upon Tyne.



Practice and research are integral forms of learning within higher education through the arts, although at times they can be conflated to be quite different constructs or activities. 3rd cycle awards, particularly in the UK are driven with a very theoretical and often philosophical emphasis that needs to be disseminated through written forms of output even in practice-led projects. Alternate strategies pervade this space across other countries in Europe and formulate alternate methods of integrative thought. These models identify with the advancement of practice as a particular central tenet with a vision to develop new models of practice through a reflective mode whilst integrating research in a more embedded and integral form.

Taking this into account, can these artistic research methodologies be activated to challenge the constructs at the core of fine art curricula within the UK?

Essentially, what would this mean to practice and studio-based development from an undergraduate and postgraduate perspective? Within the 'Florence Principles', doctoral work (as artistic research) is described as a "project [that] uses artistic methods and techniques, resulting in an original contribution to new insights and knowledge within the artistic field. The project consists of original work(s) of art and contains a discursive component that critically reflects upon the project and documents the research process." In this sense research and practice are combined, or collated, effectively what has been termed practice as research.

This paper will propose an inverted (or paradoxical) order by which notions of advanced practice (under the rubric of artistic research) can be stimulated and developed. The central perspective of the paper will be organised around image production and the future of image-based practices considered through the lens of artistic research and its centralisation within higher educational arts based practices. The models proposed will be situated around paradigmatic shifts in educational focus and interpretation pursuant of new models of advancing practice within the framework of the contemporary and future possibilities.

ANA GARCIA LOPEZ

FACULTY OF FINE ARTS. UNIVERSITY OF GRANADA, SPAIN

Ana Garcia-Lopez is Doctor in Fine Arts, Vice-Dean for Internationalization and Research (from 2008 to 2018), Professor and Researcher at the Fine Arts Faculty (University of Granada). She lectures in Media Art Projects and Design (Grade) and Expanded Drawing (Master in Drawing). She has directed the International Exhibition on Ephemeral Art (2008-2009) and the Granada Millenium Biennale. Contemporary Art and Heritage in Granada (Nov. –Dec. 2011) and the Jose Guerrero Art Residency in Lecrin Valley (Spain) (Sept. 2017 to now).

Her main research line is in the relationship between contemporary art, design and heritage (material and immaterial); she has directed several research projects such “Strategies of communication of heritage through contemporary art: Cultural transfers between crafts, art and design” a cross-border project (Spain/Morocco). She is currently coordinating WARMEST, an European project (H2020) funded with €1.3M to develop a predictive tool for the conservation of cultural heritage with specialists from four European countries. She has been a full-time researcher in the European project GlocalFineArt (FP7 IAPP) that carried out a study on the state of the art market in Europe. She was part the board of the Paradox Fine Art European Forum from 2008 to 2018 (coordinated its biannual conference in Granada in September 2013) and ELIA network, organizing the biannual conference held in Rotterdam in November 2018 as a member of the scientific committee.

She has published many articles, books and chapters in the matter and was founding member of the company ALDEAVISUAL SL (specialized in multimedia, e-learning or virtual teaching contents) and president of ARTES Association for the organization of cultural events, international exhibitions and European Research Projects.

ARTISTIC RESEARCH IN CONTEMPORARY ART AND HERITAGE: ARTIST RESIDENCIES

During the past and present century, residencies for artists have increasingly integrated research initiatives as conceptual spaces to debate and communicate on specific topics of interests related to artistic practices, theoretical approaches and conceptual debates. From their beginning in the XX century, artist residencies have gradually become influential and elements of legitimacy in artistic careers within the traditional art system.

Together with the positive influence in their CVs, many are the benefits that these art residencies bring to artists: they enable peer-to-peer networking in different art fields, offer an environment to completely focus in their specific artwork, provide immersion in different scenarios, are open spaces for the development of debate and critical reflection and can be initiators of research lines and encounters with the surrounding communities and different cultural background.

As artistic research group we have set together some artist residencies projects in different cultural contexts: in urban spaces, in rural areas, in little towns, in heritage sites, within international programs, etc... The presentation of those past experiences is the framework to introduce our current proposal, still in progress, that is directly linked to the H2020 Research project WARMEST "loW Altitude Remote sensing for the Monitoring of the state of Cultural hEritage Sites: building an inTegrated model for maintenance (WARMEST)" funded by the EU to develop strategies for the monitoring of heritage sites in different European countries. One of these sites is located in Marzamemi, a little town and area in Sicily (Italy) that treasures a huge underwater heritage area. Our work is focused in the so called Church Wreck resulting from a shipwreck from the Constantine period that was carrying bit stone pieces and columns to build a church.

The "RESIDENCE OF ARTISTIC PRODUCTION IN HERITAGE AND CONTEMPORARY ART: THE SUBMERGED PATRIMONIES" in Marzamemi seeks to promote awareness and appreciation of underwater cultural heritage through artistic languages and art projects, as well as, collaterally, to encourage critical reflection that can generate and lead to the promotion of respect for nature, cultural diversity, preservation of cultural heritage and dialogue between cultures.

Proposal presented by UGR research Group Contemporary art and Heritage:

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Dr. Francisco Caballero Rodríguez (*francis@ugr.es*)

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EWELINA TWARDOCH- RAŚ

THE JAGIELLONIAN UNIVERSITY (INSTITUTE OF AUDIOVISUAL ARTS) IN KRAKÓW, POLAND

Ewelina Twardoch-Raś: PhD in humanities (art sciences), assistant professor at Jagiellonian University (Institute of Audiovisual Arts), absolvent of doctoral studies and SET-program. She took part in many national and international conferences (in Vienna, Prague, London, etc.), she published her articles in many periodicals (“Przegląd kulturoznawczy”, “Kultura popularna”, “Kultura i historia”, “Topos”) and monographs (e.g “Transmedia narratology”). She was an editor of four scientific books (the last one is “Perception of culture – culture of perception”). Her PhD dissertation concerns the representations and functions of biometrical data in the new media art. Now she is working on the book based on the PhD dissertation’s research. She teaches her students about changes in contemporary television, new media art and cyberculture’s phenomena. She is leading the scientific grant Preludium 8: “New media art and biometric data in the perspective of post- and transhumanist philosophy”.

Medical images of the body. Biometric data in the post-media artistic projects

The main and general research aim of the presentation is to introduce contemporary art activities using biometric data. My understanding of biometric data derives directly from their medical categorization as data obtained in the processes of measurement of living beings, particularly the parameters measuring the functioning of the body. Therefore, I will pay special attention to artistic practices that use various strategies of body parameterization and technology for such purposes. Those include projects based on medical neuroimaging (mainly digital photographs, collages, some installations) and interactive practices such as relational or physiological architecture. In my presentation I will focus on some of them, including Rafael Lozano Hemmer's "Performance Review" (2013) and "Pulse Index" (2010), Diane Covert's "Inside Terrorism" (2006-2012), Salvatore Iaconesi's "La cura" (2012), as well as Laurie Frick's "Walking, Eating, Sleeping" (2013), "Making tracks" (2012) and "Quantified-me" (2012). The projects use various biometric techniques and procedures, however, in my interpretation, all of them ask questions about the 'inside story' of the body. Some of them take the form of imaging – visual representation; still, there are also projects that go beyond such depictions and concentrate on the hormonal dimension or the rhythm of the heart, trying to explore the affective aspects of the body. I would like to analyze conceptually the relationship between body and image, and to present the notion of the affective body. I will focus on an emphasis on the ambivalent status of the image as obtained through medical imaging techniques. The problematic ambivalence of the imagery results from the ontology of a digital image (interpretation and visualization of data) and the immateriality attributed to this data, as well as from simultaneous, strong connections between such images and corporality.

In the context of the introduced artistic projects I am going to ask the following questions: Are we defined by our body, by its affective dimension? Are X-ray portraits based on the biometric parameterization of our most intimate autobiographies or are they tools of biopolitics? Can biometric measurement of the body be a form of the narrative identity constructing the posthuman (Rosie Braidotti's term) man?

In my presentation I will consider problem of politicizing biological body and affective experiences (in reference to the considerations of Britta Timm Knudsen and Carsten Stage – categories of mediatized affect and vulnerable body). I will also refer to selected theses connected with the philosophical analysis of biopolitics: Nicolas Rose's assumptions about the "somatic identity" and "somatic self," Susan Squier's concept of "biomedical personality," Eugene Thacker's theory of the biological properties of life.

JESSICA CAPRA

Initiating cultural projects based on needs, created to make a change is my driving force. The pillars of every project developed are based on promoting shared knowledge, connecting people, enhance professional skills and starting up new cooperation that will create value for the current cultural climate and education. My current focuses are Creative Hubs models for sustainable art education and cultural economy and instigate a proactive attitude among the art and humanities studies.

Case Study - What you need to develop in your career: “The Artist & the Others”

How is it possible to support art students after their graduation? How can they be supported in order to develop their professional career how can we make students proactive since they are studying? Since 2013, The Artist and the Others goal is to overcome the difficulties that artists and cultural professionals encounter in the first years after their studies and make artists proactive. This is a critical period when they need to establish connections, and at the same time develop the knowledge and necessary skills to boost their future career. The projects developed provide artists with the knowledge, skills and connections that they need and fulfil the existing gap between academies and the professional world. The projects organized range from workshops, lectures and symposiums, through exhibitions, connecting tours and international cultural exchanges. Each project is based on sharing knowledge, enhancing skills, creating awareness of the surrounding cultural world and allowing participants to develop professional connections. We provide all of this and embed in the artists and professors a proactive attitude (because sometimes this is the issue as well). ACT NOW; don't wait for someone to come, but conquer your "space" by being a proactive artist.

The Artist and the Others has initiated projects locally in Maastricht, and throughout The Netherlands, the Euregio Meuse-->Rhine (Liège-->Belgium, Hasselt-->Belgium, Aachen--> Germany) and internationally.

Currently, we are working on concretising a proactivity model while sharing our knowledge (and insight gained through the past years) with European partners through the European Art & Humanities HUB, in order to present our model to the other academies and partners.

Workshop: (S)Talking art How can artists talk effectively about his/her work?

People remember only the 7 percent of our words, the 93 percent is connected to preverbal, our tone of voice, the intensity and our body language. Therefore, how can artists and designers make an impact and manage to be remembered while presenting their artistic practice?

Through this hands-on workshop held by The Artist and the Others participants will gain knowledge about how to effectively present your work. Participants will research on finding the best way(s) to present and talk about the core of their artistic practice stimulating a proactive attitude, of researching and (S)talking" about their own art.

MARIE BRENNEIS

THE SIR JOHN CASS SCHOOL OF ART, ARCHITECTURE AND
DESIGN (THE CASS), LONDON METROPOLITAN UNIVERSITY

Marie Brenneis creates perceptual re-organisation through colour and awkward spatial arrangements; born in Wigan, UK, BA in Fine Art and Photography (University of East London 2009) and an MA in Choreography and Dance Theatre (Trinity Laban Conservatoire, London 2010). She is currently PhD Candidate in Fine Art at London Metropolitan University. Her work has been exhibited at Saatchi Art Gallery, Get Living London, World of Co -Bulgaria, Pad Depot -Mainz, Germany, Hackney Wicked Arts Festival, V&A, London, Aesthetica Art Prize, York, London Architecture Festival. Her work has been performed at: The National Gallery in Prague, Trinity Laban Bonnie Bird Theatre, Duckie at The Royal Vauxhall Tavern and Hackney Empire Theatre.



Where has all the color gone?

I am a Practice based PhD student and Visual Artist, who believes the widespread gentrification of London's architecture is resulting in a monochrome grey environment similar to an immaterial digital world devoid of life and emotion. In the image above, I have created a grey garden, void of any colour and have invited the viewer to enter the space to share their emotional responses, commenting on whether the lack of diverse colour can affect imagination, mental health and well-being and to explore how cultural sameness has affected our notion of beauty.

The image above was exhibited at the Saatchi Education Gallery in London in January 2019. My aim was to challenge my assumptions and collect data from the general public, from 200 questionnaires, a high percentage of my predictions were proven right: People's beauty and taste has been affected, people's imagination had been affected, people tended not to stay a long time in gentrified public areas, as they found the lack of sensory depressing. People have stopped wearing colour. A positive comment I found in all of this data, was that the monochrome was a calmer colour to process as the mind was tired from an overloaded technology day of work. To underpin this deeper, we need to take into consideration, this huge shift in everything looking the same 'this cultural sameness' you have to admit this is scary, and it is oozing with fascism. Fascism is a way of ruling that advocates total control of the people. In totalitarianism, the people are looked at as a bundle, one body that must be controlled by the government with absolute force.

So, what does this tell us? It tells us that technology is now embedded strongly in visual culture and there are more constraints to conform to signs of technology cultural ideologies. Culture is a killer, it keeps us trapped in ideologies, to follow culture is to follow society, this is very damaging to an individual as it effects perceptual judgement and free will. Technology keeps us more than ever trapped in culture, especially social media, comparing, achievement. Our life becomes thus: instead of following our intuitions and personal life choices, we are living to look good for others and follow others, which is making us more anxious than ever.

However, there is a bigger problem here and it is with visual culture, as we all know, visual culture has strong perceptual faculties and psychological effects and has the power to ignite material experience over language. The problem with technology is that we do not embody or experience it, the biggest limitation of the current development of artificial intelligence is precisely the lack of embodied participation in it, the underestimation of bodily potentials.

Art engages our senses via materiality, if there is no materiality there: how is this art? for example: 'A skyscraper immersive colour projections' because I cannot see or feel the materiality of the colour, I am not engaging with it, in other words I am have no experience. It is the same deadness I have when I am viewing my desktop screen: numb and non-sensory and I think this is something important that we need to remember. Worryingly technology is succeeding with overriding our perceptual faculties, but why are we letting this happen? Our perceptual faculties are the key to experiencing the world. Why would we give that up?

Another important issue that we need to consider, is how does technology impact visual diversity, going back to my data installation, I found how cultural sameness has affected beauty, people are more likely to conform in their visual choices more than ever before. Importantly, the more humans see representations of what is considered to be of good taste or normal, the humans mind is shaped by representations rather than by direct experience of them.

I personally find technology a form of globalised capitalism entrapment, a fascism conformity that has now become a cultural norm. So, with this information, where does this leave us within Fine art: Sensorial, Materials, Textural and Aesthetics discourse? Arts key value is embodiment and to experience, as long as this is still the key value of art, technology on its own cannot be classed as art, as it cannot create an experience, for technology to be embodied it needs to be placed with an emotion, i.e. music, materiality.

GINA WALL

THE GLASGOW SCHOOL OF ART, UNITED KINGDOM

Gina Wall graduated from Edinburgh College of Art with a First Class honours degree in Drawing and Painting in 1995. In 2003 she completed a Master of Letters by research in Philosophy (Aesthetics) at the University of Aberdeen before going on to study for a practice-led PhD in photography and philosophy at the University of Dundee/DJCAD which she completed in 2011. Gina taught at the University of the Highlands and Islands from 1998 and from 2002 held the position of Curriculum and Programme Leader. In 2016 she joined The Glasgow School of Art as Deputy Head, School of Fine Art where she leads on strategic curriculum development, the enhancement of learning and teaching, and quality assurance.

Photographic Futures: teaching the image as diffracted, polytemporal array

I describe myself as a research-led practitioner who works within the landscape, exploring the relation between land, photography and text. Sceptical of ocularcentrism, I practice photography as writing, engaging with the landscape as a kind of living archive. I explore the space between practice-as-writing, nature writing and archaeology to articulate place as event encounter. Recent work has focused on the development of a methodological approach with I describe as archaeospectrography which engages specifically with the hauntology of the archaeologies of the present and the practice of photography within the quantum entanglements of space and time. The archaeospectrographer practices place as through the shards of the broken mirror, engaged in momentary relations with beings and things in the haunted space of the thick now. This methodology seeks to develop a photographic praxis in the broadest sense: to research locations and conduct fieldwork; and to interact with these places through a diffractive photographic practice of temporal re-cutting which is both realist and constructivist; to develop a matter-realist writing. In this current time of crisis, it is as if the present itself is in an ongoing mode of ruination. In unstable times such as these, modes of creative production which question the hegemonic ideology of the artist as individualistic, intentioned creative practitioner are pertinent. Working in this way, I aim to disrupt anthropocentric paradigms of human-world relations, challenging the privileging of the ocular and visionary to bring to light a space in which practice-as-writing resists individual vision to inscribe the image as diffracted, distributed, polytemporal array assembled through the intra-action of lively materials. Making reference to examples of research-led photographic practice that I am currently engaged in, this paper asks, what future for the pedagogy of photography in a post-human world? Furthermore, how might we teach the image intra-actively?

BEN GEONGHEAN

GMIT CENTER FOR CREATIVE ARTS AND MEDIA, IRELAND

Ben Geoghegan lectures on the BA Contemporary Art and the BA Design courses in the Centre for Creative Arts and Media, GMIT, Galway. He studied at the renowned Glasgow School of Art completing a BA Hons in Fine Art specializing in Photography. Ben completed a Masters in Visual Art Practices at IADT in 2008. He co-founded the internationally celebrated 126 Artist Run Gallery space with his CCAM colleague Austin Ivers. Ben has contributed to the development of Engage Art Studios and Artspace Studios, Galway working as a director on both boards. He has exhibited nationally in public galleries; Royal Hibernian Academy Gallery and The Hugh Lane Gallery and internationally throughout Europe and the US with The Photographer's Gallery and 126 Gallery.

Disruption - Social Media - Art Education

This paper addresses the role of social media to both disrupt and activate Art Education.

As a practicing artist, employing photography and a third level educator I am specifically interested in the photographic image and its omnipresence uses in social media.

This paper will address how our models of art education are being both informed and debased by social media. As Art Educators we are decoders of images and this practice forms an essential skill when navigating image based social media platforms. The majority of art educators have moved from an analogue training into our current digital age. This should provide an ideal overview and position of criticality with respect to digital spaces of representation.

My contribution is informed by my primary research developed of a practice based methodology developed using 'Instagram' as a potentially indispensable educational platform. This presentation circulates on images produced using 'instagram' as a means of drawing out observations on both the platform and its use or none use within an art educational context.

Starting with a simple comparative study of the antiqued UI used by the Moodle educational application and Instagrams seductive and friendly user interface. How do we bridge the gap between the bias created by social media bubbles and the exploration of ideas and various points of view explored in the Art School critique? Premised on the 'pictorial', instagram is a medium that visual educationalists can play with; mapping our knowledge and understanding of the gallery and representational spaces onto the architecture of instagram. Using instagram to collectively create learning material/content related to experiences taught in the studio. Effectively, changing from teaching within a vertical hierarchy to a horizontal network of broader communities.

EVA KEKOU

ALCA HELLAS, GREECE

Eva Kekou is an art historian, cultural theorist and curator.

She is based in Athens, Greece where he teaches. She works internationally as a curator in digital media, researcher and writer. Her research work has been presented worldwide and in published in reputable journals

Back to the future: creating new u-topiaS

Media art has created new possibilities of expression allowing new narratives to emerge in contemporary art theory.

From not only artistic but also from curatorial perspective this demands a careful approach so that art becomes interactive and public.

It also has to be carefully considered how we approach new publics and audiences and how we can create new bridges so as to speak about global issues which connect 'now' with future, 'here' - with global in an updated context where specific and particular can effectively work as a whole. At this stage, it is important to evaluate how the practises of new media, media art, locative media and computer technology introduced from Roy Ascott up to now have contributed to the contemporary history of art and cultural studies. How the notion of exhibition and curation is being challenged by them and how one can evaluate digital curation? Also, in which ways these practises have created new ways for art to be considered and to become more approachable and fresh (if so). It is also interesting to look at how one interactivity can contribute to the dialogue between art-medium-spectator and review the public dialogue.

This talk/paper is going to showcase a number of projects and look at how these works historically, sociologically contribute to innovation and field of knowledge bringing tradition and future together as a whole.

MICHAEL MINNIS

LIMERICK SCHOOL OF ART AND DESIGN – LIMERICK INSTITUTE OF
TECHNOLOGY, IRELAND

I am an artist and educator based in County Clare, Ireland. Born in Belfast, I received my MA from the Ulster University and pursued a PSI Fellowship in NY, in 1995. Since then have been evolving an art practice through exhibitions and public interventions.

I am currently undertaking Practice Based PhD at the Ulster University. The subject of my doctorate relates to the use of historical representation and memory within contemporary art.

I was a lecturer on the BA, Art Programmes at GMIT, Galway from 2001 to 2019 and taught on an MA in Creative Practice, which I co-designed in 2016.

I have recently taken up a new appointment as Lecturer in Fine Art at Limerick School of Art and Design, LIT, Limerick.



If Fine Art is to stay relevant it needs to see itself within the wider context of cultural production and importantly look at ways in which we can evolve and develop an interdisciplinary and transdisciplinary approach to art education. This means actively developing collaborative research methodologies that question a singular disciplinary approach to knowledge production and education. This is paramount if Fine Art students are to gain a fully developed understanding of an ever expanding and increasingly digital field of contemporary art.

In this paper I will explore how these collaborative research methodologies can be evolved through current philosophical thought around the concept of 'assemblage'. I will discuss how 'Assemblage Theory' can be applied within collaborative educational setting.

The concept of assemblage can be traced back to Walter Benjamin's thinking, through his term of a 'dialectical image'; a crystalline structure of fragmentary thought images that occur as a single image within an instantaneous moment. This interest in evolving systems of interconnecting matter has been evolved more recently in Bruno Latour and John Law's 'Actor Network Theory' and Manuel DeLanda's post Deleuzian 'Assemblage Theory'. Much Post Humanist Theory and New Materialist Philosophy also share this interest in an interdependency and of actants; human, non-human and inanimate.

Moving from a brief outline of this theoretical base I will develop my discussion by giving practical examples of collaborative practice that harness 'assemblage', within contemporary art and culture. I will end my paper by suggesting how these new methodologies based on 'Assemblage Theory' can be brought into Fine Art education as a way of evolving new and unforeseen possibilities for interdisciplinary and transdisciplinary collaboration.



Conveners:

Jason E. Bowman, Valand Academy, University of Gothenburg, Sweden

Mark O'Kelly, National College of Art and Design, Dublin, Ireland

Carla Repice, Bard Graduate Centre, & The City College of New York, US

Art education at its best, actively promotes a learning culture – which recognises, values and celebrates transformation and social relevance in all new forms of artistic and pedagogical practices.

STRAND B: ACTIVATING ART EDUCATION

Paradigm shifts in contemporary art practice have evolved new cultures of engagement that propose alternative future worlds and imagine alternative environments in response to difficult, critical and precarious human situations. Progressive forms of artistic collectivised practices and strategies are currently fostered that eschew individualism in order to address global and local challenges. Art is reaching towards more interdisciplinary, intersectional and geo-political perspectives to address the contemporary issues that foreground our futures.

In contrast – contemporary forms of art education often remain predicated on the persistence or adaptations of precedents established within its own and closely-related disciplinary frameworks. Particular endurances include: the studio as a space of production and teaching; canonical frameworks of art history that are biased to white, Euro-centric narrations; the prevalence for particularised forms of tutoring that warrant the individualism still expected of the dominant art systems into which students are anticipated to ‘emerge’ after graduation.

Activating art education seeks to embrace the widest community of future engagement and seeks to explore new ways to enable greater diversity of syllabi, inclusivity, collaboration, flexibility in ways of learning and in the purposing of art education itself. This strand address art education as a futurity with an extended societal role, that recognises the complexities and opportunities of paradigm shifting; to realise potentialities to re-imagine art education and to re-purpose its capacities in light of recent societal, artistic, political and environmental realities in ways that are future-oriented in their world-making potential.

What challenges must we consider as we conceive of a regime of responsiveness to new paradigms in art’s production, its circulation and reception and theorisation? What burgeoning imaginaries may provide the routes toward futuritives in art education?

- How may collaborative and collective forms of research and production gain traction in educational cultures that are still largely predicated on individualism and studio-based practices?
 - What should the impact be of new and ongoing social and environmental justice movements on the teaching of art and aesthetics, exhibitionary practices, and of theoretical discourses?
 - How may the continued capitalisation, corporatisation, and bureaucratisation of art’s public institutions and of art education itself be addressed?
 - How is formal art education to address the developing role of galleries and museums in expanding their own models of education via their public programmes and respond to new curatorial impulses within socially-engaged and participatory forms of practice?
 - What do the demands for recognition of LGBT+ peoples; indigenous knowledges; racial politics and for histories of exclusion to be addressed mean to art education environments, structures and curricula?
 - What are the implications, when thinking through the futurity of inclusivity and intersectionality, for the recruitment of students, and employment of staff and the management of Fine Art education?
 - How is art education to respond to educational paradigms in other disciplines in order to have parity in inter-disciplinary relations?

Keywords: radical imagination, social transformation, critical art education, radical pedagogy.

LEE CAMPBELL

UNIVERSITY OF THE ARTS LONDON

Dr Lee Campbell is an artist, curator and lecturer at Central Saint Martins and across Camberwell, Chelsea and Wimbledon colleges UAL. Lee's art practice combines Performance and Fine Art methodologies to explore how meaning is constructed through politics of space, and how the politics of artist are articulated through visual and verbal languages expressed through various artistic mediums including performance, photography and film.

His working methodology puts emphasis on embodied experience drawn upon his experience as an artist who uses the body as the core principle for making work. Lee's research has been published internationally in recent publications including PARtake: The Journal of Performance as Research, Body Space Technology and Performance Paradigm. He is currently working on an edited collection Leap into Action: Critical Performative Pedagogies in Art & Design Education (Peter Lang USA). He is a current studio resident as part of Conditions artist studio programme in Croydon.

FRED MELLER

UNIVERSITY OF THE ARTS LONDON

Fred is Programme Director for Performance at Central Saint Martins University of the Arts, London and an established Scenographer and Theatre Designer.

She graduated in Theatre Studies, has an MA in Academic Practice and studied at The Royal Welsh College of Music and Drama. Fred received an Arts Council Design Bursary in Scenography. Fred is a Senior Fellow of the HEA, a Senior Teaching Fellow at UAL and is a Fellow of The Arts Foundation. Fred was co-convenor of the Scenography working group at TaPRA (Theatre and Performance Research Association).

Fred has exhibited at The Prague Quadrennial in 1999 and 2003, winning the Golden Triga. Fred was selected to exhibit at The World Stage Design in Toronto 2005, and her work is part of the V&A Museum permanent collection. Other awards include The Jerwood Design award and a Year of the Artist award.

Tricksters, hecklers and performative pedagogies

A workshop that plays with interruption and disruption as a tactic and a critique of art education.

Art and performance are all about disruption; they are both forms of dissent, dismantling and deconstructing.

Parallels can be drawn between art that has the capacity for disruption and Performance Art and Art more broadly predicated on rule-breaking and discomfiting audiences. Artists associated with historical art movements from the early twentieth century, such as Dadaism and Futurism often employed disruptive tactics to shock audiences, such as gluing audience members to seats and selling the same ticket to more than one person. They created planned yet spontaneous interruptions to the audiences' experience and expectations.

We propose there is value that can be placed on disruption in relation to pedagogy and developing students' critical thinking skills – in fact disruption can be the ultimate critical thinking tool and call for reflection. Extending Maggi Savin-Baden's theories on the interplay between 'reflection' and 'interruption', we consider moments of reflection as interruption as catalysts that provoke self-reflection and deep critical thinking (2007). Such interruptions, disruptions and disturbances have the power to produce new knowledge, new taxonomies and revised thinking. In this workshop, we will make some attempts at reinvigorating teaching and learning through tactics of the oldest pedagogies reimagined and repurposed for new challenges. These include exploring various forms of interruption: visual interruptions, performative interruptions, silent interruptions, heckling and slapstick.

The notion of creative disruption in the curriculum is described as a change to the stability of the learning environment by creating collaborations across disciplines and stages through projects and briefs (Orr and Shreeve, 2017). What is the space between deliberate or accidental interruptions or disruptions?

Deliberate disruption or interruption is an important pedagogic tool which we can utilise to create more ambiguity and less formal and regimented learning activities. There are many approaches adopted to recast the curriculum as 'sticky' rather than inert (ibid). How far can we go? What drives our curiosity is observing students' reactions to micro changes and mini disruptions in teaching sessions.

We explore conscious and embodied actions and their results. What drives our actions is restlessness and frustration.

We ask if these tactics can ever really rebalance the power relationships in our institutions.



OLIVER COMERFORD

IT CARLOW, WEXFORD CAMPUS SCHOOL OF ART AND DESIGN,
IRELAND

Oliver Comerford is the Programme Director of the BA honours in Fine Art at IT Carlow- Wexford Campus, Ireland. Born in Dublin 1967, he is a graduate of Chelsea College of Art & Design, London, Skowhegan School of Painting & Sculpture, USA and the National College of Art & Design, Dublin. His work is in collections including The Irish Museum of Modern Art, Dublin City Gallery, The Hugh Lane, University College Cork Art Collection-Lewis Glucksman Gallery, The Office of Public Works, and the Arts Council of Ireland. He is represented by Kevin Kavanagh Gallery, Dublin.

Get Out

Oliver Comerford emphasizes the importance of exchange and recounts how to fit it in, in a tight schedule as a lecturer. To imagine an alternative environment, to exchange values and social relevance set against a pressurized time scale with unending trucks caravanning west up through central Europe in the night as Britain stalls or reflects on its own relationship with Europe and the rest of the world... and Ireland anxiously contemplates its relationship with both. Geo-politics, self or collective assertiveness, closing down or opening up but the status quo is shifting and so is the technology. Painter, photographer, do it all or can you. Reach out. Try another way. Josef, He asked me to come to Ostrava, said go by train but I took the car.

GET OUT (working title) I will present a 15 minute presentation – spoken word with images/sound including video as a PowerPoint presentation on the experience of an Erasmus visit to another European college and how this inspires creative response, actions and knowledge transfer. How this is reprocessed and filtered through making and sharing. A road trip. The presentation will tell the story of condensing a proposed 5 day trip into 2 days by flying, driving at night with rental car, smartphone, satnav, bicycle and camera. To later leading to a return workshop and finally exhibiting the work in New York. Nigel told me years ago, make sure you get something out of this.

ANA VIVODA

UNIVERSITY OF ZADAR, CROATIA

Ana Vivoda graduated from the Department of Visual Arts of the Faculty of Philosophy at the University of Rijeka, finished postgraduate studies (Project Studies) at the Royal University College of Fine Arts in Stockholm, Sweden and completed Doctoral studies at Academy of Fine Arts in Zagreb, Croatia.

Works as associate professor at the University in Zadar.

She held several solo exhibitions and has participated in one hundred international exhibitions in the country and abroad (Belgium, France, China, Germany, USA, Taiwan, Spain, Sweden, Egypt...). She received many national and international prizes and acknowledgements in the country and abroad.

Collaborative Practices in Art Education in Croatia

Provoked by detected serious lack of specialized educational materials for children with developmental difficulties, as well as issues with their availability outside the main urban centers in Croatia, the project deals with the specific discrimination problems through art educational project. Approaching the phenomenon of art as a complex, multisensory experience researching collaborative practices in art education, I initiated the cooperation between The Department for Teacher Education Studies and the Association of Parents of Children with Developmental Disabilities named Bees in Gospić, Croatia. Grounded in the principles of inclusive education the project was strongly influenced by the social issues orientation and required a dynamic collaboration among very heterogeneous group of people. It focused on the specific children with various spans of difficulties, their parents, therapists and pre-service teachers, enforcing the sense of community and trying to reimagine learning environment. The project determined to sensitize students of basic education studies to particular special requirements of pupils with development difficulties and equally important – to emphasize the exceptional importance of art as an intermedia experience of creation reinvigorating its role in educational processes. It engaged a population of pre-service teachers, who registered to attend the course intrigued to participate in the project, that were previously not particularly involved in the arts nor had particular artistic skills or knowledge. Engaging them to reflect arts and special education issues, the course was organized as a center of interdisciplinary learning practices, balancing between materials, images, texts and objects – while exploring the means of social communications. The project was conducted during two summer semesters in 2018 and 2019 at the Department for Teacher Education Studies in Gospić, University of Zadar, placing the problem of considerable neglect of children with disabilities at the center of practice-based research. Working inside the existing educational system, I made efforts to point out to the problems of educational institutions acting as “isolated laboratories where the safety of their structure can provide disengagement with the real challenges the professional world brings” (Brughera: 2006), trying to address those challenges with an experimental approach.

Instead of organizing a course as a research inside a single media studying different techniques and means of expression, as customary within art courses of related studies in the country, the project's intention was to indicate the need for a more extensive comprehension of art in educational processes. Focusing on the assumption of inclusion and the efforts to indicate the necessity of enabling a complete education to all children, the project aspired to sensitize the students to a particular set of disabilities and means of establishing communication through specific narratives. It aspired to create the foundation of "a thinking structure and the modeling of sensibility that will prevail on someone's life for a long time" (Brughera: 2006) – my hypothesis was that it would affect the students' attitude towards art pedagogy and encourage their own artistic and/or educational explorations in their future professional careers.

The project encouraged students to perceive art as an inclusive experience that builds bridges among different social groups, motivating them to devise their artistic projects in direct communication with the children,



Fig. No. 1. Students at the Association of Parents of Children with Developmental Disabilities (Photographed by the author)

their parents and therapists, adjusting their individual projects to specific situation and disability issues. This naturally led to intense collaboration with therapists, engaging therapist Andrea Vrkljan and speech therapist Sanja Kovačević, as a guest lecturers within the course, who introduced the students to specific difficulties, existing communication obstacles and the means to prevail over them. Working with the children, visiting them occasionally in the Association's spaces, we encountered a wide span of disabilities; autism, Down syndrome, visual impairments and a wide array of intellectual difficulties. The project involved students' engagement on many levels, and required their intense emotional and intellectual participation in collaborative processes of active learning and the outcomes of their projects were strongly influenced not only by their artistic affinities, but also by particular children they've

interacted with. The key point of the project was to establish a framework that provides overall structure – ensuring conditions for a creative dialogue and network of relationship between different social groups, encouraging the proliferation of ideas corresponding to the situation and the needs of specific children providing “evidence showing a convergence of multiple individual creativities.” (Guillamet, Roca: 2017) For instance, producing works as concrete answers to a problem, more or less complex, the PSTs explored means of facilitating learning processes to children through creative practice. This involved transforming intellectually demanding tasks into tacitly, visually or musically attractive games that require motoric and intellectual skills or tactile picture books, activity books, visual story-telling projects or similar.



Fig. No. 2. Student's work: A Day at the Beach! (Photographed by the author)

In short, the project involved a wide and heterogeneous group of people, was devised with the purpose of empowering creativity in collective endeavors and shared ideas - focusing the students' projects in different directions outside any formal conventions. The students' research was founded in sensitive, emotional, intellectual and practice based learning with a high degree of learners' activation through multilayered interdisciplinary learning processes; (Pivac: 2017) relying strongly on therapist's advice when establishing communication with the children, responding to different situations that occurred during interactions and addressing it through creative production.

By referencing Tania Brughera, I could say again that I have tried to present art as a means of active participation in an effort to generate a need for creative engagement when facing various educational challenges in our students' future careers.

I envisioned the project "to create a void, to create desire, so the participants feel the need to create their own utopias, their own projects to fill that void" (Finkelpearl: 2013:190) in their professional educational and artistic activities. The objective was to trigger responsibility that wouldn't end with this project, but that builds up a determination to engage with their independent future enquiries and collaborations once they've completed their studies.

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ALAN KEANE & KATRINA MAGUIRE

LIMERICK SCHOOL OF ART & DESIGN, LIT

Alan Keane

Alan Keane is a lecturer in Fine Art, Painting at the Limerick School of Art and Design.

He graduated with a Masters in Fine Art from the University of Ulster, Belfast 98/00.

As a practising visual artist his work primarily centres on the expanded field of painting practice incorporating the object and photography as supporting elements. His work probes and examines ideas to do with landscape and the natural world. Alan has also worked in the Film Industry for a number of years within the Art/Prop Department. He has exhibited in Ireland and abroad, recent Artistic Projects include joint curator of Virtue at the Hunt Museum 2018 and exhibiting at Inish:Island Conversations Inishbofin 2017 . He had a studio berth at sea on the Marine Institutes, Scientific Research Vessel the Celtic Explorer as well as studio residencies at CAAS Dubrovnik Croatia, NIFCA Vilnius Lithuania and IMMA Dublin.

Katrina Maguire

Biography Katrina Maguire was born in Derry, Northern Ireland.

Graduated from the National College of Art & Design, Dublin with an MA in Fine Art-Media and attained her primary degree in Painting from Chelsea School of Art, London. Maguire is based in County Limerick and is currently a PhD Candidate, Film and Visual Studies (School of Arts, English and Languages), Queens University, Belfast and a Lecturer in Fine Art, Painting at Limerick School of Art and Design.

Selected exhibitions include: Virtù, Hunt Museum, Limerick, 2017, The Raven and the Writing Desk (from Alice in Wonderland), Terryglass Arts Festival 2016 & Damer House Gallery, Roscrea, Co. Tipperary, 2015

Wunderkammer A place where a collection of curiosities and rarities is exhibited Origin: German, literally 'wonder chamber'

The proposed presentation will examine the ongoing development of the Limerick School of Art & Design student project at the Hunt Museum, Limerick Ireland. This student project transforms the educational environment of Fine Art, Painting students by activating the museum context and collection and responding in contemporary forms.

The projects aim is to create circumstances where creativity can occur and this happens through the student's response and engagement with the collection. The participating student's artworks are displayed alongside the Hunt Museums collection. Each student has selected a location for their work that relates to their chosen area of interest whether it's the paintings, artefacts, site or the architectural features of the museum.

This active collaboration interacts and responds to the Hunt Museum and has been instrumental in reanimating the collection and providing new interpretations of the Museum in the 21st Century and allows innovative learning cultures for students. The student's ability to embrace contemporary art practice is reflected in the variety of artworks on show which include installation, painting, material forms, drawing, digital manipulation, photography and sculpture.

The oddity of unusual juxtapositions... the disconcerting effect of the proximity of extremes...the sudden vicinity of things that have no relation to one another; the mere act of enumeration that heaps them all together has a power of enchantment all of its own.

Michel Foucault

MAUREEN O'CONNOR

CRAWFORD COLLEGE OF ART AND DESIGN, SHARMAN CRAWFORD
STREET, CORK

Lecturer in Fine Art, CIT Crawford College of Art & Design, Ireland. Maureen O'Connor works as a painter and as tutor with the First Year Team at CCAD. Her practice embraces how thought and feeling can be fractured and edited constantly, using painting methods that improvise to explore a disruptive syntax of pictorial composition. She holds a DIP FA (with Distinction) and MA Fine Art. Painting Fellow at LSAD, Visiting Lecturer NCAD, External Examiner at CCAM, Galway, and Year Tutor 2nd, 3rd and 4th Year Fine Art at CCAD.

Re-Thinking The Crit

Assessment in architecture and some creative art schools has traditionally adopted a 'one size fits all' approach by using the 'crit', where students pin up their work, make a presentation and receive verbal feedback in front of peers and academic staff. In addition to increasing stress and inhibiting learning, which may impact more depending on gender and ethnicity, the adversarial structure of the 'crit' reinforces power imbalances. It might be assumed that it serves educational ends. However, there is a great deal of evidence – both empirical and critical - to suggest that crits encourage conformity rather than creativity, and that they thereby serve dominant cultural paradigms rather than an ideal of open-ended learning.

Our initial collaboration between architecture at DIT and UCD, on an alternative to the traditional model, was supported by the Teaching & Learning National Seminar Series fund. This helped us organise an international symposium to debate the 'crit' in 2016, after which the collaborative team expanded to include SAUL and CCAD.

Through action research, we have explored how a more reflective, student-centred, intrinsically motivated education is possible. This has taken the form of a pilot programme run for the last two years in 3rd Year at DIT Bolton Street in Dublin, which we are endeavoring to establish at SAUL in Limerick, UCD School of Architecture and the CIT Crawford College of Art and Design in Cork.

Our proposal will add blended learning to new assessment methods which we piloted in 2017/8, in a radical approach challenging the dominant pedagogical theory and practice in architecture internationally, and should transform feedback and assessment methods. Feedback on the pilot from students, academic staff and external examiners has been extremely positive.

We will review emergent best practice abroad and bring international experts to evaluate and develop the approach. While our focus will be on architecture, it will be relevant to other creative disciplines which use the 'crit' method. We will explore digital approaches to support student reflection and how this method can work across all creative art education.

This approach has the potential to give students greater agency, enhanced critical faculties, professional skills and resilience, supporting transitions into and out of third level.

Our first pilot has shown that this new feedback and assessment method uses staff time in a more efficient and effective manner, with the student becoming central to the learning process.

MARIT DEWHURST

CITY COLLEGE OF NEW YORK

Lecturer in Fine Art, CIT Crawford College of Art & Design, Ireland. Maureen O'Connor works as a painter and as tutor with the First Year Team at CCAD. Her practice embraces how thought and feeling can be fractured and edited constantly, using painting methods that improvise to explore a disruptive syntax of pictorial composition. She holds a DIP FA (with Distinction) and MA Fine Art. Painting Fellow at LSAD, Visiting Lecturer NCAD, External Examiner at CCAM, Galway, and Year Tutor 2nd, 3rd and 4th Year Fine Art at CCAD.

Social Justice Art Education: A Framework for Activist Pedagogy

The intersection of art and social justice education can be both intriguing and challenging for many educators and artists who wonder how we can support students to use their art-making towards social transformation. Until recently, there has been little empirical research on what we mean when we talk about making art to change the world. For those interested in understanding, teaching, and promoting this work, it is obvious that we need to better articulate what social justice art education actually is, and why it works. Drawing on perspectives of young artists engaged in programs focused on social justice art education, this interactive workshop weaves practical examples with theoretical analyses of what it means to engage in a pedagogy of activist art. The workshop will introduce the findings of a qualitative research study of young activist artists that identified key learning processes involved in making art intended to impact society. A closer look at the characteristics of activist-oriented art making—connecting, questioning, and imagining—reveals strategies for pedagogical interventions in teaching art. For example, to encourage the act of connecting, educators can design activities for students to observe and identify the world around them, enabling them to develop socially relevant artwork. Moving into questioning, teachers can use inquiry to help students pursue a critical analysis of power and agency. Finally, as students seek to create their own works of activist art, educators can nurture an emancipatory form of imagining that empowers students to re-envision the world around them to create new, more just and equitable ways of being through their art. Through a series of short art-making prompts, discussions of video samples of social justice art projects, and analyses of real-world examples, participants in this workshop will learn about a framework for teaching art with the intention of transforming social and cultural inequity.

ELLEN HAGAN

Lecturer in Fine Art, CIT Crawford College of Art & Design, Ireland. Maureen O'Connor works as a painter and as tutor with the First Year Team at CCAD. Her practice embraces how thought and feeling can be fractured and edited constantly, using painting methods that improvise to explore a disruptive syntax of pictorial composition. She holds a DIP FA (with Distinction) and MA Fine Art. Painting Fellow at LSAD, Visiting Lecturer NCAD, External Examiner at CCAM, Galway, and Year Tutor 2nd, 3rd and 4th Year Fine Art at CCAD.



What does it mean to be a global citizen? How do you build a community of young people from around the world? How do you share your identity, culture and stories from home to push against stereotypes? How can we address global issues and encourage students to use their art to work toward civic engagement and social transformation? What does a global community look like, and how do we nurture it when we return home.

The International Poetry Exchange Project (IPEP) was founded by Ambassador Caroline Kennedy in 2014 as a way to build bridges for students around the world. As a founding partner, DreamYard partnered with schools across the Bronx to write poems, create performances and eventually compete in an international poetry slam. As a community, we have traveled to Japan, Korea and the United States. Currently we work with four schools: Marble Hill School for International Studies in the Bronx, New York, Poongsan High School in Andong, Korea, St. Scholastica in Manila, Philippines, Shuri High School in Okinawa, and Gotemba High School near Mt. Fuji, Japan.

This workshop is designed to introduce participants to the IPEP model. Our student representatives, and alumni of the program, will lead a writing and performance workshop exploring forms such as: ode, haiku and sijo, representing the United States, Japan and Korea. We will explore six-word memoirs, vocal and physical warm-ups, community building games, figurative language and free-writing activities. We will also look at student samples from previous years and discuss the elements of a strong poem. This will culminate in a mini slam competition and reflection to talk about options for bringing global poetry exchange to your classrooms, schools and community spaces.

The workshop will include two DreamYard veteran teaching artists and three student alumni of the International Poetry Exchange Program.

CARL ROWE

NORWICH UNIVERSITY OF THE ARTS, UK

Carl Rowe is Associate Professor and Fine Art Course Leader at Norwich University of the Arts. Rowe studied Fine Art at Manchester Polytechnic, graduating with an MA in 1985. He has been a Senior Fellow of the Higher Education Academy since 2014 and is an HEA Reviewer at NUA. Rowe is a regular contributor to Impact Printmaking Conferences as well Paradox London 2017 and Cork Printmakers 2017. He is an artist member of OUTPOST gallery in Norwich and a member of the Printmakers Council. He has an international exhibition profile and specialises in printmaking and published multiples.

The Degree Show May Not be Your Best Show

It is the nature of art that triggers in students an uncomplicated and unfettered sense of communality and collaboration. We observe students coalescing in small like-minded groups, often in the very first weeks of their course, concocting their means of exposition at first within the comfort of their studio and increasingly through any means of public staging. More and more it is the shared energy and unbridled creativity within these self-identified collectives that ignites new curatorial forms. Folly then, if as academics we don't detect and amplify this exciting newness and travesty if the degree show represents only the safest expression of these students.

This short paper is a case study presenting the efficacy of the student/staff Curation Group at Norwich University of the Arts (NUA). It will illustrate the ownership that students have in the preparation for their degree show through curatorial projects such as the interim work-in-progress event, staff/student curated show and degree show. It will look back to years 1 and 2 for evidence of emerging expertise and interest in curation utilising both institutional project spaces and external public gallery spaces in the city of Norwich. This paper will also highlight some of the militating presence that skews the freedom of the degree show, primarily the issues arising out of accommodating performance, process and transience into an event governed by assessment, conventional expectations of the viewing public and institutional marketing.

For the last three years I have included a slide of the World Economic Forum's top ten projected skills that employers will be looking for in 2020. It's a useful slide, because it exalts creativity within a future machine world. We have nearly arrived at that date and as forecast, we observe a rapid evolution in skills aligned to creativity and complex teamwork. This year, I asked our final year students to reflect on the transferrable skills that they believed they had acquired in conjunction with the subject skills of fine art. The mapping between their top ten list and the WEF's was intriguing and revealing. Whilst studio and workshop production remain central to the subject specific skills development, it is apparent that group endeavours such as staging exhibitions, editorial and journalistic work, publicising events and similar group activity provides the opportunities for putting subject skills into practice. Whilst there is nothing new about students taking the initiative to find their audience during their study, the inculcation of this into programmes of learning have, in recent years, become more formally emmeshed with curriculum design. Further still, national higher education guidelines along with socio-economic pressures have necessitated a greater correlation between higher education

learning and employment. There is a danger that higher education programmes of study in Fine Art become so outwardly attuned to employability that they cease to nurture creative thinking and making. But equally, a Fine Art course that places a major emphasis on the degree show at the end of three years study is arguably out of touch with the more complex and nuanced accumulation of knowledge and skill within the subject. Perhaps this was fit for purpose when I graduated nearly forty years ago, but this model overlooks contemporary methodologies, peripheral, parallel and interconnected problem solving. The degree show may not be the best show and it may not be a show at all.

Working with the student Curation Team at NUA this year has been fascinating and significantly informative in terms of pedagogic practice. They are representatives of a cohort of students studying fine art within a landscape of Brexit, public spending cuts and an existential crisis resulting from climate change and pollution. And yet they have remained optimistic, defiant and proactive.

The Curation Team's involvement in the Degree Show has included much of the freedom demonstrated in external projects. However, their spontaneity and free thinking is governed by the fact that installing an exhibition for the degree show is also a significant part of what the academic



team will be assessing, which precludes ideas that would at all other times be accommodated. Radical suggestions from the Curation Team have included, not showing everyone, not showing in the university but showing in external venues and even not having a degree show at all.

In conclusion, the degree show, for all its historic baggage continues to function effectively as both a pedagogic and promotional device. But it is important to see how this event fits within a continuous path of learning rather than a final examination and summation of a student's attributes. Grading qualitative work such as art is riven with problems and the final degree classification is an unhelpful hangover from the annals of University education, made even more problematic and outmoded where such ranking is based on one final exhibition. If, as educators, we are to inculcate progressive forms of artistic practices and strategies, be they collective or individual, it seems imperative that curricula design is flexible enough to accommodate spontaneity and permeable enough to bond with industry, society and non-institutional agencies. Curation within this context (the learning context) is social and encourages team work, problem solving, acquisition of transferable skills, co-authorship and egalitarianism. This is in contrast to commercial and design-driven 'curationism', which skews the unpredictable nature of creativity. The degree show is unlikely to be a student's best show, because it is compromised in ways that speculative and experimental projects undertaken in the run up to it are not. All that students need to know is that the degree show is not the only show that represents their final grade. It is challenging to assess a wide range of sources and documentation of activity, especially given the pressures on academics within tightening schedules, but without doing this we overlook the full context of how our students operate within a complex network of social, political, ecological and economic intersections.

STEPHANIE JAMES

FLORIDA STATE UNIVERSITY

Professor Stephanie James is Chair of the Department of Art, College of Fine Arts at Florida State University. James is a fine artist previously serving as Director of the School of Art at Syracuse University, NY and Associate Dean and Head of the School of Visual Arts at Arts University Bournemouth (AUB), United Kingdom.

James is a member of several professional organizations: European League of Institutes of the Arts (ELIA), National Council of Art Administrators NCAA and the College Art Association CAA. She was a member of the steering group of Paradox Fine Art European Forum, affiliated to ELIA for 6 years.

James holds a master of fine art degree in sculpture from Newcastle University, UK; a bachelor of art (with Honors) degree from Hull College, United Kingdom; and a bachelor of fine art degree from Concordia University, Canada.

Her research focuses on curation and the dynamic between space and the creative process. She creates artworks and engages in exhibition making--organizing, curating, and developing strong working external partnerships to realize major projects; including Boite-en-Valise at the Venice Biennale.

Recent funded research has focused on developing a framework for determining the way in which leaders assess effectiveness and evaluate the impact of the "art school" gallery; she believes that the gallery is an important space for pedagogy and a rich site for developments in research in arts, design, media, and performance.

Give Up and Let's Partner!

A tirade of frustrations over how change-averse our art education institutions are becoming.

Art education at undergraduate should be fiercely conceptual, experimental and about everything. I am all for the studio as a place of production but what I don't applaud is that we as educators take this for granted – we don't critique the studio we just accept it. And not only do we accept it we think it has to have four white walls! How do we get turnaround on this? Unless we all collectively challenge this, undergraduates and graduates will continue to expect this as currency in their package as students; especially graduates. Paradigm shifts in how contemporary artists make work and why they make it the way they do has reached the art school educational institution but it hasn't been easily embedded. We discuss the studio endlessly in the Art Department where I am the Chair and how it continues to reign in the art school and in the artists expectations as a professional. What are the conveniences and the affordances of the studio? Storage, display spot? I believe it is the site of separateness, of silo building and privacy. Having watched students for many years now I see that most of their great ideas and conceptual shifts do not happen in the studio but at home, in the car – in conversation, in contemplation but not often in the studio. They make things in the workshops and bring them back to the studio. We as faculty go around the studios and review the work – that's how we model and demonstrate studio. How can we model differently?

Questions do pop up about how we might re-think our delivery methods and are curriculum content but rarely followed through; fears include losing enrolment numbers, surrendering territory and we've seen this happen over and over again. All radical shifts eventually lose out to the dominant yet discipline-focused form of art school education. Disciplines are all about territory – existing in space. But while we are behind on the question of studio we are very behind on issues of intersectionality.

Educational academic research-driven places of intellectual inquiry should be leading the way, I feel like we discuss it continually but don't do enough. In November of 2018 I attended a conference in Grand Rapids Michigan and was heartened by what I think is a bold move towards embracing the issues of intersectionality and it came from the UICA Urban Institute for Contemporary Arts and is part of Kendall College of Art and Design of Ferris State University; has its own board of directors, gallery director, curators etc. Their session panelists Janean Couch, Program Director, Grand Rapids Community Foundation; Miranda Krajniak, Executive Director, Urban Institute for Contemporary Arts; Latesha

Lipscomb, Community Engagement Project Manager, City of Grand Rapids Planning Department; and Dr. Kristen Taylor, Development Officer, Urban Institute for Contemporary Arts, described their program, A Case Study for Creating Artist and Audience Equity in a Contemporary Museum, as 'a response to historical under-representation in museums as well as to the city's history of segregation and lack of economic opportunity for its African American population. They discussed the 'state of artist and audience equity pre-intervention, their three-pronged approach that was instituted, the results, and challenges going forward.

UICA does everything you expect from a contemporary institution in a thriving city – it 'produces vibrant, sustainable programs that attract, educate, employ, and retain a diverse creative workforce in West Michigan' and it does this through 'Partnering with community leaders and neighboring organizations to enhance our (their) urban environment'. These ideals are duplicated across the US – what self-respecting institution wouldn't aim and claim these. UICA are unique in that in order to bring in the diverse audience, the director and curatorial team have given up their roles to the loudest and most active members of the local community – taking very much a back seat. White women surrendered their positions to women of color. The white women facilitate they do not dictate. I think there is a lot to learn from these kinds of initiatives in art schools.

I want to be able to cite many more examples like this one at UICA but I feel that this model is rather unique. It should be the model of the future; it was initiated from an art school, an intellectual, research-grounded academic institution. I worry that it is a one-off – a risk that won't be taken but will instead be rationalized out of the goals and missions of our institutions.

I am a white woman in leadership – and very aware of my status and can see that diversity in my institution is fraught with problems. From meeting most of the higher arts education leadership in the US at NCAA and CAA annual conferences I can see and hear that diversity is scarce. We all discuss the issues of hiring new tenure-track faculty from diverse backgrounds but the lack of awareness around conscious and unconscious bias is over-whelming. How do we embrace the different research interests and materials and processes that challenge our all-too-familiar practices that don't seem to change

or even adjust with knowledge? We are trying to work on the language that we can use in everything we do and particularly in how we attract diversity in faculty through the hiring process.

I want to apply a radical model like that of UICA to the Art Department – for our faculty and students to fully embrace what can be done differently. I want them to notice when all of the custodian staff are black-American, to form practice around change, to not penalize when attendance patterns are not the same and that our expectations as faculty are not guided by our own educational experiences from over thirty years ago. Perpetuation breeds stagnancy. At the CAA Conference in Chicago this coming February there is a Call for Papers for the following session: Blind Spots: Overcoming Individual and Institutional Biases. It is pointing to the ever-perpetuation of the status quo by inviting speakers and participants ‘to share reflections on their own blind spots in their scholarship, artistic practice, or museum work and demonstrate how they have confronted their oversights.’ I can see my oversights and recognize my ‘blind spots’ or can I?

Let’s look at the goals of the UICA, how many of them can we locate within our own institutional goals and how may we locate them within our own institutional objectives? I have ordered them into two groups – one about art and the other about community. I believe we can apply them to our art school’s goals and improve our learning experiences for our students and faculty.

The UICA is dedicated to:

- Contemporary arts as a catalyst for exploration, inspiration, and provocation
- Presenting contemporary art that is artistically excellent, thought provoking, and experimental
- Advancing the careers and the creative processes of innovative emerging and mid-career artists
- Protecting freedom of artistic expression because it is essential to a thriving community
- Promoting inclusive cultural dialogue and lifelong learning throughout our diverse society
- Producing vibrant, sustainable programs that attract, educate, employ, and retain a diverse creative workforce
- Partnering with community leaders and neighboring organizations to enhance our urban environment.

Let's take the first group – the one that focuses on artists, arts and excellence - Contemporary arts as a catalyst for exploration, inspiration, and provocation - Presenting contemporary art that is artistically excellent, thought provoking, and experimental - Advancing the careers and the creative processes of innovative emerging and mid-career artists – and - Protecting freedom of artistic expression because it is essential to a thriving community.

Art is used in the plural – Arts. How are we embracing the plural in the fine art department?

Plurality has been used as a negative from art education leadership as a numbing and dumbing down of the art disciplines. What we often see is 'studio art' as a smoke screen for sculpture, painting, printmaking, and so on. I'm not convinced that we teach and learn in the umbrella of contemporary arts – much of what I see being taught is stylistically and technically of the past but with a facelift. Even the digital has not changed ideas as it promised and that ideas continue to be for the most part untouched by the digital processes. Our curriculum is outdated – an idea could be to ask a stranger to write a project. How about asking the students to create the curriculum? Provocation – how are we teaching our students to be provocative and thought-provoking at the same time? In many ways the students are provoking us because we find it more and more difficult to embrace what they are interested in and their processes for making work.

My 20-year old son, who currently is studying for BA in Photography at the Arts University Bournemouth, UK says that the cut-off point seems to be around 30, anyone older doesn't seem to understand the things he is interested in – contemporary trends, LGBTQ movements, hate and racism – he's from Thailand and from a nomadic tribe – he feels the mental and physical disconnect. Should we therefore stock our departments with faculty under the age of 30? He advocates a healthy mix – a give and take situation where faculty are taught by students on the contemporary – I'm not advocating the DAB here, just catching up on text language, real feelings around race and gender and most of all equality. Many of our students suffer from trauma – how are dealing with this in our curriculum?

Let's look at group 2 - Promoting inclusive cultural dialogue and lifelong learning throughout our diverse society - Producing vibrant, sustainable programs that attract, educate, employ, and retain a diverse creative workforce – and - Partnering with community leaders



and neighboring organizations to enhance our urban environment. These surely are important goals and it will most likely take centuries to achieve them but they must always be at the forefront. It can be said that inclusive cultural dialogue in the US currently focuses on race and gender and the goal here is to promote these as a continued learning process for everyone that makes up the society. Partnering is an interesting concept – it isn't collaboration. Research on the differences between collaboration and partnership is prevalent and contradictory but the consensus is that partnership usually implies an equality of levels between partners, whilst collaboration can occur between persons or entities that are not on the same hierarchical level. Collaboration brings diverse people together to solve an issue and then they disperse – whereas partnerships are contractually binding. Why not ask a community facilitator to build a course that engages them and their area of town. I've seen good work being done with community collaborators, I'm interested in what might happen if we invite our collaborators to become our partners and to take control.

Often our department goals do not include the 'people' that make it happen, the staff, the faculty, the custodians; they are the community in which these goals are referring to as much as it is the towns and cities in which we are based and that big thing we call 'society.' Perhaps we should include them as partners in the setting of our goals and as contributors to our curriculum. Our institutions can pave the way – remember when the sciences were encouraged to adopt some of our teaching methods like the critique, like collaborative experimental projects in which 'things' are made for no reason at all? Well these methodologies which were unique to us are no longer. What can we do to instigate new forms of artistic and pedagogical practices?

In summary here are the forms that I would like to instigate:

- Bring in the community – partner with the community
- Give up domination
- Hand-over the reigns
- Use the right language
- Embrace trauma
- Stop silos once and for all
- Re-think our departments so that they are relevant and sustainable

I don't want to walk around the art department and continually see what I was doing over 40 years ago.

AMY WALSH AND BARBARA KNEZEVIC

TU DUBLIN

Barbara Knezevic is an Australian born artist living and working in Dublin. She attended Sydney College of the Arts (BA) and the National College of Art and Design, Dublin (MFA). Recent exhibitions include Oonagh Young Gallery, Dublin; The MAC, Belfast; Temple Bar Gallery + Studios, Dublin; EKKM, Tallinn; Gallery Augusta, Helsinki; Solstice Arts Centre, Navan; Tulca Festival of Visual Art, Galway; HIAP, Helsinki; The LAB, Dublin City Council; Project Arts Centre, Dublin; EVA International, Limerick. She was recently selected for the Hennessy Art Fund for IMMA Collection 2018 and her recent installation at Temple Bar Gallery + Studios 'Exquisite Tempo Sector' is part of the collection of the Art Council of Ireland. She is a member of the teaching faculty of the Fine Art Department of Technological University Dublin.

Amy Walsh is an artist, academic, activist and lecturer in Fine Art Media at Dublin Institute of Technology since 2009. She previously held lecturing positions at The National College of Art and Design and Trinity College Dublin. In 2016 Amy became a Director of Termination for Medical Reasons (TFMR) Ireland. TFMR is a pro-choice organisation made up of women, couples and pregnant people who received a diagnosis of a severe or fatal anomaly in pregnancy in Ireland and has been campaigning to Repeal the 8th amendment since 2012. Amy is also a trustee of the charity Leanbh Mo Chroi which provides in person and on-line information and support to people who receive a diagnosis of a severe or fatal anomaly in pregnancy in Ireland.

Feminist pedagogical strategies in the art school: Navigating the patriarchal institution with feminist new materialist strategies

Current Government statistics indicate that graduates from undergraduate Fine Art Courses across Universities, Institutes of Technology and Colleges in the Republic of Ireland identify overwhelmingly as female, with 74% of graduating students identifying as female.

However, in many ways the pedagogical model of the art school has largely remained static, preferring hierarchical modes of teaching and learning that could be argued to maintain and support patriarchal systems in the institution. This paper argues that patriarchal pedagogies and structures in the art school do not adequately represent diversity of all kinds or speak to the gender constituency of the students involved in study.

This paper will discuss intersectional feminist pedagogical methods in the teaching practices of Barbara Knezevic and Amy Walsh at Technological University Dublin that aim to navigate and challenge patriarchal structures in the art school. These two educators, who are practicing artists and researchers, enable and create learning situations that encourage hierarchically disruptive modes of material thinking, allow for Baradian intra-actions where relationships between human and non-human entities are flattened and fluid, and teaching that is inspired by New Materialist discourses that actively dismantle hierarchical structures by proposing non-binary ways of constructing and creating knowledge. This paper will examine how these methods act as a way of challenging the pre-existing and prevailing binary and hierarchical structures of the institution on a grassroots level in undergraduate education and foster empowered intersectional feminist epistemologies.

This paper asks more broadly, what can Feminist New Materialist teaching strategies contribute to the changing nature of Art education and Contemporary Art practice and what can these strategies offer in terms of challenging and navigating prevailing patriarchal academic structures of the art institution?

MARTIN NEWTH AND PAWEL MENDREK

CHELSEA COLLEGE OF ARTS, UNIVERSITY OF THE ARTS LONDON, UK

ACADEMY OF FINE ART, KATOWICE, POLAND

Martin Newth is an artist and Programme Director of Fine Art at Chelsea College of Arts, University of the Arts London.

Pawel Mendrek is an artist, Associate Professor and Head of Intermedia and Scenography at the Academy of Fine Arts, Katowice.

Since 2015, Chelsea College of Arts (London, UK) and ASP Katowice (southern Poland) have been collaborating on the Parallax project. Through exhibitions, an annual forum, exchanges, workshops and publications the project seeks to interrogate the intersection between the art school and society.

The Parallax publication (https://issuu.com/kasiawolny/docs/parallax_issuu) has documented two exhibitions that have their origin in exploring this theme and includes a dialogue by way of 'call and response' essays and creative writing. The ongoing dialogue in the book echoes the emphasis on creative discourse (through making and doing as well as talking) that the Parallax project encourages.

The genesis of Parallax coincided with Katowice's rapid reimagining as a city of culture, which included a new art school building signaling the academy's key position within this social and cultural development. Urgent questions are raised about the role of the art school in that context as well as within the shifting political and social context in the UK and Europe, with the project asking how the art school, and its curriculum, might articulate its position within society.

At 2015's Paradox conference in Poznan, Mirosław Balka raised the provocation of the 'Art School as Headquarters', arguing that the art institution might be imagined as a space from which its participants are deployed into society. This proposal, as well as others such as the idea of the 'permeable' art school, a term used to describe Chelsea in 'The London Art School' ed. Nigel Llewellyn (2015), form the basis of an exploration of what the art school can become in the future, asking whether current models are fit for purpose in the changing context of Europe. The Parallax network has now expanded to include Valand Academy in Gothenburg and Plymouth University, the WRO Art Center and Kronika Gallery in Bytom.

The Parallax workshop at Paradox 2019 proposes a panel who will introduce and discuss elements of the project so far to ask what the art school of the future should be. Examples of existing practice will be cited, questioning recent alternative art school models, citing courses such as the DAI Art Praxis (ArtEZ) course that has no fixed location, as well as introducing initiatives around decolonizing art (and the curriculum) at Chelsea College of Arts. Participants will be invited to contribute examples that propose new ways of collaborating and explore potential for contributing in future projects.

DANIEL SPÄTI

ZURICH UNIVERSITY OF THE ARTS

Daniel Späti, Head of Programme Development “Shared Campus”, Head of MA Semester Programme “Transcultural Collaboration”, Zurich University of the Arts (ZHdK). Originally, he studied product design and is a lecturer at ZHdK since 2001. From 2008 onwards he initiated various cross-disciplinary and international education formats. In 2013 he started a new international graduate semester programme called “Transcultural Collaboration” in cooperation with various art universities from (South-) East Asia. Since 2017, he is responsible building up a comprehensive cooperation platform for joint international education formats and research networks between Europe and Asia in collaboration with eight partner universities.

Presentation / Panel „Transcultural Collaboration“

Transcultural Collaboration is a unique international MA semester program in the arts, and a cooperation between seven arts universities in Asia and Europe established in 2014. Every year, 30 participants from all arts (fine arts/performing arts/music) and design disciplines have the chance to explore Zurich (4 weeks) and Hong Kong (3 months), collaborating on experiments with open outcomes. For contemporary artists and designers, a transcultural mindset and attitude is necessary in order to deal with different cultures on many levels. They act as facilitators between different political, social, economic, and cultural contexts. Not only professional expertise is required, but also the ability to understand and negotiate the diversity of global cultures and societies. Artists and designers can take the role of agents who constantly observe, reflect, distinguish, and position themselves in dynamic environments, withstanding frictions, and demanding to make things visible, to mediate, to produce, and to act precisely.

The program has two central characteristics that can be experienced and explored in this setting. Its general focus are transcultural topics, such as traditions, identity, genealogy of the present, values, ethics, different forms of life, globalization processes in general and between Europe and East Asia in particular. The program's second important focus is practical collaboration between different cultures and forms of art and design. This principal working method promotes intense exchange about and first-hand experience of transcultural issues. It also helps participants to further differentiate and extend their own discipline. The results are presented to the public in Hong Kong and other places.

A PRESENTATION at „Paradox“ would give a short insight into motivation, structure, and results of the programme, but with a main focus on learning approach and methods. It will include materials (pictures/videos/statements) and experiences from the last 5 years since the start of the programme. A possible PANEL may focus on the topic of including questions of transculturality/cross-culturality as a mandatory part in today's art education and a critical discussion of the learning approach/methods of Transcultural Collaboration.

PHILIP NAPIER

NATIONAL COLLEGE OF ART AND DESIGN, IRELAND

Professor Philip Napier has developed strands of learning in the public environment which have resulted in advanced models of practice and partnership. Through working in a variety of contested environments in transformation, he has experience both as a developer of public art commissioning processes and of working as an artist in context. He has been developing different models of funding and supporting student public art practices including studio +, an optional extra year of contextual study. Through partnership with Dublin Airport Authority to event artwork in that site and for example with the National Forensic Medical Hospital Service in delivering Masters Scholarships to develop research process and outcome in relation to a new green site secure hospital environment.

Studio +

Studio + is designed as an OPTIONAL extra year of Study as part of a BA(Hons) undergraduate programme at NCAD Dublin. It is sandwiched between 2nd year and 3rd year of the BA(Hons) Fine Art Programme.

Studio + creates a series of potentials that can also intersect with Erasmus study and gives our student choices in how they construct their learning and in undertaking a 3 or 4 year experience.

Studio + is carried out chiefly beyond the NCAD campus in the 'real world' and offers an outward facing educational experience built on partnership and opportunity levered by the Art School.

Studio + is designed to create an experience and supported engagement that is consistent with accelerating experiences of different models of practice normally encountered when students leave college if at all. It will conform to a 60 credit year.

Studio + is centred mainly upon students researching environments / situations or contexts and evolving and eventing their engagements with a spectrum of outcomes.

Studio + therefore offers an educational vehicle for our students to better understand the complexities, challenges and opportunities possible beyond college and different opportunities for collaborative working. This educational vehicle also becomes a means of building different kinds of partnered resourcing whether this be European Funded Inquiry, embedded studios, field work in, or other kinds of privileged access.

In this presentation I would like to frame the sites and partners of our Studio+ programme, some of the research and student work emergent, and a future momentum.

TIM SMITH

DEPARTMENT OF ART, AALTO UNIVERSITY, ESPOO, FINLAND

Timothy Smith is an artist and educator who is currently a postdoctoral researcher at Aalto University School of Art, Design, and Architecture in Espoo, Finland. His research centers on arts-based research, contemporary art, and societal change in transdisciplinary contexts. This research focus particularly addresses ethics, justice, and agency at the intersections of academic and art institutions and critical community practices.



While areas of social, natural, and educational sciences have produced a wealth of scholarship that has broadened and complicated the conceptual frameworks of posthumanism, art education is only recently beginning its investigation into posthumanism as an area of scholarship in research and practice. This paper focuses on the impact of posthumanism on art education, which proposes a radical critique of the Enlightenment humanist subject (white, western, cis-gendered, heterosexual, able-bodied, male) as the normative, universal exemplar of human. However, it is essential for art education researchers to take action to engage with the often-unexplored common threads and critiques toward posthumanist discourses offered through the lenses of decolonial, indigenous, and critical race theories.

Through such a positioning, this paper explores the ethical questions raised by considering a more critically inclusive conceptualization of posthumanism as a paradigm (rather than simply a tool) for rethinking art education toward societal impact and change. Crucially, and beyond the context of the concept of posthumanism as it emerged in western academic discourses beginning in the 1990s, it must be acknowledged that decolonial, indigenous, and anti-racist challenges to Eurocentric humanism had been intensively theorized for decades prior to the emergence of posthumanism as a conceptual framework at the turn of the century.

This presentation argues that in order to engage with posthumanism in art education, it is vital to prioritize and privilege discourses of decolonial, indigenous, and critical race critiques of humanism as a way of ensuring ethical and critical validity to posthumanist discourses. By examining posthumanism through these lenses, and by foregrounding examples of contemporary artists exploring these paths of thinking, doing, and making, this presentation offers reflections toward reimagining posthumanism, and intends to further strengthen the potential for its scholarship to disrupt the still-pervasive humanist frameworks that are still maintained in contemporary art education.

JULES ROCHIELLE

NULAWLAB, NORTHEASTERN UNIVERSITY, USA

Jules Rochielle, Creative Director, NuLawLab: Jules Rochielle Sievert works at the intersection of art and activism. Currently a Creative Placemaking Policy Fellow at Arizona State University through the Herberger Institute for Design and the Arts. She is also the Creative Director at NuLawLab at Northeastern University School of Law. She has earned awards for her teamwork and collaboration with Nulawlab from the Kresge Foundation, awards from Northeastern University, awards from the Legal Services Corporation Technology Innovation Grant Program and, a Hill Innovative Idea Award from Innovating Justice at the Hague Institute for the Internationalization of Law.

Meaningful Transformation

At Nulawlab, our programs, seminars and research allow us to build cross-disciplinary teams and community-based partnerships. Our projects and pedagogy draw upon the talents of artists, legal advocates, activists and designers to identify and cultivate new approaches to transforming legal education, the legal profession, and the delivery of legal services. Our goal is to use this type of pedagogical platform to co-create meaningful solutions that have the possibility of transforming the lives of the communities we partner with and work within. An example of this type of work can be found through an initiative called Stable Ground. This project addresses the complex relationship between chronic housing insecurity, its psychologically traumatic impact, and municipal housing policy through a participatory community-based art and culture program that is structured to inform the work of the City of Boston's Office of Housing Stability. This project allowed us to create a residency program that embedded artists, legal designers, and trauma experts into community settings that contributed to local visual/performing arts exhibits and art-making events. These events have included facilitated conversations among artists, residents, activists, organizers, experts, and municipal leaders, all structured to inform existing OHS services and those in development. Another example is the Boston Desegregation Archive: Annotated Case Law and Digital Reference. This project represents an effort between Nulawlab, Northeastern University Archives, and the Boston Research Center and focused on exploring the social and historical materials at the center of major legal cases in Boston related to race equity and desegregation.

Conveners:

- **Taina Erävaara**, Arts Academy, Turku University of Applied Sciences, Turku, Finland
- **Basia Sliwinska**, University of the Arts London, UK
- **Kirsten Stromberg**, Syracuse University in Florence, Italy

‘The exercise of the imagination is dangerous to those who profit from the ways things are because it has the power to show that the way things are is not permanent, not universal, not necessary.’

***Ursula Le Guin (2000) The Wave in the Mind:
Talks & Essays on the Writer, the Reader & the Imagination.***

STRAND C: FUTURE TRADITIONS

Etymological roots of the word 'tradition' point to a transitory quality. 'Trans' meaning 'across' and 'dare' meaning 'to give' suggest growing.

'Future' on the other hand derives from the stem 'fu', which signifies becoming, the 'yet to be'. Both indicate things in-formation, in-complete and within an entangled living process. In the current times of crisis- marked by a growing dissatisfaction with individualistic and materialistic discourses- this strand is interested in creative practices and cultural activities that question and challenge patriarchal, colonial and anthropocentric paradigms. Its aim is to contextualise art practice in the long arc of human and geological processes, exploring aesthetic engagement and ethical social transformation as possibilities and concrete practices for future generations.

How do we grow from what was, towards what we are yet to be in terms of multiplicity, communality and shared belongings? What artistic 'traditions' throughout time- the past, the present and the imagined- have the potential to form ethical practices for a viable and just future?

In particular, this strand seeks to explore radical approaches that re-visit and re-vision cultural practices through diverse histories, feminist and LGBTQ2+ discourses, and ecologies of becoming in a broad sense. Mindful of the word 'eco' deriving from the Greek 'oikos', meaning an extended family unit, we are interested in creative approaches towards communal engagement, aesthetics and social justice, alternative and gift economies, art and ecology, caregiving, contemporary philosophies of living and 'liveness', and questions of displacement and belonging.

The strand invites performative and dialogical approaches including, but not limited to: curated discussions, multisensorial interactions, educational workshops, performative actions, scholarly research, art projects and ephemeral interventions.

Keywords: aesthetics and social justice, ecologies of becoming, intra-actions, growing across, radical practice, dialogical approaches, ephemeral intervention.

KATARZYNA ZIMNA

LODZ UNIVERSITY OF TECHNOLOGY, POLAND

Artist and researcher, born in Lodz, Poland. Graduated from the Academy of Fine Arts and Design in Lodz, Faculty of Graphic Art and Painting (2002), and Faculty of Visual Education (2004). She obtained her PhD from the School of Art and Design, Loughborough University, UK in 2010. Author of *Time to Play. Action and Interaction in Contemporary Art* (I.B. Tauris, 2014). The ontology of print is the main focus of her practice, which also includes textile, object and interactive art. In 2017 established Femigraphic collective with Irena Keckes (Croatia/USA). Since 2011 adjunct professor at the Institute of Architecture of Textiles at the Lodz University of Technology.

Workshop Seedlings

The series of miniature linocut prints entitled seedlings is a metaphor of the beginning and unlimited possibilities. It has already been shown both in the 'blank' version (1), open to interpretations or actual intervention from the viewers (2), as well as 'finished' – filled with spray paint or a classic undercoat in the colour linocut technique (3). In case of this work, the possibility of multiplication, inherent to the medium of print, can be used to literally share art, as among gardeners sharing excess seedlings. For Paradox 2019 I would like to develop the above idea, strengthen the aspect of viewers contribution and really provoke the exchange. My plan is to print many copies of 'blank' seedlings, so I can cover a designated area on the floor (or on the table). The viewers can each pick one print and take it with them, but they need to replace it with a similar scale, hand-made or sentimental object (a drawing, a real plant from their garden, a jar of home-made speciality, a photo, a letter, etc.). Some art materials (paper, crayons, pens, clay) could be available in the same room, if someone wants to make or draw something on the spot. The idea is that the print installation would change/disappear, being gradually replaced by the items installed by the viewers. The whole process will be documented.

Embroidery workshop

The seedlings project can be extended with community embroidery workshop, using my open work – tablecloth for embroidery – the seed/the crop, 2018. For Paradox, apart from the continuation of the work on the seed/the crop, I can also print seedlings on pieces of fabric and ask the viewers to use them for embroidery as well. Embroidered pieces could be then used to replace the ones printed on paper in the installation.

CONNOR MCGRADY

BURREN COLLEGE OF ART, IRELAND

Conor McGrady is Dean of Academic Affairs at Burren College of Art. His research examines the relationship between ideology and spatial control. He has exhibited internationally, with one-person exhibitions in New York, Miami, Atlanta, Chicago and Zagreb. Group exhibitions include the 2002 Whitney Biennial in New York, The Jerusalem Show VII: Fractures (Qalandiya International Biennale), Biennale of Contemporary Art, D-0 Ark Underground, Sarajevo-Konjic, Bosnia and Herzegovina. Editor of Curated Spaces in the journal Radical History Review, his writing has appeared in Ruminations on Violence (2007) State of Emergence (2011), State in Time (2012) and The Design of Frontier Spaces (2015).

Intervention, Subversion and Radical Aesthetic Strategies in a Time of Political Polarisation & Crisis

This presentation examines the aesthetic strategies of overidentification and subversive affirmation as methodologies of social critique, and explores the challenges facing radical approaches to art practice in an increasingly polarized political landscape. As ideological discourse is largely marked by cynicism in today's political climate, direct critical opposition to the ideology and actions of a political system is largely anticipated and in effect partially neutralised. In attempting to generate alternative strategies of resistance that bypass direct forms of critique, artists and artists' collectives have deployed numerous tactics. For example, the Yes Men, 0100101110101101.org and Christoph Schlingensiefel have engaged in the tactics of what Inke Arns and Sylvia Sasse refer to as 'subversive affirmation'. Instead of maintaining critical distance as a platform for resistance to state or corporate hegemony, such artists appropriate and affirm the language and actions of political systems or corporations while simultaneously undermining them. This approach draws upon the subversive tactics of artists living under the totalitarian systems in Eastern Europe prior to the end of the Cold War. Subversive affirmation is related to overidentification, a term coined by philosopher Slavoj Žižek in reference to the Slovenian NSK (Neue Slowenische Kunst) collective whose activities in nineteen eighties Yugoslavia completely collapsed critical distance between the artists and the Yugoslav authorities. Like subversive affirmation, overidentification removes critical distance to expose the contradictions at the core of any ideological system. Arguably, the key difference between these strategies is that while subversive affirmation problematises state or corporate discourse through appropriation and mimicry, overidentification amplifies the embodiment of such discourse. Through aesthetics and performances, NSK appropriated, re-presented and amplified the authoritarianism that lay at the heart of the Yugoslav state in order to challenge, provoke and question the status quo. Through embodying aspects of the political system without any trace of irony, NSK seemed to take the system more seriously than it took itself. This methodology of appropriation reprocessed the ideological discourse of socialist Yugoslavia prior to its collapse, and continued this trajectory in the context of post-socialism. Taking the state as a Duchampian readymade, NSK formed the NSK State in Time. In doing so the collective appropriated the idea of the state as a platform to interrogate new and continuing forms of authoritarianism in conjunction with the utopian aspirations found in collective endeavours to build alternative societies. NSK actions have included the issuing of passports (there are now over 14,000 NSK citizens), the opening of temporary embassies and holding a Citizen's Congress in Berlin in 2010.

In the contemporary political climate however, which is characterised by increased ideological polarisation and the rise of right wing politics in response to political instability and increased migration, tactical intervention and aesthetic strategies of provocation have been co-opted, particularly by alt-right in the United States. For example, in the digital sphere transgression as an aesthetic strategy has become a favoured currency of the alt-right, and right wing political commentator Milo Yiannopoulos staged an anti-immigrant performance in a New York gallery that drew heavily upon the transgressive tactics of the avant-garde. This appropriation of tactics that were once the purview of radical, progressive cultural currents comes at a time when they have been partially eschewed in favour of social engagement and participatory practice. Given that criticism is anticipated, and that subversion and transgression are no longer solely the exclusive aesthetic strategies of radical, progressive forces for change, how do artists and educators navigate and impact our current political conjuncture? In offering a sketch of the political modalities in contemporary art, this presentation discusses the impact and effectiveness of aesthetic strategies to meet the challenges of a political climate defined by precarity and crisis, and to produce effective political and cultural critique with a view to social change.



JĀNIS TAURENS

THE ART ACADEMY OF LATVIA, LATVIA

Reads books (for example, Pindar's Odes, Pynchon's novels and the „The Posthumous Papers of the Pickwick Club“). Is not a hunter, nor a fisherman; not playing football, nor hockey. Writing about philosophy, contemporary art, literature and architecture.

Has worked with urban planning and translated Ludwig Wittgenstein's works.

Studied Architecture at Riga Polytechnic Institute (now Riga Technical University) and Philosophy at University of Latvia, where obtained a Doctor degree in

Philosophy in 2005. Associate professor since 2006, and since 2018 – a professor at the Art Academy of Latvia.

The Future of Critical Thinking: Art and Reflection

The presentation of my paper will consist of some thesis, questions and artwork examples concerning the role of theoretical reflections, artistic praxis and their interconnectedness in the process of social change. The first generation of the Frankfurt School (a narrow meaning of the term “critical theory”) developed their reflections on society in a dramatic historical situation – Nazism in Germany. Later on – at the end of 60ties – involvement in the direct political action or rejection of it was a crucial question to them. At the same time it was the art – especially the politically oriented conceptual and performance art of 60ties – which take part in actual social and political events.

Nowadays the shift in global world to the populist and totalitarian politics create a need in a new and strong critical position. Therefore, the relation of art and theory in 60ties gains a new actuality. In the situation of the increasing proliferation of different theories and standpoints today it is the role of art – especially participatory art and other vanguard forms of it – to take the critical and reflexive task of critical thinking. Art doesn't give us the right answers – and therefore is less subjected to the conditions of post-truth politics – it is more an activity of questioning. It has specific performative force or impact on audience, provoking its reflection which is the first step for responsible action.

The outline of such approach to the art's social role could be called a utopian one, but isn't art a “topos” where utopian visions must have their “continued life”?

CARRON LITTLE

SCHOOL OF THE ART INSTITUTE OF CHICAGO PERFORMANCE DEPARTMENT, USA

Carron Little creates interactive performance and public engagement projects for neighborhoods and cities and has written a large collection of people poetry since 2010. She received a BA, First Class Honors from Goldsmiths College, U.K. in 1996 and an MFA from the School of the Art Institute of Chicago in 1999 where she taught in the Performance Department from 2014 to 2017 and received a Shapiro Research Fellowship (2016 – 2017). Little has curated the public performance festival Out of Site Chicago since 2011 and was elected onto the College Arts Association (CAA) National Women in the Arts Committee in 2018.

Performances “Utopic Dialectics” and “If my body were you what would it say?”

I wish to propose two interactive performances for Strand C: Future Traditions. I'd like to perform a selection of work from my body of people poetry sharing diverse life stories. The poetry reveals the problems of our times; racism in schools, censorship of queer identities, the issue of digital consumerism and much more. Reaching a deeper consciousness through the construction of poetics, this body of work amassed over the last ten years and composed into performance speaks to our times and when performed places the diverse voices of women from all parts of the globe into the same room.

The work is exchanged in an act of generosity, a stranger receives a poem in the mail, a stranger answers an ad in a newspaper or comes across the artist in a public plaza. These unexpected encounters where important life moments are shared are formed into poetry. It is in the interstitial spaces where art reaches beyond public spaces into people's homes as a site for moments of discovery, revelation, and exchange. Making art and culture in this way creates deeply personal exchanges that seek to empower people in their everyday lives. In societies dominated by market exchange, making art through mutual exchange gives rise to culturally created experiences of empowerment.

The second proposal is to install mailboxes in the town and or university and invite people to post important life moments. Throughout the conference and the month or two following people will receive poetry home in the mail.

PAULA CHAMBERS

LEEDS ARTS UNIVERSITY, UNITED KINGDOM

Paula is currently Subject Leader for Sculpture BA (Hons) Fine Art, at Leeds Arts University. She is studying for a practice-led PhD at Middlesex University.

Paula has presented at national and international conferences on subjects around feminism, contemporary art and the domestic, including Feminist Activism and Artivism at Middlesex University, Decorating Dissidence at Queen Mary University, London, Theorising Motherhood in The Academy, Manhattan College, NY, and at Motherhood and Creative Practice, London Southbank University. She has had articles published in Performance/Research Journal (special issue On The Maternal) and in JourMS, The Journal of Mother Studies.

Workshop A Maternal Model for Fine Art Education

I propose to present a performative action that takes the form of a fast paced slide show of images and text accompanied by a spoken word narration. Upsetting and unsettling the long established patriarchal overtone of the art school system, this performative action presents an alternate model for Fine Art education, one that embraces a maternal strategy of teaching and material engagement. Images and text draw on my personal experiences as a Fine Art educator, where I encounter daily young female art students making work that addresses issues arising from their own mental health, (depression, anxiety, self harm and anorexia). Or are attempting to materialise what Angela McRobbie (2008) identified as Post-Feminist Discontent, an embodied dissatisfaction arising from their use of social media, 'the blemished body' in relation to 'the perfect body'. These young women are articulating narratives of feminine dis-ease through the materiality and accouterments of femininity, yet their valiant efforts to materialise their personal experiences of being female in a world designed for men are often belittled and undervalued by Fine Art teaching staff. How often have I heard colleagues sniffily deride this work as 'vagina art', 'tampon art', or recently a particular studio space as 'naked corner'.

This performative action will include statistics, quotes from feminist critical theory, personal anecdotes, images of artworks by established women artists and those in art education, also images historical and contemporary that relate to the theme of this action. This performative action offers a visual narrative that undermines systems of power to present a maternal model for art education, one that supports, gives advice, provides a sympathetic ear and validates the practice concerns of young women artists, both conceptually and materially. A maternal model for art education offers the potential to form feminist ethical practices for a viable and just future.

JESCHKELANGER (ANJA LANGER AND MARIE JESCHKE)

Jeschkelanger is a Berlin based artist duo founded in 2016 by Anja Langer and Marie Jeschke. Their practice focusses on glass as a haptical, participative and contemporary material. In their exhibitions they include performers, chefs, musicians and other artists to demonstrate glass as an open source public material.

Solo shows: BWA Museum/ SIC!, Wroclaw 2019; After Eight (midlife crisis grey chambers), Burg Klempenow, Klempenow 2018; The others, artfair, Torino 2017; L'étrangerè gallery, London 2017; Clovis XV, Bruxelles 2017; Display Berlin, Berlin 2016. Group shows: Salon am Moritzplatz, Berlin 2018; Le Wonder, Paris 2018; Pavillion am Milchhof, Berlin 2018; Kreuzbergpavillion, Berlin 2017; AM 1800 gallery, Praha. Scholarships: Creative Prototyping - Berliner Startup Stipendium, UdK Berlin 2019; Kura- tor*innenstipendium im Künstlerhaus Lukas with Marie DuPasquier 2019

Are symposia still up to date?

Once organized by the ancient Greeks as a debating and exchange platform with the lust on enjoyment – symposia nowadays turned into dry and dusty frontal formats that focus on the power of knowledge.

For PARADOX FINE ART EUROPEAN FORUM the artist duo Jeschkelanger proposes a panel discussion about the need of coming together on an equal base to start thinking as a team, a class, an institution that aim to:

#focus on the creative instinct of the individual and a whole group

#building teams #implement new strategies #esteem everyone included in a fix or temporary team #make everyone in the team visible #reflecting on the diverse power and beauty of a group 'working' together.

The panel would present empty glass as a new form of thinking, working and being together on a physical table out of glass – through documentary material such as a projected video, and photos. The artists will give a small progress report about the so far monitored transformation of the invited guests and the melting together into groups - that create visibly together while eating, talking and enjoying.

JUMOKE MCDUFFIE-THURMOND

WESLEYAN UNIVERSITY, USA

Born and raised in Brooklyn, New York, Jumoke McDuffie-Thurmond is a poet, photographer, and scholar who draws upon a range of artistic mediums to disrupt the “logics” of colonialism, white supremacy, patriarchy, and heterosexism. His work aims to conjure spaces of radical possibility and highlight the tenderness of Black life through a blend of artistic expression and academic inquiry.

Performance Recipe For Resurrection

“Recipe For Resurrection” is a performance piece born from a personal abhorrence and theoretical critique of violent archives of enslavement that I encountered while researching my family’s history in Edgefield, South Carolina. I noticed that the documents within these archives (wills, bills of sale, ledgers, etc) embodied a violent negation of the humanity of my enslaved ancestors who were referenced within them. Through various forms of erasure and commodification, the documents attempt to reify a white supremacist colonial logic that necessitates the dehumanization of my ancestors. To combat this violence, I created a performance piece with the objective of honoring these ancestors and creating a “counter archive” to contest the claims of personhood made in the Edgefield archives. Through combining the traditional form of epic poetry with Brechtian theater techniques and traditional Yoruba ceremonial practices, the piece takes the audience on a journey from the depths of the Atlantic Ocean to the plantations of Edgefield, South Carolina and creates a space of reckoning and healing while hovering between recovery and loss.

The piece is performed against the backdrop of a multimedia “counter archive” that negates the rampant anti-blackness present in the Edgefield archives through featuring images and videos of Black joy, life, and resilience. This “counter archive” consists of a compilation video and a series of black & white self portraits. These images are offered to the audience in an attempt to help them resist forms of violent voyeurism and shift their gaze towards tender, loving, and vibrant manifestations of Blackness. These images also resist a violent colonial gaze by facilitating what is seen and unseen; the use of close shots and blur are intentional tools that are employed to resist the notion that Black bodies exist solely as subjects of ontological dissection.

ELENA COLOGNI

INDEPENDENT, CAMBRIDGE, UNITED KINGDOM

Elena Cologni is an artist and academic, with a PhD in Art and Philosophy from Central Saint Martins College (CSM, scholarship) of the University of the Arts London. She was Post Doctorate Research Fellow at CSM (2004/06 funded by the Arts and Humanities Research Council), Research Fellow at York Saint John's University (2007/09). She operates among institutions since research artist in residence at the University of Cambridge, Faculty of Experimental Psychology (2011) when she funded the interdisciplinary platform rockfluid.com

rockfluid.com
elenacologni.com

ON CARE, AND FINDING THE CUR(V)E. A GEOGRAPHY OF DIFFERENCE THROUGH CARING. Workshop and performance

“taking care of” as an activity that includes “everything that we do to maintain, continue, and repair our ‘world’ so that we can live in it as well as possible” (Joan Tronto and Berenice Fisher 1990). At the intersection of dialogics, feministics and ecologies, my ecofeminist proposition (Marcomin, F., Cima, L., 2017, Mies, M, and Vandana S., 1993, Eaubonne, F., 1974) is grounded in care ethics (Virginia Held). This focuses on relationality, microsociology and microeconomics in the everyday, to impact the wide political landscape, as a form of ‘quite’ activism. Dialogics is said to enable ‘the differential unification of ecology and feministics that can produce a new perception of the relationship of humanity to the world...’ (Murphy, 40 in Bauer and McKinstry, 1991). In my artistic research through dialogic and situated strategies I investigate various ways to experience place attachment (Lived Dialectics, Movement and Rest, MuseumsQuartier Vienna, 2016/2019), attachment between carer and child (Seeds of Attachment, New Hall Art Collection at Murray Edwards, Cambridge, Freud Museum, London, 2017/18), and care labour (Pratiche di Cura, o del cur(v)are - Practices of care as ecofeminist and spatialized art, Venice, AIDF, British Council, 2020). These also embed a form of situated knowledge (Haraway), through an arising ‘geography of difference through caring’, by defining a gendered experience of space, including spatialization (Shields, 1985), a regime of „spacings” and „placings” of people and activities, as discussed by Linda Mc Dowell, drawing on Doreen Massey, and Haraway’s notion of geometry of difference. An attentiveness towards the everyday practice of care allows us “to step out of the dominant social, political and cultural system of understanding society and relations, and look at the peripheral (not the central) instead: the circular (not the linear) thinking, the quiet (not the loud) voices in society as strengths (not weaknesses)” (Cognigni 2018).

MARRET ROSSI

WESLEYAN UNIVERSITY, USA

Maret Rossi, a recent graduate of Wesleyan University in Connecticut, has a deep passion for the symbiosis and intrarelationality of humans-and-nature. Since her freshman year of college, Maret has been studying the human microbiome, a 21st-century epistemological scientific field that researches the collection of microorganisms living with/in our human bodies. She has applied biofeminist philosophies to the microbiome through her Science in Society major classes. She has worked at microbiome expert Rob Knight's lab, and contributed data visualizations and genetic analysis to his first gut-brain-microbiome project. Maret now works at uBiome, a San-Francisco-based microbiome industry company that sends sequencing kits to individuals and institutions - and which houses the world's largest data collection of the human microbiome. Maret is delighted to share her biofeminist technoscientific work at the 2019 "Art Future/Future Signs" Paradox conference.

Finding Our “Whey”: How the Microbiome is Transcending the Nature/Culture Divide

The new epistemological field of the microbiome is redefining what it means to be “human subject” because it is dissolving the sense of “object other.” Is there a “we” if seventy to ninety percent of our “bodies” are “microbial” cells? Is there a “they” if the mitochondria in almost all eukaryotic cells today may have been two separate microorganisms incorporated together through endosymbiosis billions of years ago? Abundant research in a matrix of interdisciplinary fields are summarizing that the very bacteria we declared “the enemy” in the last two hundred years are actually a part of us, living and coevolving together in symbiosis. In this presentation, I passionately use a postcolonial natureculture lens and a postmodern performativity lens to reframe the binary discourse around germs into a sight of intrarelation: of matter becoming mattering.

I begin with outlining the historicity of bacteria in the modern era – from the germ theory of disease to antibiotic revolutions. Using history professor Nancy Tomes’ research of “the killer germ genre” in the 20th century, I show how this “we vs. them” binary and reductionist viewpoint of bacteria is framed within a sociohistorical context of globalization, war, immigration, industrialization, and mass media.

I then take new microbial accounts of our bodies’ and our microbes’ intra-actions to show that we are cocreating our dynamic reality. I apply Banu Subramaniam’s account of natureculture and Karen Barad’s philosophies of posthumanist performativity, mattering, and intrarelation to conclude that the microbiome field is, yes, redefining what it means “to be human.” Science is telling us (and the scientific researchers are telling the science) that there is no separation between nature/culture, rather a dynamic cooperative natureculture conversation exists, where the one is the other defining and redefining itself.

The human, the microbe, and the biotechnological apparatuses that are used to see the two together, are all cocreating reality-in-process – matter-in-mattering – and thus taking the “we vs. they” binary into the new era of the “whey.”

NIGA SAYYED

EUGENIUSZ GEPPERT ACADEMY OF FINE ARTS, WROCLAW, POLAND

Born and brought up in Pakistan I came to Dubai around 12 years back, and today I live between Dubai and Poland. Being a contemporary artist, it was a learning curve for me to live in different places and absorb the variety of cultures. This travelling exposure added layers in my artistic approach but my work is still deeply rooted from where I belong to. Which is evident in my artistic practices, weather through the use of my mother tongue as calligraphy or raising my voice on the social issues related with my homeland. Today globalization has large impact on our world to make it one large community. We are witnessing the rapid growth of globalization but unfortunately, tolerance and acceptance of each other on the basis of having different identities are becoming rare. My art practice is about addressing the disjointed identities which are creating imbalance and intolerance in our world.

Who is She?

A name is a word or set of words by which a person is known, addressed, or referred to. Names reveal our basic identity. It is given to a child when he or she is born and stays with them throughout their lives and even after they leave the world. It's a crucial aspect of our being and individuality. In certain cultures, a name tells a lot about someone's personality, background and legacy.

My mother told me that before I was born, like every other parent my parents also thought a lot about my name. And when I was born I was given a name that was as unique as I was. My father didn't live for long so my mother raised me and my siblings as a single mother. Growing up, I have seen my mother juggling roles and working tirelessly to raise us. In a man dominating society she was strong and resilient. The one who knew how to overcome obstacles and fight for her rights. Because of her robust personality, I developed a strong image of a woman in general, in my mind till I struck the reality. When I stepped out in the society I found the situation contrary to what I was witnessing throughout my childhood. The reality alarmed me the most when I was on a photography assignment passing by a graveyard in Lahore, Pakistan when I noticed that some of the graves of females don't carry their names on their headstones. Instead, they were identified by their relations with the male family members. It was surprising for me that throughout their life they are referred to as someone's sister, daughter, wife or mother. They devote their entire life loving and caring for others, but their struggle of finding their own identity continues even after their death. This issue triggered the preexisting global tension of countless problems of sexual assaults, domestic violence, gender equality, woman empowerment, harassments and female identity in the challenging societies and posed the questions about it is possible social, cultural or religious roots.

These problems usually born where cultures and religions intersect in society. Sometimes these practices have an inclination towards religion or culture and often towards the amalgamation of both. Religions and cultures constantly influence each other, resulting in positive and negative social practices. If we examine such issues through the lens of religion, we will realize that Islam has always empowered women with the most progressive rights. If we go back to the 7th century when giving birth to a girl was a taboo and people used to bury girls alive. That was the time when Prophet Muhammed (PBUH) reformed the Arab culture especially, honoring the woman by giving her a right of education, marriage, divorce, doing business and getting a share in parent's property. Further Quran clearly states: *"To whoever, male or female, does good deeds and has faith, we shall give a good life and reward them according to the best of their actions."* (Verse 16:97). This verse clearly depicts that the measuring tool to classify gender equality is the deeds of a human and nothing else. If we dig down in the past, women always played a pivotal role in the pre-modern

Muslim world. Aisha (Prophet Muhammed (PBUH) wife) was an influential woman scholar. The oldest University of Al Quaraouiyine, in Morocco, was founded by (Fatima al-Fihri, in 859 AD) a woman Scholar. There were women who ruled important territories in the Muslim world like Labana of Cordoba of 10 century (Spain), Sitta al Mulk of the 11th century (Egypt), Melike Mama Hatun of the 12th century (Turkey), Raziaof Delhi of 13th century (India) to name a few. Today we identify them with someone who influenced significant spheres of life and advanced their communities. But in today's world because of Islamophobia, many of us associate the Plight of a modern Muslim woman with religious oppression. Which according to me is far from reality and in- fact is a result of wrong interpretations of basic Islamic values.

If we explore the cultural perspective of the issue, we realize that today cultures are ever changing entities which constantly evolve with the influence of other cultures. Islam flourished when Arabs started to trade with the Indian subcontinent. In Indian/Hindu culture women were treated on the basis of their caste. If they were belonging from a lower caste, the culture and society deprived them of all the basic rights. The caste system was not a religious practice but cultural. They used to burn the wives alive with their husband's dead body. So the purpose of their life was just to obey men as a daughter, wife or sister. After spending so many centuries together, both cultures influenced each other in so many ways. One of such impact bemused the strength of South Asian Muslim woman in the world. Today in economically underdeveloped countries these social taboos are still deeply rooted in one way or another and victimizing women the most. Today women should realize that to stand against such taboos and break the silence they have to empower their selves and that is only possible through the quality education.



In South Asia, the tradition to cover the graves of pious Muslims with green fabric and praying on their graves was also one of a Hindu tradition, which Muslims adapted later as a cultural exchange. My project is based on the same practice as I create a visual essay of the socio/cultural approach to the aesthetic medium digging into the past and refreshing with new narratives. My visuals reveal the shift in aesthetic from covering women's identity with a traditional holy cloth with words printed on them to highly agitating postures revealing their state of mind, in a metaphor of silence and scream. As an artist, my project highlights the issues faced by today's south Asian women but advocating the global female audience and investigating the possibilities to call for a global dialogue to address the challenges that women are facing through the origin of time and establish the right practices today so that we can transform our collective social behavior for generations to come.

CATHERINE DORMOR

ROYAL COLLEGE OF ART, UNITED KINGDOM

Catherine Dormor is an active artist and writer, whose research explores the role of cloth, thread and stitch to articulate ways of imagining, understanding and engaging with the world as community. In this sense, her work participates in a critical dialogue between the concept of the cosmopolitan, embodied and material identity through the notion of cloth as concept, language and stuff.

Catherine has recently published 'Caressing Cloth: Warp & Weft as Site of Exchange' in Millar & Kettle *The Erotic Cloth: Seduction and Fetishism in Textiles* and has two forthcoming publications: a monograph, *A Philosophy of Textile: between practice and theory* and , Dormor & Sliwinska (eds) *Transnational Belonging and Female Agency in the Arts*, both under contract with Bloomsbury Academic. She is Head of Research Programmes at the Royal College of Art, London.

Workshop Entanglement: Building Community

This performative workshop takes the form of making threads through twisting, plying and entangling. The threads created communally become structures for thinking through making about ways in which communities form themselves as heterotopic spaces: disruptively and often as a form of deviance from the mainstream. In this way, I suggest a dual approach to the term entanglement: as a kind of anti- method in textile practices and as a feminist strategy following Barad and Haraway. What both have in common is that they are not predicated upon language, but upon matter. All textile practice involves some form of entanglement of threads. Barad's entanglement is drawn from physics and is involved with wave phenomena and what ensues from diffraction.

Plied threads are formed by repeatedly twisting loose fibres together until they fold back on one another, binding themselves into a stable linear form through kinetic energies. Forming threads is about balancing these energies, holding the threads in tension and their release. The fibres twist and entwine with one another to form nobbly, non-linear semi-stable structures.

By constructing threads communally, this session opens a dialogue of what co-practice and caregiving can achieve through an ecology of repeated make-think-speak. Building community is not the preserve of art practices, but art and art-making together can reflect, and amplify ways in which they emerge. That the twisted fibres need to become entangled to form threads acts as a metaphor for community, whilst also allowing for playfulness, transgression and departure from the perceived goal. It is these dialogues of practice and co-practice that this workshop seeks to explore to understand some of the language and ways of building community that thread-making can reveal, but more importantly, the role of deviance and digression as an act of co-making community as a form of heterotopia.

MARSHA BRADFIELD & KATRINE HJELDE

CHELSEA COLLEGE OF ARTS, UNIVERSITY OF THE ARTS LONDON

Dr. Marsha Bradfield rides the hyphen as an artist-curator-educator-researcher-writer. She has been based at Chelsea College of Arts, University of the Arts London, for more than a decade and currently teaches across art and design from BA through PhD. Her practice variously considers the subject of interdependence. This includes authorship, organisational structures and the economies/ecologies of collaborative cultural production. Marsha works with groups including Critical Practice Research Cluster, Precarious Workers Brigade and the Incidental Unit (formerly the Artist Placement Group and O+I). These collaborations often result in understanding that Marsha re-presents in publications, performative lectures and other remixes.

Dr. Katrine Hjelde is an artist, lecturer and researcher working as a Course Leader for Graduate Diploma Fine Art and Senior Theory Lecturer, B.A. (Hons) Fine Art, Chelsea College of Arts, University of the Arts London. As an artist she exhibits in Great Britain and Europe, collaborates with the architects practice b+r and works with the collective FLAG, a group formed at Chelsea College of Arts in 2010, comprising of artists, students, former students, staff and researchers. FLAG explore the relationship between art practices, art education, and pedagogy, looking at forms of knowledge production and dissemination in the art school and beyond.

From Resolution to Contradiction: Being Public

The forms through which learning is coordinated in art education offer a vital starting point for envisioning the potential of this pedagogy to more actively engage in contexts beyond the academy. In the case of much art curricula, including ours in the UK, student exhibitions, especially the degree show, hold pride of place as an opportunity to display skill and accomplishment in a resolved piece of work. We want to grab hold of the complexities and contradictions inherent in the degree show by foregrounding other learning episodes to grasp and, crucially, to value the diversity of experience afforded by art education.

Of particular interest here is the growing role played by public events in art curricula. These are often organised as seminars, workshops and other socially engaged forms that foster exchange between students and others - increasingly beyond the immediate context of art and design education. In what ways might the process and outcome of these events productively complement as well as critique the degree show? What can we learn from the tension between these forms about their potential to contribute beyond the worlds of art and their learning.

To address these questions, our panel will begin with presentations of relevant examples based on our work in London, UK. These will be considered alongside relevant thinking, including Alain Badiou's sense of the event, John Latham's theory of event structure and Artist Placement Group's interest in incidentality. The purpose of this presentation is to seed the open discussion that will follow. We invite attendees to think with us about the civic role of art and design education through a proposed public function of the art school for creating space to grapple with contradiction and complexity.

The panel will include Marsha Bradfield and Katrine Hjelde and will be joined by PhD students and other members of the art community at Chelsea, with some contributions occurring remotely.



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