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**TkH 15 – SELF-EDUCATION:
“GOAT TRACKS OF SELF-EDUCATION”**

January 2008

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Address: Magacin – Kraljevića Marka no. 4, 11000 Belgrade, Serbia
E-mail: TkH.centar@sezampro.yu, tkh_centar@yahoo.com
Web site: www.tkh-generator.net
T/F: +381113286849 (office); +381113061524 (accountancy)
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in collaboration with

Bitef Theater
Address: Terazije 25, 11000 Belgrade, Serbia
E-mail: bitef@bitef.co.yu
Web site: www.bitef.co.yu
T: +381113243108; F: +381113236234
On behalf of the publisher: Nikita Milivojević

TkH Journal Council: Milena Dragičević Šešić, Ph.D. (Belgrade), Ješa Denegri, Ph.D. (Belgrade),
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Editors: Ana Vujanović, Ph.D. (editor-in-chief), Miško Šuvaković, Ph.D. (responsible editor)

Art Director: Siniša Ilić, Mag.

Editors of this issue: Bojana Cvejić, Ana Vujanović, Miško Šuvaković, in collaboration with Bojan
Djordjev, Marta Popivoda

Contributors: Dragana Alfirević (Ljubljana/Belgrade); Jože Barši (Ljubljana); Bojana Cvejić, Mag.
(Brussels/Belgrade); Nikola Dedić, Mag. (Niš); Bojan Djordjev, Mag. (Belgrade); Milena Dragičević-
Šešić, Ph.D. (Belgrade); Mariló Fernandez (Barcelona); Oliver Frljić (Zagreb); Marina Gržinić, Ph.D.
(Ljubljana/Vienna); Janez Janša, Mag. (Ljubljana); Vladimir Jerić Vlidi (Belgrade); Bojana Kunst,
Ph.D. (Ljubljana); Aldo Milohnić, Mag. (Ljubljana); Marijana Mitrović (Belgrade); Bojana Piškur
(Ljubljana); Marta Popivoda (Belgrade); Goran Sergej Pristaš, Mag. (Zagreb); Jan Ritsema (St.
Erme/Brussels); Francisco Rubio (Barcelona); Adolfo Serrano (Barcelona); Dejan Srhoj (Ljubljana);
Miško Šuvaković, Ph.D. (Belgrade); Ana Vilenica (Belgrade); Ana Vujanović, Ph.D. (Belgrade);
Katherina Zakravsky, Ph.D. (Vienna)

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0.1. Goat Tracks of Self-education

Ana Vujanović, Miško Šuvaković

Hereby an outline of motivations and aims of the conference and the issue of *TkH journal* on the topic of self-education in contemporary arts and humanities.

One of the most popular topics, almost a buzzword in the current proceedings of the artworld is the *production of knowledge*, namely *education* as a means of production, transmission and distribution of knowledge. It is also the case in the performing arts, being the primary (although not the only) focus of the conference and the magazine issue. In such a situation we refuse the snobbishness of the position that humors the “last craze” and, therefore, doesn’t want to take it seriously. Quite contrary, just because of the popularity of the topic we feel a duty to grasp it critically and not to leave it to the official art institutions to reduce it to an empty signifier – the buzzword implying everything and more precisely, nothing. Therefore this is an attempt to analyze, discuss, re-define, and problematize the topic from the standpoints of critical theories and practitioners’ initiatives, as well as to encourage critical, radical, open and/or self-organized education in the fields of arts and humanities today.

What we find typical of the current context is not only an increasing number of educational institutions dedicated to the (performing) arts, but also the fact that education itself is becoming an artwork.

For the first aspect, the following objectives are important: training, specialization, flow of knowledge and qualified workforce, ownership of information/discourse, unification of educational standards, competitiveness, and speed, speed, speed! All these imperatives are closely linked with the new global political economy of neo-liberal capitalism and free market, which asks for replacing traditional humanistic values, such as those in the domain of education: long and deep study with the aim of empowering an individual as self-conscious intellectual actor of the society. However, a critical analysis and discourse about education addresses another set of issues. It also aims at uncovering the contradictions of the local closure of knowledge production and exchange within the non-transparent and uncritical nationalist and religious prerogatives of instruction, instruction which disciplines the impoverished abject postsocialist citizens. In that way, we would like to establish a critical platform where the conflictual and contradictory rapports of knowledge between the local and global are at stake.

Regarding the second aspect, which seems even more challenging – education becoming artwork – the critical examples are the grand international exhibitions, such as Manifesta and Documenta. Manifesta 6 was planned not as an exhibition of artworks, but as an educational program of the M6 School. Originally, the school was to be organized in Nicosia, to last 100 days and to have 60-100 students enrolled. The school was to work on the principles of avant-garde schools such as Black Mountain College and Bauhaus, to be trans-disciplinary, and to have three departments – so that each curator, instead of making a selection of artworks for the exhibition, leads one department of the M6 School. In this way the education replaces the artwork or even becomes the artwork itself. This Manifesta issue has never been organized, for the first time. One of the main programs of Documenta 12 is the publishing project “Documenta 12 magazines”, which assembles 90 journals from the arts and theory from all over the world. The magazines were supposed to exchange articles and organize

¹ See *TkH*, no. 13 dedicated to this project:
"SELF-EDUCATION: Documenta 12 magazines –
Education (What is to be Done?)",
Belgrade, 2007.

discussions, live or through an online platform and exhibition publications (a sort of meta-magazine). Although it is not an issue of this publication, it is indicative that the project is in its realization highly problematic and not entirely a success.¹ Education is one of three main themes of the project, and all three are about production of knowledge in contemporary art. Activities of the magazines during the exhibition in Kassel take place in a special hall (the central part of Documenta Halle), so these activities shift from the usual "off-program" into the exhibition's main program. Besides, the magazines on display and the live events organized in Documenta Halle can be considered also as a certain kind of artwork. The same also applies to the meta-magazine on Education, which was edited not by the involved editorials but by an editor delegated from Documenta, and thus is rather a representational commissioned artifact than a discursive result of a vivid and intense international discussions on art and theory.

The basic problem that these approaches reveal is that they "objectify" production of knowledge and education, commodifying them for an art market, and foreclosing genuine research, problematization, and new methodologies that could push up the field. By the conference and the issue on self-education we insist on a dynamic and affective role of knowledge in eradicating the "loyal cells of orthodoxy" as well as the unlimited distribution on a global market. Knowledge can take the form of a good, but it is by no means only a good from the moment it reconfigures from "having information" and "having the right to information" into a critical and analytical production, exchange and self-reflexive *connaissance*.

Instead of writing an apology on education – which appears as value as such both in the humanistic and neo-liberal horizons – we would like to raise a basic and simple critical question: Why is education becoming so important (or popular) in the arts today? One of the provocative hypotheses is that art, by declaring itself as a type of production of knowledge, is trying to obtain a new legitimacy and sense, in the world of market logic, globalization, mass media and internet, in which it has lost its previous position. Therefore, if education is important indeed as a battleground of and for art, the question is whether it could be *bypassed* or *deviated*? This is what interests us the most: a material practice of approaching and transgressing, bypassing and cutting through not only of the knowledge in its ideality – *the holy cow of culture with capital "C"* – but of knowledge as a life practice. Thus we conceive of knowledge as something that occurs in the processes of research, experimentation and self-critical confrontation with one's own hegemony, surveillance and censorship of knowledge as an event. In other words, our main concern is how to make use of, overcome and break through the global market and the local prison cells, in order for knowledge to become a significant event in a critical performance of life here-and-now, i.e. there-and-then. We're speaking of a permanent struggle on one's own territory. That's why goats and nomadic multitudes are so important, regardless of understanding them, or just standing them as "dear" or "cruel" creatures.

In parallel with the tendencies of large art-educational and artistic systems, and even prior to them, numerous independent critical projects have appeared: free universities – London, Copenhagen, Vienna, Mobile Academy, East Dance Academy, Nomad Dance Academy, s-o-s-project, PAF self-learning program, Institute for Distributed Creativity, E-artacademy, etc. Many of these are educational programs proper, but groups and projects for research and experimental artistic and art-theory that investigate education and production of knowledge as a topic of art today. On the one hand, new media and new artistic demands – especially inter- and trans-disciplinarity and the need for research work – are slowly finding their way into curricula of the official educational institutions. On the other hand, the Bologna convention poses as much threat as it provides benefits – in the sense of fast production of qualified workforce whose knowledge would be easier to place on the market and use within the paid working hours. The critically engaged artists and theorists today, as they have been doing since the avant-garde and especially since the conceptual art, are taking over education into their hands, while understanding the critical potential of knowledge in the upcoming "society of knowledge". In that way we understand *self-education* – as learning that is not focused on specialization that will be charged/paid for, but has the critical potential of a multiplicity

of “other usages”. This “non-usefulness” shouldn’t end in anthropocentric aims such as the fulfillment of human curiosity and self-realization, but could lead to empowering potentials of the new political subject (multitude?) in new social conditions. In that sense, the term and concept of self-education have nothing to do with the metaphysics of the self but with (social) agency. Therefore, one of the focuses here is self-education as a *collective act* instead of a solitary process, or as a social situation for different and contingent singularities instead of a private and secure one. In arts, especially in the performing arts, collectives are almost necessary and well known through the long history. But the new self-education collectives offer opportunities for de-hierarchization and building of new models of collaboration and exchange, by asking for new working protocols and procedures from the participants. In this sense, the self is here urged to be an agency.

Departing from these theses, issues that are put in focus of the conference at BITEF 41 and the edition of *TkH journal* are:

How are models of knowledge production inscribed into knowledge management (governance, distribution, exchange) today?

Self-education as a type of artistic disobedience

Deviating from (official) education codes, their assumptions and expectations

Emancipation revisited: equality of the participants in educational situation – instead of the common hierarchical relationship teacher-student

Potential of art as a production of knowledge: learning through artistic work, and not for (art) work

Critical purposes of not-for-profit and non-useful education – instead of the clear “pay to learn, teach to earn”

Collective self-educational models: what after the workshops and laboratories?

0.2. Information on

International Theoretical Symposium at BITEF 41: Goat Tracks of Self-education

Date: September 21-22, 2007
Place/Venue: Magacin in Kraljevića Marka St. no. 4, Belgrade
Editors: Ana Vujanović, Miško Šuvaković
Moderators: Bojana Cvejić, Ana Vujanović
Coordinator: Sunčica Milosavljević
Language: English
Organization: Bitef theatre and TkH-centre for performing arts theory and practice (Other Scene)

Open to public

Free entrance

PARTICIPANTS:

Jože Barši – Radical Education (Ljubljana); Bojana Cvejić (Brussels/Belgrade); Oliver Frljić – CDU: Highway of Knowledge (Zagreb); Marina Gržinić (Ljubljana/Vienna); Janez Janša – East Dance Academy (Ljubljana); Jan Ritsema – PAF (St. Erme/Brussels); Francisco Rubio, Mariló Fernandez – LaFundició (Barcelona); Dejan Srhoj, Dalija Aćin, Dragana Alfirević – Nomad Dance Academy (Belgrade, Ljubljana); Katherina Zakravsky (Vienna); from Serbia: Nikola Dedić; Milena Dragičević-Šešić; Vladimir Jerić Vlidi – slobodnakultura.org; Marijana Mitrović; Marta Popivoda – <illegal_cinema>, Marta Popivoda, Bojan Djordjev, Ana Vilenica – s-o-s-project; Miško Šuvaković; Ana Vujanović; et al.

SCHEDULE:

September 21, Friday

introductory word: Jovan Ćirilov (artistic director of BITEF)

introductory word: Bojana Cvejić, Ana Vujanović (moderators)

theoretical papers/exposures – session 1.1

Milena Dragičević-Šešić: *New Learning Strategies; Peer learning as the method in the teaching cultural cooperation in Europe*

Nikola Dedić: *Theses about "New Artistic Practice" and "Second Line" and the Concept of Post-pedagogy in Yugoslav Art of the 70's*

Bojana Cvejić: *In the Making of the Making of: The Practice of Rendering Performance Virtual*

discussion

presentations – session 2.1

Janez Janša: *EDA (East Dance Academy)*

Francisco Rubio, Mariló Fernandez: *projecte3 – LaFundició*

Vladimir Jerić Vlidi: *slobodnakultura.org*

discussion

September 22, Saturday

theoretical papers/exposures – session 1.2

Katherina Zakravsky: *Mutant School; Some critical remarks on the education boom*

Miško Šuvaković: *Epistemology of Art; Critical design for procedures and platforms of contemporary art education*

discussion

presentations – session 2.2

Marta Popivoda, Bojan Djordjev, Ana Vilenica: *s-o-s-project – TkH, Kontekst gallery*

Jan Ritsema: *PAF (PerformingArtsForum); Self-learning programme*

Dalija Aćin, Dejan Srhoj: *Nomad Dance Academy*

Marta Popivoda: *<illegal_cinema>*

Jože Barši: *Radical Education*

discussion

discussion/debate – session 3

all participants, et al.





1.0.

Theoretical Reflections

1.1. New Learning Strategies:

Peer learning as the method in the teaching cultural cooperation in Europe¹

¹ This text is the result of the VANIA project (Validation and Certification of Training in the field of European Cultural Co-operation Project Management), funded through the European Commission's Leonardo da Vinci programme.

Milena Dragičević – Šešić

introduction/abstract:

Assessing academic and professional efforts to create competence for operating in the world of culture today, a culture without boundaries (whether geographical or disciplinary) the new teaching and learning strategies are necessary.

Analyzing the ways and effectiveness of teaching cultural cooperation in Europe today, we have focused on three issues²:

- what are the teaching concepts behind ideas of cultural cooperation,
- what are the main teaching/learning methods,
- what are the training tools?

Emphasis will be given on *innovative and self-produced learning methods* by peer colleagues in the training situation.

Through analysis of curricula and of training tools, we have identified the most used methods of teaching cultural cooperation: how future practitioners are prepared to work together, to co-produce or to mediate (interpret) the “products” and values of one culture in another cultural context.

The cultural field (*le champ culturel*, Bourdieu) in whom each art branch tries to legitimize itself, has its definite European dimension, but also its world culture dimension. The effects of globalization and new media impacts demand diversified and differentiated knowledge and skills from cultural operators. Those knowledge rarely can be found at academia, so the programs are created to give open platforms for self-education and peer learning practices.

At the same time, cultural operators have to be aware of policy measures as they are influential in creating the new forms of cultural practices – especially European and Mediterranean transnational (cross-border) practices – and those modules are usually covered in officially presented curricula.

Obviously, a lot of efforts are being made in cultural management education, as well as higher art education and cultural studies, to respond to new needs and concepts, among which *mobility* and *intercultural dialogue* are of crucial importance. The self-conscience of teachers/trainers that their competence is not sufficient in the teaching process (lack of the research in the field, lack of constituted body of knowledge, academic papers and conferences), strongly imposed a need to organise the learning through methods of active learning (self learning and peer learning), giving opportunity to each generation to develop its own forms but also contents (deriving from their own practical experiences).

teaching cultural cooperation – position of teacher/trainer/professor

The position of teacher/trainer/professor/facilitator is mostly embedded in his/her national culture but it is also dependent on whether the trainer is an artist/manager presenting his/her experiences, or a professional trainer/researcher/professor.

It is also evident that the majority of trainers come from local/national contexts, and that most of their educational and professional experience has been gained in their own culture. In this respect it seems that the role of networks (such as ENCATC, CIRCLE, IETM), has been of crucial importance in internationalizing the curricula and raising awareness of the international competence of professors and trainers.

² The research, encompassing 200 institutions teaching cultural cooperation (ENCATC members) has been done in several phases: collecting data and interviewing (2006-2007), text analysis and interpretation (October 2006 -February 2007), and development of policy proposals (until June 2007).

Schools and training centres invite, according to their financial possibilities, guest-lecturers from other cultures, offering possibilities to students and professionals to hear different approaches and to reflect on the intercultural dimension of managerial work. However, such a trainer/professor may not always adopt a really transnational position (there are exceptions, e.g. managers and artists coming from truly international projects).

A smaller number of few expert trainers in cultural management and cultural cooperation are involved more extensively in training abroad or at home, and their names are repeated from school to school. It is obvious that there is a need to develop the expertise available. The CPEG experience³ has shown that still more investment in expertise building is necessary in this domain. The present practice is based on combining the profiles of lecturers – having as permanent trainers a more general academic-researcher (sometimes with degree and research interest in a niche area, such as critical theory, post-colonial studies etc.) and then inviting local practitioners (with transnational experience) as guest speakers, or, more rarely, international experts. This approach is complemented with internship coaching, which might be linked to large transnational projects or international organizations in the country or abroad. A typical example of this kind is the Kulturkonzepte training program, where one researcher (from cultural studies) is teaching comparative cultural policies, giving the philosophy of cultural cooperation and mobility in Europe, while a second teacher is a practitioner (founder of TransEurope-Halles and at the present moment director of a world music agency specializing in large international events in Austria). A third dimension of cooperation is offered to students while travelling in Brussels, where they have not only to visit European institutions, but also to attend a training course in intercultural skills and competences.

As some organizers of the programs have underlined, the role of a trainer here is more to raise awareness of the issue of transnational cultural co-operation, especially when the participants on the program are cultural operators from small cities and regions to whom co-operation even within their own country represents a big challenge.

The other important role of the trainer is to adapt the method and content of teaching to the need of the audience – to ascertain their profile and needs beforehand, trying to choose from the individuals own experience, or from the large field of examples in Europe those cases which might be useful for this group. This usually demands more interactive ways of teaching, not only lectures and presentations, followed by Q&A sessions, but real problem solving sessions.

Academics, who are mostly researchers and not professionals, often try to empower students with concrete examples and models coming from the “professional” (in this context mostly Anglo-Saxon) environment. So among the study materials and books in Croatia, can be found the compilations of contracts among international partners (Lukic D. 2005) mostly linked to different types of projects (performing arts, visual arts, etc.). At the same time, there are study books demanding more creative student participation in debating the issues or finding solutions (M. Dragicevic Sestic, S. Dragojevic 2004), relying on participants previous cooperation experiences.

However, the general conclusions from the interviews with trainers and professors of international cultural cooperation are that the programs need the following improvements *content wise*:

- more research, analysis and data on transnational cultural co-operation policies and practice;
- more theoretical reflection and controversial debates, such as the ethical challenges of cultural cooperation; and
- more practice-based project proposals from students.

A clear distinction can be made in the training expectations between academic & vocational education. A university is expected to provide a methodological and theoretical framework for transcultural cooperation, to help develop analytical skills and critical thinking, to question value systems and ethics embedded in transnational cooperation programs, as well as broad horizons of knowledge and cultural capital including intercultural competences.

³ The Cultural Policy Education Group (CPEG), organized by the European Cultural Foundation, groups six schools (Tallin, Riga, Vilnius, Krakow, Belgrade, Sofia) and three experts (UK, Croatia and Romania), and organizes competitions every year for grants for guest-professors.

The training centers role was seen mostly as the development of practical skills primarily for general cultural project management training. However, rarely the training is developed in a form exclusively for international cooperation. Thus, training about networking in Europe is usually more about information sharing and gathering than about the acquisition of real networking skills.

types of active learning and training formats

The ideology of active learning has entered transnational cultural cooperation training courses but not as a normative standard of operation. The majority of the interrogated programs insisted in their response that they are delivering the content using at least some of the methods of “*interactive training*”. Specifically when it comes to academia this demonstrated that notions of *teaching/training* and *learning* are still confused. When asked about the **learning** process of their participants/users/students, the responses focused on the **teaching** format.

So, in spite of its long presence in Europe the idea of active learning is limited mostly to interactive lectures or – training with dialogue, aiming to raise interest and to involve participants by showing the relevance of the course to their own practices and projects. Conceived in this way, interactive training has limits. Through *peer group workshops*, brainstorming etc. the learning process usually demands more time – mostly it is limited to skills development and information sharing, being extremely effective in intercultural dialogue training, in spreading information about fundraising possibilities and in developing different skills in transnational projects (e.g. negotiation skills).

All of these methods can be considered, if implemented correctly, as methods of active learning. On some courses⁴ students had to keep a learning diary (Diary learning log), actively contributing to all formats of learning (Utrecht, Belgrade). Using the polarities developed within pedagogical theory of active learning⁵, we will try to show how the most important elements of active learning process have already been incorporated in teaching cultural cooperation practices.

⁴ MA AMMEC, Utrecht, 2000–2006

⁵ I. Ivic, A. Pesikan, S. Antic, *Active learning*, UNICEF, Institute of Psychology Belgrade, 2002.

Meaningful vs. rote learning. There is no rote learning in this area. The majority of courses do not offer materials and training tools to be learned, but to be read as a stimulant for thinking and new creative solutions. The training tools: reading lists, newspaper articles or web sites on cultural cooperation are given simply as a resource to be explored and debated. In fact, as there are few manuals or textbooks which directly cover such issues, it is incumbent on both professors and students to use sources as supportive material, just to reflect the issues and try to see the implications⁶.

⁶ The book: *UNESCO’s Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making it work*, ed. by Nina Obuljen, Joost Smiers, Culturelink, 2006., might be used now as a pedagogical tool (at the time of the research it has not yet become part of the program).

Practical vs. Verbal. Although lectures are among the most used methods of knowledge and skills transmission, nearly all the courses use different forms of practice based learning, such as internships, project based learning, problem solving and simulation games (the most widespread methods of practical education).

Internships have become a standard part of curricula, and each school is keen to send students on internships abroad. However, there are some financial and managerial obstacles (the public cultural sector of new democracies is not yet ready to accept interns). This is the reason why internships are mostly developed in northern parts of Europe (where also in the majority of institutions the intern can communicate in English). Usually, in Southern Europe it is not the public sector, but civil society sector organizations who more readily accept interns (as they had been trained themselves through self-proposed “internships” – mutual aid of civil sector development).⁷

⁷ It is extremely significant in new democracies such as Bulgaria, Romania, Macedonia where NGOs like *Red house*, *Multimedia*, *Lokomotiva*, etc. are accepting interns, while public institutions are suspicious and resistant to the idea.

Co-operative project implementation is demanded only by a few programs (European Diploma in Cultural Project Management, MA Belgrade) as it is difficult to impose on students a task of conceptualization and implementation of the projects with a transnational dimension. This process of learning is extremely individualized, and risks not to be codified enabling “lessons learned” to be transmitted further, unless there is a specific effort on the part of a training team to systematize the experiences.

Learning by discovery vs. Receptive learning (research and problem solving). Learning by discovery is mostly conceived through desk research done in comparative cultural policies, in teaching fundraising and in the teaching of project management. Students are stimulated to discover what exists, and to conceptualize how they might use the available information. Even in the courses in cultural diplomacy, the Compendium is used as a resource for discovering the potential and interest of a country, before preparing a concept of bilateral cooperation (e.g. for cultural attachés). *Field research* through interviewing and observation is rarely used regarding cultural cooperation. *Study trips abroad* is often more to visit rather than research, although it might result in a comprehensive analytical report of the study trip, individual explorations and contributions to understanding “otherness”. Comparative individual research is conceived to enable students to lead individualized research in another European country, in order to gain insights into other ways of thinking and doing.

Interactive vs. Transmissive (peer group, team building, “modelling”). Although the term “interactive” is used very often for lectures with question and answers sessions, we will consider only those which are conceived as mutual exchange and where participants have a key role in knowledge transmission. It is even more necessary in the situation of continuous professional development, where professionals can largely contribute with their experience and knowledge. In many training programmes, *workshop tasks* are based on mutual help and knowledge of participants, as well as *project making*.

Peer group training, with or without facilitators (workshops, task implementation, etc.) is one of the crucial elements of the pedagogy of the European Diploma in Cultural Project Management. The difference from the other form of training is that here the *peer groups* have also common tasks between sessions, and that they are actively engaged in solving the issues through communication with each other (e.g. 24-25 participants from 16/20 countries, are dispersed in several types of subgroups: preparing debate sessions in three groups, preparing cluster presentations in 8-9 groups). This later task includes an oral presentation of their own project and jointly chosen issue at the final session.

Comparative research study also relies on *peer support*, as the participants mutually are helping each other in identifying the country they should visit according to the problem and demands of their projects.

TEACHING METHODS – examples of innovative training formats

1. Case study methodology. Transnational cultural cooperation teaching is usually based on the presentation of case studies. Unfortunately, none of the centres or schools has a selection of case studies (best practices) in printed or digital format and, usually, as they are presented by guest lecturers, they are likely to change as lecturers/presenters change.

The intention of learning tools in this context is to generate an “appetite” for cross-border work, travel, meet others, broaden experiences in working in another culture, in presenting in (to) another culture, or in receiving another culture.

On the basis of a large range of case studies collected from interviews, we have selected several as the most typical examples for the teaching practices in this domain:

- Peer case study – learning from peer examples (exchange) – diversified focus;
- Leaders in the field (charismatic “figure”) case study – learning from leadership models;
- Success stories – best practice presentations of an transnational event – focus on management;
- International “incident” – crisis management;
- Issue based case studies (cooperation North-South: balance-imbalance, patronizing approach, etc.)

2. Seminars (combining theory and practice). Often thematic seminars (one-two days combining lectures, presentations and debates) are organized by students themselves (e.g.

Grenoble), who take an active role in its “curating” (inviting guest speakers, selecting films or other artworks) and presenting their own experiences, or elaborating the concept of the seminar through desk research.

Another illustration of the peer-seminar format was a regional one on the *Transfer of good practice – territorial law and cultural development*, organized by students of Belgrade UNESCO Chair (Belgrade – Timisoara). This brought together experts from Balkan countries: Macedonia, Croatia, Albania, Serbia and Romania together with students who prepared their own research papers.

3. Workshops as discursive space. According to an analysis of curricula, the majority of the courses retain a conservative concept of arts branches and arts hierarchy (from high-brow to lowbrow culture). There are very few courses where students get information about “other cultures” (i.e. not major cultures of Europe), nor about cultures where ideas, tastes and values differ considerably from their own. Hybridity of forms is more commonly taught in cultural study departments than in cultural management departments, except where the notion of creative industries have started to replace the notion of culture.

Workshops – playground format for intercultural sensitivity rising. Besides case studies, in teaching intercultural skills, cross-border sensitivity and comprehension (diversities and similarities), both “problem solving” or “discursive” workshops (establishing a dialogue⁸) are also often used.

This kind of workshop should be codified and recommended as part of the standard training as it responds to many demands of active learning (learning through research, problem solving, debating, reflecting, discovery, meaningful learning, etc.)

Other types of *raising awareness workshops* are organized around issues of memory politics and politics of remembrance (safeguarding the heritage of others), very often including personal experiences of participants, or previous research of public spaces in a city to identify presence of other cultures (i.e. multicultural Timisoara, cosmopolitan Paris or Vienna, etc.).

4. Panel debates. Panel debates enable crucial themes and issues to be explored from different perspectives. For example, what are the ethics of transnational cultural co-operation?; confronting artistic trade unions: why cross border employment is difficult?; politics and cooperation: are cultural managers free in conceptualizing cross border work?; marketing nationally and transnationally: the necessity for differentiation, etc.

Such debate means more than presentation of concrete personal experiences. They demand the capacity of actors to go beyond their personal experiences or knowledge based on research and literature, and to confront the experiences of those with different positions in transnational cultural cooperation (producers, event managers, artists, administrators, etc.).

5. Individual learning – learning through literature and specific training tools. In the majority of training courses, books and literature remain key sources of learning. Later in this report we have selected some publications which are used, but we have to emphasize that we have found few textbooks and manuals, and training tools specifically developed for this purpose. The diversification of resources used is much higher in this domain than in classical university disciplines, where standardized manuals are published in different countries, covering more or less the same issues. Of course this area is undergoing change, and without proper research the creation of a manual aimed at individual learning is not that simple. As mentioned previously, among the exceptions is Dragan Klaić’s book *Mobility of imagination, a companion guide to international cultural cooperation* (Budapest, 2007). A multimedia DVD, differs as a tool from a book by its potential flexibility. It can cover a wide range of topics, and then, within each of the topics go deep in exploring its contents, using all possible different forms: texts, photos, animated graphics, comics, video-interviews,

⁸ During the VANIA seminar in Delphi (august 2007) Katarina Stenou of UNESCO observed that the real meaning of the word “dialogue” was not a “conversation”, but as a “transfer” when both sides in the process not only understand, but appropriate the values or concepts of other. This should enable the “immersion” in the culture of the other, enhancing cultural and aesthetical literacy to give clues for experiencing the otherness and to appropriate, when needed, its values.

interactive tasks: games, questions, etc. It is both a manual and encyclopaedia at the same time. It might be serious and humorous, descriptive and provoking, instrumental and reflective – a tool created equally by author and user. Navigation is personal, can be instructed and guided by trainer / training course, but also it can depend on the personal needs of the practitioner.⁹

⁹ See e.g. *Inocult* – DVD tool that has been developed as multimedia training platform (web site & DVD), supported by the European Commission within the framework of the Leonardo da Vinci program.

6. Virtual classroom. By using virtual simulation of the situations with which a cultural manager has to cope a student is made aware of the potential mistakes he can make in real life and can learn without any serious consequences. Most of the situations in which a student can be placed could not be created for him in a real life as a part of the learning process, not least because of the expenses. Virtual classrooms can be practiced both on the individual and group level, through the computer network system. This way, teamwork can also become an integral part of learning through simulation games.

7. Simulation game case study. A simulation game is not an innovative method in itself. On arts management courses generally it has been used in teaching fundraising, sponsoring, marketing, negotiation skills (more often in local than in transnational context). However, a few of the simulation games had been identified in this domain also, though it is not in widespread use.

One example is the Diplomatic simulation game. Students can choose among several suggested roles of a representative: of a country, of one non-governmental organisation and international organisation, etc.¹⁰ They are invited to act as diplomats. They have to negotiate, to create alliances, defend their positions with the ultimate aim of producing one agreement by the end of a day. This method is used as an instrument to create interest in transnational cooperation, but at the same time it enables several other learning outcomes, such as speaking in public, expressing and defending a position; understanding the obligations of different positions in international relations, etc.

¹⁰ Diplomates interrimaires, IEP, Grenoble (the method described as “Anglo Saxon” in a school bulletin)

8. e-learning method. Although through interviews we have not found many centres using innovative training tools and methods linked to new technologies, it is worth mentioning that from 1997 to 1999 the ENCATC network organized the Calliope project, “teaching cultural management in the era of new technologies” whereby teachers and trainers were sensitised to the creation of web training tools, use of distant learning technologies and production of digital learning tools (<http://www.frajla.co.yu/calliope/>).

Evidence from the research indicated that to date only one lecturer (involved in several programs in Europe) was utilising an e-learning approach, by creating a module: *Mobility and intercultural exchange in the digital age*, and also developed a *Training for the trainers’* course which lasted two years as part of the On the Move web tool. It is interesting that in Europe web tools are not often used and training is not organized to provide such expertise. Even the Compendium web site which presents cultural policies in Europe tends to be more used by USA academia than by European ones.¹¹

¹¹ interview with an expert from Ericarts

The most used approach consists of the trainers in the role of facilitators, giving information and contacts (sometimes even concrete tasks) to use web sites and develop or further develop participants existing projects and adding transnational dimensions to them. Sometimes this individual analysis is followed by peer workshops where students have to confront their findings, to select the best options and then to present the revised projects to other groups. The criteria of assessment focus creative mobility solutions in developing transnational cultural cooperation. Generally, the OnTheMove web site was used for searching for the important information, but the newer LabforCulture web site has started to be mentioned).

9. Practice based training. Practice based training uses different methods, such as transnational co-operation project management, internship in an international organization or for international events, internship abroad, etc. What are the effects and learning

outcomes of practice based training? The European Diploma in Cultural Project Management is an example of a *combined learning approach* using different teaching methods, mostly based on practice. It provides a unique training format – the only one essentially devoted to cultural cooperation in a completely active learning methodological approach. In this model the learning process demands “dialogue” in between different modules and tasks. The pedagogical process is based to a small degree on lectures (10%), to a much larger extent on project based learning (50 %), as well as on research based learning (20 %) and problem based learning (20%). Even the final session of evaluation is organized as a part of the active peer learning process, where the projects are presented alongside and in confrontation with each other (in clusters) and a debate ensues around their most significant, usually controversial, aspects (an innovative element in transnational cultural co-operation projects). All of this is complemented by individual learning practices, which are differentiated and specifically designed in a dialogue way for each student within the group and with pedagogical team.

Situational learning and ***peer learning*** is mostly devoted to raising intercultural awareness and capacities. In the European Diploma social events, complement learning done in at least three European regions (during the three residential phases). Often one of the residential phases happens in a border region, Kent – Nord Pas de Calais, or Serbia with Vojvodina & Montenegro, etc – so the participants visit and experience even more European regions, plus an individual comparative study in a fourth one. Although complex, this training format appears to be bringing good results. As it is not linked to any permanent educational institution it is free to change its lecturers and trainers, and to use mentors as well as resources from all over Europe that are suitable for the development of the projects of the EDCPM candidates. Through pedagogic development and review, “national tutors” have been replaced by a tutor who has to be the most competent for the subject area and project of the candidate, though that might provoke another problem (not understanding the environment and policy context of the candidate project), while the conventional form of “diploma” presentation and defence of the projects in front of a “jury” has been replaced with problem – based debates in clusters – which in itself might be a good example of “issue based case studies presentations”, but whose results depends heavily on the capacities of students for team work.

conclusion:

an attempt to classify methods of active learning in transnational cultural cooperation

Type of learning	Format	Method	Tools
I Field learning – Practice based learning			
Project based learning (transnational cultural cooperation project)	transnational or intercultural projects making; project design, presentation,	team and individual task (<i>peer learning</i>); <i>learning by doing</i>	Instructions for project making; project analysis and evaluation – assessment tools
On the job learning	internships abroad or within international events	participating, observing, analyzing	Internship instructions, Practicum reports
Research based learning	individual or team (<i>peer</i>) research: case studies abroad, comparative research	desk research: Internet, Journals, reviews, etc. field research – surveys, interviews	questionnaires study visits study trips
II Classroom learning			
Knowledge transmission learning	lectures, case study presentations, documentaries...	<i>ex cathedra</i>	Power Point presentations film & photo material
Problem based learning	individual/group problem (conflict, crisis) solving – <i>peer learning</i>	brainstorming, debate, discussions workshop	problem description and task
peer exchange learning (multicultural group, transcultural experience)	workshops, presentations, examples, <i>peer group debate</i>	seminar (presentation of experiences, info) <i>learning by imitating, interiorizing</i>	system of regrouping the students; blog, Internet forum
III Individual – desk learning			
Learning through reading	reading assignments:	lecture notes, reflection notes <i>learning by writing or reflecting</i>	books, textbooks, bibliographies
learning through individual assignments	blog, forum debate (<i>peer learning</i>), writing assignments	<i>debate, analysis</i>	DVDs, web sites explorations
IV Combined way of learning			
situational learning - peer learning	multicultural environment: transcultural city, intercultural classroom: trainers & <i>peer group</i>	interactions analysis <i>learning from experiences</i>	“multicultural social events” evaluative debate
combined methods learning	active learning	all methods	Personal log learning book

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1.2. A Thesis about the “New Artistic Practise” and the “Second Line” and the Concept of Post-Pedagogy in Yugoslav Art in the 70s

Nikola Dedić

The main aim of this paper is to analyze the connection between the concept of post-pedagogy and the thesis about the New Artistic Practice which was originally created for the interpretation of innovative artistic strategies in Yugoslav art after 1968. In the Serbian, but also in the Yugoslav context, this connection was realized through the work of the Students' Cultural Center in Belgrade; in that way, I will try to mark the theoretical and the ideological context where the notion of post-pedagogy was developed for the first time. At the outset, I will emphasize the thesis about the New Artistic Practice in the way Ješa Denegri did; second, I will write about the problem of the ideological context from which this thesis originated, and, at the end, I will analyze the theoretical models which enabled the realization of post-pedagogical practices in Yugoslav neo-avant-garde and post-avant-garde art in the 70s.

The “New Artistic Practice” is the notion used for the first time by the theoretician Catherine Millet in the end of the 60s and the beginning of the 70s¹; in the Yugoslav context, the critic and art historian Ješa Denegri took over the term and applied it to the interpretation of innovative artistic strategies such as Conceptual Art, Performance Art, Body Art, *Arte povera*, Process Art, etc. that arose after the revolutionary 1968. The term was used to avoid the confusion and misunderstanding around the meaning of a much more concrete term as Conceptual Art which was often used as a synonym for the interpretation of these practices. Considering its theoretical background, the term “New Artistic Practice” has following meanings: the term *new* implies that these are innovative art practices which are radically different from other movements (*sober modernism*, *Informel*, New Figuration, Neo-constructivism, etc.) in Yugoslav art context of that time; the term *artistic* means that these practices are not the examples of anti-art strategies (which was not a rare example in the history of the avant-gardes); the term *practice* emphasizes that these strategies do not operate on final aesthetic objects but rather on process, operations, acting, performing, etc.² The following notions were also used as the synonyms for the interpretation of the local art scene after 1968: “artist in the first person” (*umetnik u prvom licu*)³, “second line”⁴, “post-object practices”, “new art”, “expanded media”⁵ and “conceptual art”⁶. According to Ješa Denegri the notion of New Artistic Practice alludes to: analysis, critique and understanding of the nature, i.e. the media and conceptual boundaries of the language of art; the doubt in the evolutionist development of art which was the basic position of both “original”, historical avant-gardes and post-war neo-avant-gardes; in opposition to such evolutionism which glorifies the notion of the new, the art of the 70s works with the notion of the *other*, with the category of the artistic and ideological alternative, i.e. with the strategy of “the release from predictable, expected, and in the same time acceptable language and conceptual positions.”⁷ In general, according to Ješa Denegri, the notion of the New Artistic Practice implies the revolutionary turn from the status of artwork toward the artist, i.e. his/her behavior and activity. In practice, this turn was realized through: the production of art as a short-termed space arranging or formulating of the exhibition space; the artistic intervention in the natural or urban surrounding; the realization of happenings in front an audience (Performance Art, Body Art); recourse to photography, film or video, being it in its departure-point the source for documenting and registering real-time events in front of an audience, and, later as the place for realizing medium-specific works. In that way, the transition from the form of artwork toward the artist,

i.e. from a finished art piece toward process and art activity was realized: "This change is far-reaching not only because the stadium of de-materialization of art piece is thus achieved, as it has been already said, but rather because the subject of the artist is put forward and in that way the question of conditions and circumstances for judgmental qualifications of acts and proceedings which are the parts of the current notion of art is opened as a central concern."⁸ In the context of this thesis, the artist is no longer a creator in contemplation, but is, on the one hand, a revolutionary individual who makes the opposition to every dominant mentality (it is the position of conflict in the spirit of "New left") and, on the other, a nomad who breaks all the conventions regarding the sources and the media of visual expression.

The ideological context of the thesis about the New Artistic Practice is the emergence of Socialist Modernism, i.e. *sober* modernism, i.e. Socialist Aestheticism. The term "Socialist Modernism" implies abandoning the sots-realist dogma and a gradual liberalization of the local cultural and art scene; in the sense of social happenings of that time, the notion also implies the emergence of the new technocratic political elite which abandoned the idea of revolutionary progress and accepted the party-orientated, bureaucratized governance of the new socialistic state (in literature this historical phase is marked as the period of post-revolutionary post-socialism); in Yugoslavia modernism also meant the global modernization of the country with a parallel opening toward the Western states and their cultural models (the idea about the "third way", i.e. "socialism with the human face" inside the system of a bipolar division of the world in the period of Cold War). Considering art, modernism implies the abandoning of Socialist Realism and the turn toward the formalist models in the spirit of the international High Modernism (it is the turn from painting as the representation toward painting as a two-dimensional flat surface). The term "*sober* modernism" implies the reception of modernist visual language mainly in its moderate version; it is some kind of national version of international modernist art, i.e. post-war modernism is an attempt to make a continuation with national, intimate painting between the wars. Finally, the notion of "Socialist Aestheticism" is the term coined by the Yugoslav literary critic Sveta Lukić who wrote about the art in the Socialist period in Yugoslavia which was made for the taste of bureaucratized elite and the art that takes a neutral, passive and conformist instead of a radical or critical position towards both the social reality and the radical artistic (Neo-avantgarde) practices.⁹

According to Ješa Denegri, Socialist Modernism, on the one hand, considers abandoning the totalitarian sots-realist model, it is an emancipatory and progressive artistic conception, especially because this new art implies the opening towards the plastic qualities of autonomous modernist painting and purging the aesthetic, cultural sphere from any direct political and ideological content; but, on the other hand, this new art, already in the 50s, became, despite cultural and artistic pluralism, a homogenous ideological formation which transformed itself in a kind of cultural *mainstream*. As such, this art was neither directly state- nor party-oriented, but it was very often directly supported by the party officials who used it as a kind of self-promotion in the West. The state and the party authority accepted sober-modernist practices as a kind of semi-official cultural model; in that way, according to Denegri, the claim by French critic Ragon that whole actual art in Yugoslavia was at the same time official art, is correct.¹⁰ According to Miško Šuvaković, in socialist states, modernism functioned as a kind of "surrounding culture" (environment) for ruling, regulating the social class (party, bureaucratic, technocratic and intellectual elite). When a "certain kind of modernism" was restored at the place of the former sots-realism the balance between the revolutionary demands of socialist society, particularly, national identities "which are *somewhat* different from international modernism" and eclectic adoption of, mostly, conservative versions of international modernism was established. Dissident artistic practices, on the one hand, (which were allegedly in confrontation with bureaucratized modernism but which also shared with it some basic values as *l'art pour l'art* -ism, for example) and alternative (Neo- and Post-) avant-garde strategies, on the other, were confronted to such kind of sober modernism. The basic characteristics of dissident art practices are: an affirmative relation towards national culture (identity, language, tradition, culture, history); the use of international art language so they could be in the "horizon of the epoch" (although this lan-

⁸ Ješa Denegri, "O statusu savremenog umetničkog dela", *Književna kritika*, 1, Beograd, 1983, again in: *Razlozi za drugu liniju. Za novu umetnost sedamdesetih*, pp. 54-57.

⁹ Sveta Lukić, "Marksizam i naša književna misao", *Umetnost na mostu – rasprave*, Mala edicija ideja, Beograd, 1975, p. 245.

¹⁰ Ješa Denegri, "Inside or Outside 'Socialist Modernism'? Radical Views on the Yugoslav Art Scene, 1950-1970", Dubravka Djurić and Miško Šuvaković (eds.), *Impossible Histories: Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991*, The MIT Press, Cambridge, Massachusetts/ London, England, 2003, pp. 170-208.

guage is received partially and with delay, but there are also, especially in Serbian context, examples of radically nationalistic and anti-modernist tendencies); the struggle for real or fictive autonomy of art “which is in collision, in political sense, with the engagement in national culture, international modernism and real, rhetorical or elided Marxist horizon.” An element that connects the semi-official sphere of aestheticism and *allegedly* critical, dissident artistic model is *l’art pour l’art*-ism, i.e. de-contextualization of art (quasi humanistic interpretations of art’s autonomy) and, very often, the critique of the West. An element of overlap between those two phenomena is the function of “the integration of the *class* into *nation*, and *nation* into an *ideo-sphere* which is in the field of regulations subordinated to the ruling and guiding revolutionary party and its bureaucracy”.¹¹

In that way, the art phenomena assembled under the term of the New Artistic Practice marks the place of critique of Socialist Modernism as a dominant aesthetic and ideological formation (the “ideological horizon” of the epoch) of Yugoslav self-management society. Ješa Denegri conceptualized this notion also through the elaboration of the thesis about the Second Line. The thesis about the Second Line considers two parallel strands (two mindsets) in the development of art in 20th century: the first strand (mindset) is modernist and the second is avant-gardist (including all the differences between the “original” historical avant-gardes and after the war neo-avant-gardes and post-avant-gardes).¹² The main characteristic of the first stream are the close ties with the European art tradition and the use of codified languages and techniques that are mostly based in painting and sculpture; on the other hand, the main characteristic of the second strand is a critique of the tradition, the abandoning of the classical aesthetic object and the affirmation of artist not as a contemplative creator but rather as an engaged producer.¹³ According to Denegri, “Under the conventional, in no way strictly theoretically based notion of the *Second Line*, the reflection of one ensemble of happenings inside contemporary art in the Yugoslav cultural space is suggested, the happenings that stand out and distinguish themselves from the dominant strands in that environment, so one separate field, that in its basis tends to radicalize the notion of art and in the same time to radicalize the art behavior, could be established.”¹⁴ The notion also implies two possible approaches: a constructive one, and a practice of “artistic negativity”. The constructive approach is based on the belief that art is “governed or should be governed by some *logos*, some rational or rationally guided coordination of many components that are the parts of everyday existence of every individual, but of the whole society as well (...) The artist brings into the painterly surface and into the space which is mastered only by himself, and where he can be the only master, everything that he demands from the world and that he cannot realize, everything that he maybe cannot find in that world (...)”¹⁵ Opposite to this, the practice of “artistic negativity” means all the approaches that tend to deconstruct, or, at least, reduce, i.e. minimize the material and plastic aspects in art-production; this kind of approach is always developed when the artist no longer believes in the possibilities of his/her social and ideological integration into the dominant society.¹⁶ In that way, the theses about the New Artistic Practice and the Second Line are modernistic theoretical and artistic conceptions because: 1. they imply the idea of art as production, i.e. the idea about the modern progress-oriented, project of art; 2. they still consider the modernist concept of art autonomy; 3. but also the deconstructing of traditional syntax of artwork (for example, de-materialization of art object), and 4. these are critical theoretical frameworks which imply the critique of all sober-modernist and locally oriented definitions and notions about art.

The ideas about art as production, i.e. about the modern project of art originally come from Italian critic and art historian Giulio Carlo Argan. According to Argan, avant-garde art in 20th century for the first time made a distinction between art practice as research and “normal” artwork: while normal artwork is based on stable, traditional hierarchical values, the art practice as research destroys and deconstructs all the traditional aesthetical and social values and constitutes itself as a value: “Indeed, in parallel with the constitution of art as research, which is the research of art in itself, the first aesthetics that discuss the problem of art as such and its place among the activities of the spirit are created.”¹⁷ On the other hand, Argan, through the concept of the modernist project of art and on the basis of enlightened

¹¹ Miško Šuvaković, *Anatomija anđela*, manuscript (published as Miško Šuvaković, *Anatomija angelov. Razprave o umetnosti in teoriji v Sloveniji po letu 1960*, ZPS, Ljubljana, 2001.)

¹² Denegri’s thesis here is partly close to the Charles Harrison’s thesis about the “two voices” of modernism, but the difference is that Harrison interprets the neo-avant-garde in the context of the dominants paradigm of high modernism after the Second World War, and only secondary in the context of the continuation with the “original” historical avant-gardes which is the departure-point of the thesis about the second line; see: Charles Harrison, “A Kind of Context”, *Essays on Art & Language*, The MIT Press, Cambridge, Massachusetts/ London, England, 2001.

¹³ Ješa Denegri, “Teze za drugu liniju”, *Quorum*, 1, Zagreb, 1991, again in: *Razlozi za drugu liniju. Za novu umetnost sedamdesetih*, pp. 102-106; also see the texts “Tri istorijske etape-srodni vidovi umetničkog ponašanja”, “Umetnost oko ‘68-e: druga linija”, “Krajnosti druge linije” in the same book

¹⁴ Ješa Denegri, “Razlog za drugu liniju”, *Jugoslovenska dokumenta* ‘89, Sarajevo 1989, pp. 13-20.

¹⁵ Jerko Denegri, *Umjetnost konstruktivnog pristupa. Exat 51, Nave Tendencije*, Horetzky, Zagreb 2000, p. 12.

¹⁶ Ješa Denegri, “Razlog za drugu liniju”, p. 15.

¹⁷ Giulio Carlo Argan, “Umjetnost kao istraživanje”, *Studije o modernoj umetnosti*, Nolit, Beograd, 1982.

rationality, defined the idea of the connection between (neo) avant-garde art and the modern project of global social emancipation. In that way, the art is the main agency in constituting social values of a certain society and in defining the "operative" acting that guides to a qualitative transformation of that society. Every human action is based on the fact that man, according to the experience of the past, made a project for the future: "From the smallest to the biggest issues, to act historically is developed in a semicircle of time that goes from experience to the project: the thing that is the object today was the project in the past and it is a precondition for the future." Two constitutive elements are the basis for such a definition of project: progress and value. According to Argan, the notion of value is identical with the notion of progress, "in a sense that every project is a form of progress and it is made exactly for the progress."¹⁸ At the end, Argan added to the structure project-progress-value the category of modernity: the art of the 20th century is Modern Art not only in the sense that every art is modern in the moment when it is created, but also because it is in constant interaction with all the aspects of human thought and acting in the moment when it is made.¹⁹ In that way, considering the problem of art autonomy, Denegri's Second Line falls in inconsistency, i.e. paradox: on the one hand, the thesis implies a strict, modernist concept of art's autonomy, but on the other hand, through the advocacy for a modernist project, it also insists on art entering the social process, very often with reference to the ideological and political project of New left. This kind of paradox is resolved by the thesis about the Second Line through the practice of deconstruction of traditional syntax of classical art work; this kind of strategy Denegri explained through the aforementioned concept of the New Artistic Practice which implies: a) the de-materialization of art object and b) the thesis about the "the artist in the first person" (*umetnik u prvom licu*). The de-materialization of art object is originally the thesis of American critic Lucy Lippard; with this notion she explained the changes in American and European art in the second half of the 60s which abandoned the traditional media of painting, sculpture, drawing, etc. as a basis of artistic creation and as aesthetic object being the main aim of that creation. The artists turned instead to the "idea" (mental, intellectual concept) as the main source of artistic creativity while they were mainly preoccupied with solving formal problems for the expression of that idea.²⁰ Denegri's conceptualization of this notion is close to the interpretations of Italian critic Germano Celant who wrote about Performance Art, Body Art, *Arte povera*, Conceptual Art, etc.²¹ The thesis about "the artist in the first person" is close to the theory of Body Art and Performance Art by Renato Barilli²² who wrote about the turn from art piece toward art behavior, from the absence of art object toward the presence of artist's subject, namely, that in short termed actions in front of the audience, the artist uses his/her body as a medium of artistic creativity while in the same time he/she also uses the possibilities of photography, film, and video.

The practical consequence of such conceptualization of the thesis about the New Artistic Practice and the Second Line is the destruction and deconstruction of all traditional (sober- and High-Modernist) notions about hierarchical values inside the artworld: this is especially evident in the cases of the relation between art critique and art practice, and the academic relation between the teacher and the student inside the process of art education. In other words, the thesis about New Artistic Practice indirectly implies the concepts of "a-critical" critique, on the one hand, and the concept of post-pedagogy, on the other (on the local scene, those principles of "a-critical" critique and post-pedagogy have been practically realized by Biljana Tomić). The concept of "a-critical" critique originates from a thesis of Germano Celant; with this concept he tried to clarify the modernist myth about the critique which always, on the basis of the aesthetic principles about the universal historical development of art, *a posteriori*, describes, assesses and classifies aesthetically finished art objects. Opposite to this, "a-critical" critique, which arose in parallel with the phenomenon of *Arte povera* and Process Art, does not tend to analyze and judge an art piece, but rather to document it in an informative way, and, at the same time, to directly promote the art movements, projects and phenomena which originated synchronous with the critical interpretative acts. "A-critical" critique works only with "the recognition of important conceptual definitions of concrete artistic appearance that is never incorporated into the existing art

¹⁸ Giulio Carlo Argan, "Projekt i sudbina", *Studije o modernoj umetnosti*

¹⁹ Giulio Carlo Argan, "Problemi moderne umetnosti", *Parojeka(r)t*, no. 11-15, Novi Sad, 2001, pp. 26-28.

²⁰ Lucy Lippard, "Dematerijalizacija umetnosti", *Ideje*, no. 6, 1969, pp. 107-120.

²¹ Germano Celant, "from *Arte Povera*", Charles Harrison & Paul Wood, *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Blackwell, 2005, pp. 897-900.

²² Renato Barilli, "Ponašanje", *Ideje*, no. 6, Beograd, 1976, pp.135-142.

historical context, it doesn't realize the analysis and valorization of singular contributions, it doesn't deduce the formal repertoire and typology of their expressive media, but it rather satisfies itself with the identification of the basic *a posteriori* developed working hypotheses, issued from the complete freedom of individual choices, and not from *a priori* general definition that has a stylistic character."²³ According to Denegri, "a-critical" critique does not work with preconceived aesthetic norms - it rather tends to release itself from art historical erudition and any ideological interest. "A-critical" critique is, thus, the critique of all idealistic notions about the universal aesthetic values and the critique of art critique as the absolute arbiter of these values.

At last, the concept parallel to the idea of "a-critical" critique is the thesis about post-pedagogy. Post-pedagogy implies unconventional and anti-hierarchical approaches to the education of young artists (Biljana Tomić, for example, implemented the practice of workshops within the program of the Students' Cultural Center in Belgrade). Post-pedagogy is actually the deconstruction of academic, modernist phantasy about the hierarchical relation between the teacher and the student. According to Thierry de Duve²⁴ (High- but also sober-) modernist concept of art education originated in the same time when visual arts abandoned the concept of constructing painting "by the model" and began to investigate its inner principles considering the construction of the visual form. The main principle became the reference to psychology: the principle of creativity is assigned to the artist and combined with the notions of visual perception and spiritual imagination. In that way, the main suppositions of modernistic art education are: a) creativity, b) investigating the borders of painterly or sculptural media and c) invention. The category of creativity is close to the romantic and modernist construct artist as a "genius" - the creativity is an absolute and un-formalized potential, creative energy prior to any division of labor. This kind of education insists that the student must get to know media principles of different arts: the arts are classified according to the specific media, i.e. concrete materials, methods, technical procedures and visual conventions. The student must get familiar with those principles; permanent invention with regards to the conventions of visual expression is the basic condition for progress within the artworld. Opposite to this, post-pedagogy under the term of art education does not imply the traditional mechanism of school institution, but it rather insists on the space of gallery and on articulation of "individual, group or generational work through the demands of gallery representing the artworld. The artist, at that, contributes to the constitution of the specific artworld and thus he/she shapes and clarifies/articulates (he/she gains awareness of) his poetics. Post-pedagogical work is not based on the phantasy of the teacher and the follower, but rather on the convention about creation of art intuitions and creative micro worlds of art (...) Through the work-shops and through the work with young artists (students or graduated painters and sculptors), Tomić carved out a specific, non-typical approach: the artist should be guided to express his/her intuitions and to recognize conditions and circumstances where he/she (as the subject of concrete art world) takes, creates or abandons them."²⁵

Both concepts (about "a-critical" critique and post-pedagogy) tend to define the position of the critic, curator and educator not as a position of someone who subsequently interprets, or, as Miško Šuvaković puts it, overdetermines the artistic situation in the institutional sense, but rather they tend to affirm the critic as someone who promotes and involves himself in the process of research, defining and producing of no longer art pieces but rather artworlds. In that way, the thesis about New Artistic Practice and Second Line, but also the practical work of Denegri and Tomić, are the products of utopian modernity which have been, after the fall of the revolutionary ideas of '68, new sensibility and New left, changed through "rough" 70s, 80s and 90s till today.

²³ Ješa Denegri, "Germano Celant i problem akritičke kritike", *Izraz*, 4-5, Sarajevo, 1972, again in *Razlozi za drugu liniju. Za novu umetnost sedamdesetih*, pp. 26-29.

²⁴ Thierry de Duve, "When Form Has Become Attitude-And Beyond", Zoya Kocur and Simon Leung, *Theory in Contemporary Art since 1985*, Blackwell, Publishing, 2005, pp. 19-31.

²⁵ Miško Šuvaković, "Typoezija, permanentna umetnost, akritička kritika i paralelne realnosti, kritičar na delu i postpedagogija. Biljana Tomić", *Asimetrični drugi, eseji o konceptima i umetnicima*, Prometej, Novi Sad 1996, pp. 49-61.

1.3. In the Making of the Making of: The Practice of Rendering Performance Virtual

Bojana Cvejić

We don't have money, so we have to think.

Anon. appropri.

At the moment “education” is being addressed at this symposium, all opinion-making and discourse-leading centers in the artworld have had their say on the topic, from Documenta 12 or the cancelled Manifesta 6 to many conferences, festivals, magazines and laboratories in the performing arts, academies burgeoning all over. The topic may no longer be hot if it now begs for a timely historicization. Pages of critical analysis could be spent to prove that “education” was a reactionary curatorial device in the first place. I’d rather summarize that debate in two rationales explaining why “education” surfaced in recent art curatorship. The political one follows first. Curators have managed to make generally accepted their claim that the arts entail a specific form of knowledge production, being transdisciplinary, discursive, creative, experimental, critical, open in approach etc. The institutional transformation that the academy was striving for – and is, in a certain way, losing in the current neoliberal economization of knowledge, the process in which research is assessed by the viability/feasibility a project promises – is now reappropriated and championed in the arts. Being “transdisciplinary”, “creative”, “experimental”, “critical” are attributes of the atmosphere of the late academic cultural, poststructural theory. The only difference is that the artist lends a cooler image than an academic researcher: a trickster, a manipulator who has developed the skills of a “knowledge-pirate”, a methodological omnivore who can churp from as many areas of knowledge as the occasion suits her (a Dutch daily reports¹). Driven by the free-market logic to constantly update topics, methods, tactics and language, the artist understood her advantage over the academic was (to use the jargon of technocrats:) to pick up speed – the speed of information, that is – or die:

We’re an empire now, and when we act, we create our own reality. And while you’re studying that reality – judiciously, as you will – we’ll act again, creating other new realities, which you can study too, and that’s how things will sort out. We’re history’s actors [...] and you, all of you, will be left to just study what we do.²

Motivations and skills of the artist set aside, what is more decisive and praiseworthy about implicating art in education are the specific characteristics of art doing research that are mentioned above (transdisciplinary, experimental, critical...). The social values that were hitherto promoted in socially-engaged art or “community art” are now replaced by a loftier, more complex and more autonomous role of the political. So, instead of art mending the social bond there where it had been broken, art is again assigned a relative autonomy, assumed as aesthetically political, having mediums and techniques, its aesthetic ways proper which render it a special site of knowledge production. So the political argument for advocating education as the art’s end serves to relegitimize the political role of the arts in society today.

And then the economic rationale: it operates on two axes. On the one side, the educational function is raised to justify the exceptional economic status of non-mainstream production in the arts in Europe, or why it relies on subsidies and subventions outside of corporate capital and why it is exempt from commercial or technological (“R&D”, i.e. research&development) criteria of success. This applies mainly to the performing arts, and state-subsidized venues

¹ Domeniek Ruyters, ‘Er zal geleerd worden!’,
Volkskrant, January 12, 2006.

² An aide’s “speak” that Ron Suskind quotes in
“Without a Doubt”, *New York Times*, October 17, 2004.

and manifestations in visual arts (museums, exhibitions like Documenta etc.). For the performing arts in particular, there would be another story to tell, about how research in the performing arts helped the marginalization of experimental, not easily acclaimed in public, practice, excluding it from the big-audience stages by a containment inclusion, under the banner of “research” for the “connoisseurs”.³

³ Mårten Spångberg, “Overwhelming, the doing of research”, in: M. Ingvarsen, *The Making Of The Making Of*, Nadine, Brussels, 2007.

⁴ Pierre-Michel Menger, *Portrait d'artiste en travailleur*, Le Seuil, Paris, 2002; Yann Moulrier-Boutang, “Les limites de la sociologie démystificatrice de l’art”, *Multitude* vol. 21, 263 à 270; Maurizio Lazzarato, “The Misfortunes of the “Artistic Critique” and of Cultural Employment – 09. 29. 07”, available at: www.16beavergroup.org/mtarchive/archives/002314.php

⁵ Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*, Semiotext(e), Los Angeles and New York, 2004.

The other economic axis puts forward art as a conduit of immaterial economy. Two opposing views to consider here: the much-criticized by the leftist political theory (Yann Moulrier-Boutang, Maurizio Lazzarato) *Portrait de l'artiste en travailleur* where Pierre-Michel Menger⁴ warns against the traits of artistic work mutating the market labor (with hyperflexibility, mobility, self-determination, unproductiveness etc.), and Paolo Virno’s comparison of virtuosity in work-place with performativity (activity without end product) in *A Grammar of the Multitude*.⁵ Menger fails to recognize the positive value of a “cognitive” (by the journal *Multitude*, also called “third”) capitalism. Eventhough for Virno the performer might be just a happy metaphor – epitomizing better than other workers the moods of capitalist production (flexibility, opportunism and precariousness in swinging between employment and unemployment, highly developed communicational skills and “idle talk” etc.) – the link to performance is more relevant for the matters in concern here, i.e. education. Namely, cognitive capitalism presupposes recognizing the immaterial labor of non-calculated productivity, the fact that life and work merge in freelance life+workstyle to the extent of being indiscernible. In other words, freelance work supposes that we also produce in unpaid labor time even if that work is not instrumental to a paid job or later capitalized on, as we all constantly exercise a generic intellectual capacity at work. With these arguments performing artists in France – *intermittents du spectacle* – are defending their right to stable income for all year long while the labor time under contract can be as short as a third of the year.

If performing is equated with producing, adding Virno’s premise of difference that performing is always producing a service for someone else, or, in Virno’s terms, for a public, and that this production is partly *poiesis* (production of an object as end-product, which in this case is performance) and partly *practice* (performing the object=the performance, and all other activities servicing the performance, its field and public, like discourse production in preparation of a project or in interpretation, training, promotion of work, distribution, teaching etc.), then performance is no longer limited to the spatio-temporal event that is represented in the frame of theater or any other made-into-theater stage (gallery, street etc.). Performance is ubiquitous – marketing tells us (“perform or else”) – but for the performing arts, this particularly means that everything outside of the frame of performance itself (the “extreme occasion”, and the object of performance, since the performance is the commodity that circulates in the performing arts world) should be regarded as performing. Reading, writing, thinking, speaking, observing, trying, arguing, sharing, all activities produced by a generic capacity, generic and not general, because everyone has it, are performance. If the performance (as an end-result) and the process of making it are compared for how they produce knowledge, there is a peculiar asymmetry, which is nowadays in certain practices even more accentuated. The performance and the making process are not just two consecutive phases in performance work: process which prepares, results and is completed in a product – input for an output. The ways in which thought and action are produced in a making process and in a performance, the interests, purposes and techniques for makers and performers, or for an audience – are utterly different, although mutually conditioning, of course. This asymmetry is underlined by understanding process in terms of active creation, which may or may not be conceived as research or experimentation, and taking performance for passive reception, or interpretation of the result of creation. The tradition of this understanding (or its doxa) can be schematized as follows:

process of making = production of object (ideas, concepts, intentions, materials, trials) a reversible process between a “what” and a “how”, what->how and how->what, and questioning to a certain degree a “why”

performance = production/interpretation of sense (perception, sensation, meaning, affect, culture etc.), a reversible process between a “what” and a “why”, and to a certain degree interest in a “how”.

This view is obviously reductive, simplistic, and moreover logocentric, since it implies a linear causality whereby the process is the cause for the product. If we further the binary reduction in phenomenological fashion, methodology/technology is the knowledge produced in process ("how") and world is the product of the performance ("what" + "how"). It is common to consider, as Mårten Spångberg points out, that "methodology is an obstacle to creative and artistic potentiality or, in other words: freedom."⁶ A Romantic moralism according to which the working behind a work hides its own traces, consuming itself up in a creation *ex-nihilo*.

⁶ M. Spångberg, *op.cit.*, p. 18.

Recently, against the doxa about the creative power of intuition of an artist genius, defying any rational basis, choreographers and performance practitioners have issued an interest in exploring and developing methodology. Eleanor Bauer, a young dancer and choreographer: "What do you do when you get in the studio? There's nothing to do there!" The empty room gives us nothing, nothing but space and time. A sterile luxury. Advantages of having methods we are aware of using are that we have things to do when we get into the studio and that the work is stronger than the constant shifting of our interest, confidence and motivation."⁷ "Most good pieces are the writing of a methodology in their production," writes another young American choreographer Andros Zins-Browne.⁸ This statement not only reveals a bias in the optics of a maker being the professional audience of a show, but it has wide-reaching consequences on the notion of performance: where performance goes and what it can do, once the working process explodes the production of a piece to become research on research itself.

⁷ Eleanor Bauer, "Method Monster", in: *ibidem*, p. 9.

⁸ Andros Zins-Browne, "Methodology", in: *ibidem*, p. 29.

Before I continue unpacking the claim I'm making here – i.e. that recent practices have indicated a changing notion of performance, a tendency to dissolve the here-and-now act into an overspilling process of the virtual – a more concrete insight into how methodology in performance surfaced recently. What follows first is a case I was personally involved in.

In spring 2006, Mette Ingvarstsen, a Danish choreographer based in Brussels, began a multifaceted large-scale research project at the workspace Nadine in Brussels – the research that for now I will consider in only one of its lines: the theoretical line. Ingvarstsen invited a number of choreographers and performance makers and practitioners – plus all who might be interested as the invitation was circulated on the web – to answer a self-reflexive questionnaire on performance methodologies. Around the same time, quite coincidentally without knowing of each other's plans, I was going to teach my usual theory classes at PARTS, Brussels, and I made a decision not to center it on concepts from contemporary theory or performance studies applied in performance analysis, but to attempt to formulate terms, categories and notions used in contemporary practices of choreography and performance, terms I became familiar with working as a dramaturge and categories I used to explain the differences about how performances were made. It was an attempt to map the state of knowledge about methodology in the field, and propose further classifications and distinctions. What is a procedure, and what is an operation? What would such a distinction be useful for? Duchamp: "the coefficient of art is the difference between what the artist had planned to make and what he did". Is appropriation a procedure, and how many do we use today? Is recognition an operation, since it refers to the reception of spectatorship? How do we distinguish methods – as mindsets, paradigms or epistemological frames? Are we largely favoring the method of construction over intuition? Can intuition be a method? Is aesthetic orientation incompatible with a priority to problematize? What are the technologies of authorship: scores, working protocols, dramaturgy? How about approaches – should we consider them under the categories of intent or tendency – criticality vs. invention? And what about the notorious word "content" – could we replace it by frame, field or topic of reference, concept vs. idea whose real object is problem?

In her questionnaire, Ingvarstsen was asking:

Do you think methodology and aesthetics are directly connected/reflected in the artistic product?

How would you define research as a methodology?

Is being clear about the method you use an important tool for developing your work, or does the process of defining fix the potential directions you could move in?

Do any of the following methods appeal to you and why:

collaboration, improvisation, secrecy, chance, concept, transparency, sensation, overproduction, appropriation, everchanging methodologies as methodology, open source, hijacking, etc. etc.

The reason to invite makers to answer these questions is explained by the following statement: "For the moment working on how artistic processes can be shared, not only through the production of collective artistic works, but also through producing other forms of exchange, confrontation and discussion between multiple artistic disciplines and discourses is a way to expand possible perspectives in the field. (...) The basic idea is sharing how to think of work protocols as a way of working together without a particular objective (such as making a performance) apart from the discourse produced."⁹

⁹ M. Ingvarlsen, "INVITATION:

To all who might be interested", *ibidem*, p. 5.

What it makes clear is a lack of a particular discourse in the performance field, a register of discourse in which performance theory should develop out of the performance practice. From the viewpoint of dance education, my workshop was addressing a similar problem. A dance school, whose profile is commitment to contemporary artistic production, still centers its curriculum on a relatively versatile repertory of dance techniques. Techniques are efficient technical reductions of dance ideologies (dancers would say: styles and languages) – they are not even technologies because the user-creative approach to a technique is not sufficiently developed. Body techniques, such as release or Forsythe ballet or Pina Bausch vocabulary, are guarded in "authenticity" by the representatives=masters of the technique. "Creation" is considered a free field of "personal work" for which few tools are offered besides the classical, i.e. formalist or early structuralist, means of composition. Students are seeking input from elsewhere (cinema, pop-culture, visual arts, computer science, computer culture, open-source, contemporary art theories and philosophy etc.), because choreography does not articulate and renew its methodologies. In a certain way, the pursuit of an interest and of other sorts of know-how outside of dance, theater and performance has had a positive effect, forcing choreography to become a more heterogeneous, and, therefore, heteronomous field. However, the knowledge gained in the scattered individual endeavors is not systematized and offered as methodology.

If education does not provide instruction or research of methodology, performance studies do it neither. In fact, the gap between the current discursive needs of practitioners, on one hand and performance theory, on the other, has never been greater – and I'm not even speaking about the U.S. performance studies and performance practice, but I mean the academic scholarship (*Theaterwissenschaft* type of scholarship like dance studies, performance studies) and current performance practice in Europe – for the European scene had previously been reputed for a special proximity between theory and practice. To complete the picture where the interest in methodology emerges from, we should add a few discontents about theory in performance in general. Namely, after "French theory" – to use an abbreviation for poststructuralism and critical theory – had been fully incorporated in the humanities, now it is being capitalized on in curatorship and marketing, where concepts are dumbed into curatorial topics or hot new fashion items. This development for the performance world has been ushered by the project-application mechanism and programming. Project proposals for asking subsidy and short program notes have had a detrimental effect on conceptual thinking: they reduced thought to the efficiency of ideas, or just words, in promising intellectual, social or political relevance. So, there is theory in the instrumental service of legitimizing or ensuring a surplus value to performance on the one hand, and on the other, there is the *dispositif* of performance in theater, the social event of it, that makes it unavailable for discussion. The discussion time in theater is put off until after the show, when it happens in the bar around drinks, in the vicinity of the author whose presence makes him not dead enough to discuss his work with. And the artists' talks after the show are – at best – promotions upgraded to a clarification under the tyranny of the democratic dialogue, whereby authors are supposed to explain what they meant. In other words, the performance field has not found yet a site or an institutional mechanism to develop discourse arising from the performance

practice itself except in the reactive mode of judgment, criticism or general public opinion (the bar talk). A strict separation of a pro-active “before” and a reactive “after” around the performance, and instigated by it: a “before” concerning with the making (methodology) and an “after” preoccupied with interpretation (sense). Who has a problem with that?

Well, precisely the makers who seek to: (1) advance their work (in terms of working process), (2) reach and affect audiences beyond the marginal social/cultural impact theater has in the overall division between the arts and entertainment industry. A third reason concerns distribution and circulation of performances, making them visible and available beyond the often-lamented and glorified ephemerality of the medium (cf. Peggy Phelan’s “Ontology of performance”¹⁰). “Is it a good or a bad sign that there are almost no video clips of contemporary dance and performance work available on the Internet, when on the other end of the line it is obligatory to send videos to venues and festivals?” asks Spångberg.¹¹ The question is partly obsolete now that dance clips are proliferating on youtube and myspace. But there we are speaking about wild by-product and spin-off productions that do not officially document a performance work in its entirety.

The research in methodology was initially inspired by free software or open source (OS), appropriating some of its principles such as horizontal organization, free distribution, and participation. From originally a modest idea of uploading performances on internet with creative commons licenses grew a wider interest in investigating OS as a particular mechanism of distributing and expanding a creative use of methods, concepts, tools etc. A group called *Everybody’s* was formed by a French choreographer Alice Chauchat, a German one, Petra Sabisch, an Estonian one, Krõõt Juurak and Ingvartsen, herself. Beyond an initial struggle to match categories between technology and artistic practice, for instance, if an analogy of a source-code and concept for a performance was viable at all, *Everybody’s* implemented OS as a strategy for devising and sharing tools for performance making. A product of this investigation was a “workshop kit”, consisting of instructions and scores for devising new instructions and new scores. In other words, *Everybody’s* didn’t simply invent a toolbox or apparatus that needs content or situation to be applied to, but it offered a tool whose function is to encourage and enable creating new tools. *Everybody’s* made sure not to relegate itself to a mental space of a number of makers who share affinities to making. Since its main goal is, following OS, to sublimate the divide between the producer and the consumer, it aimed to metaphorically substitute a virtual for a physical site: www.everybodys.be. What would be a studio, a research center, a library, a venue, a theater stage, is now a website. It begins with a repository of texts on a wide variety of topics (individuation, cinema, movement, the virtual, expression, research, mediatization, politics, the body, community, labor, methodology, Open Source, techniques, dramaturgy, tutorial, choreographic tools, self-organisation, feminism, affect and work shopping) and continually develops in responses and modifications, online discussions, overall, stimulating more and more articulation and expression that slowly takes over the performance.

What distinguishes a platform from a working group or a collective is the impersonality of address, implied by open access. On the homepage the introduction says:

Everybody’s.be is open to anyone to do whatever. Everybody has access to everything and can edit and delete all that is around, but it is also an opportunity for everybody to claim the site and the engagement as their own, as a collective effort that can pay off in different ways in different contexts. (...) Everybody’s.be is not an interest group but rather a node through which a wide span of knowledge can pass and accelerate. It is a data-base and a library, a site for marketing and for long term investigatory discussions. For research forum and performance, for exchange and desire.¹²

There is a tone in this statement that I would like to dwell on for a moment. *Everybody’s* is a site for long-term discussions and investigations and at the same it admits also being a site for marketing, or a collective effort that can pay off in different ways in different contexts. The two-fold engagement in operative and instrumental thinking reveals a sort of pragmatism, a pragmatism which speculates and thus embraces futurity in terms of uncertainty. It affirms change as such. Isabelle Stengers tends to call this – articulating her position with

¹⁰ Peggy Phelan, “The ontology of performance: representation without reproduction”, in *Unmarked: The Politics of Performance*, Routledge, London: New York, 1993, pp. 146-166.

¹¹ M. Spångberg, op. cit., p. 21.

¹² All quotes from the website’s homepage, www.everybodys.be

¹³ Isabelle Stengers, "Including nonhumans into political theory: Opening the Pandora Box?", manuscript handed out in the seminar prof. Stengers held at CRMEP at Middlesex University in November, 2006.

regards to ontology and theory – as speculative pragmatism. One of its central claims is to replace the being of ontology by the notion of practice, which ranges from scientific and political to artistic and occult activity. In Stengers's terms, practice is an activity that is not free from rules or norms, but it is not normative, in the sense of conforming with a common good.¹³ A practice of training a technique in a dance school or dance company or a practice of applying for subsidy is a normative or rule-following activity for it conforms with instrumental reason – the practical achievement it will have on the formation of a dancer or company member, or a candidate for the status of performing artist. What differentiates the concept of practice I apply to *Everybody's* and the type of research I'm observing here, i.e. research on research, from a normative one is that it is driven not by the measurement of validity (whether it conforms to standards of the good, the functional or the objective/real) but by the success of empowerment. This is to posit practice on a speculative ground of the possible rather than the plausible. Such a practice operates with discursive expressions that cannot have a definitive authoritative value but are to be transformed in abduction. Charles Sanders Peirce characterized abduction as the logic of creating new thoughts, where a new observation generates a new rule as a possible explanation. Stengers would call Peirce's dealing with potentiality a culture of hesitation, where a practice depends on contributing to a situation that causes one to think, feel, wonder. Rather than a norm, this notion of practice entails obligations because obligations can be betrayed when the situation has not given the power to have one thinking, feeling or wondering. A normative practice is not sensitive to situations in which the potential of operative reason is questioned, for there are habits, convictions, conventions, customs that perpetuate and petrify it.

So, it is not enough to qualify the practice of research on research as a non-institutional one, since that would neither be true to the fact that the projects like *Everybody's* or "The Making Of The Making Of" (further: TMOTMO) cooperate and sometimes take place in institutions. What I would like to underline about speculative pragmatism is that it marks an ideological shift from critique to invention, replacing hope with affect. Let's put it schematically: 1990s were strongly marked by a critique of representation in theater, its institutional mechanisms and politics. In its utmost consistency the attitude was: "I refuse and deny." The voices who seemed to also be aware of the growing capitalization of the independent sector settled with "I comply (with conditions), but hope (for the better that my work might bring)." The new generation realizes that their priority is not solving the problem of being in/with or out of/against the institution. Ingvartsen explains: "Yes, I know that the institutional frame I work in affects the work I can do and that there is ultimately no artistic freedom, even when I am doing research I will not entirely escape evaluation and judgment, and thank god for that."¹⁴ So the priority isn't critical but constructive, it is not about solving problems but transforming the context of problematization, inventing situations in which new perspectives might arise and deviate us from the usual dead-end paths. Critical approach disavows its own inventiveness and however masterful, its judgment is counterproductive, since it reinforces the bounds it wants to exit. Proceeding by the critique as a general operating principle prevents one from producing ("fostering", "augmenting") the situation, to paraphrase Brian Massumi.¹⁵ The attitude of speculative pragmatists could be hailed as: "I work and I bring about change through work".

¹⁴ M. Ingvartsen, "MEDIA MOTION, or how media moves our bodies", in: M. Ingvartsen, op. cit., 5.

¹⁵ Bojana Cvejić, "Brian Massumi: concrete is as concrete doesn't", manuscript, forthcoming.

you make something
 you make something out of the something you have just made
 you make something which cannot be bought
 you make a gift
 you make something which is the opposite of what you have just made
 you make fake money and you sell it for real
 you make a little note inviting people to invite other people
 you make a meeting about what other people are making
 you make communication
 you make a trailer for a movie somebody else once made

you make a performance for webcam that no one will watch
 you make an animation
 you make yourself into an animation figure who can make other things than you can, so
 you make an album
 you make voice expressions that no one can read but everyone can understand
 you make something which has no physical existence
 you make thoughts make other thoughts
 you make a lecture performance
 you make a text out of the lecture and publish it on the net
 you make a video registration which is so long that no one will ever look at all of it
 you make a compressed version so they might anyhow
 you make sure not to make compromises
 you make a space
 you make a workshop in the space
 you make a fictional documentary about the workshop you already made in the space
 you make a chair you can sit in when you have made enough other things
 you make a choreography for furniture
 you make sure not to make anything that cannot also be used to make something else
 you make functions change
 etc. Ingvarsten writes in a text called "Procedure for overproduction".¹⁶

¹⁶ In: M. Ingvarsten, op.cit., p. 34.

Her text resonates with or deliberately paraphrases "The Portrait of the Artist as a Worker" Dieter Lesage wrote:

You are an artist and that means: you don't do it for the money. That is what some people think. It is a great excuse not to pay you for all the things you do. So what happens is that you, as an artist, put money into projects that others will show in their museum, in their Kunsthalle, in their exhibition space, in their gallery. So you are an investor. You give loans nobody will repay you. You take financial risks. You speculate on yourself as an artistic asset. You are a trader. You cannot put all your money into one kind of artistic stocks. So you diversify your activities. You manage the risks you take. You would say it differently. I know. You say you suffer from a gentle schizophrenia. You are multiple personalities. You are a photographer, but also a DJ. You have a magazine, you are a publisher, but you also organize parties. You take photos from party people. You throw a party when you present a magazine, you make magazines with photographs of party people, you throw a party and you are the DJ. You have a DJ collective, so you can walk around at your own party, you talk to people and ask if they want to publish in your magazine, you make CD's, you present them with a party, you make CD-roms with photographs of party people, you insert CD-roms in your magazine, you want your readers to listen to your music, you want your party people to read your texts, you invite those who write in your magazine to come to your parties, you make installations from photographs. You do interviews with people you meet, you do interviews with people you would like to meet, you tell the people you meet about your magazine...¹⁷

¹⁷ Quoted from a manuscript in B. Cvejić, "Collectivity? You Mean Collaboration," *Frakcija*, No. 30/31, 2003/04, pp. 46-51.

At a closer comparison, these two little fictional pieces reveal the difference in spheres of interest, between performing and visual arts. One can clearly see that behind an endless chain of postproduction the imperative of the portrayed is: MARKET YOURSELF, constantly redistribute and reactualize yourself in new domains again and again. The picture that Ingvarsten paints is of a performing artist whose main capital is not her self-image but work. As a performing artist you can just WORK WORK AND WORK, so postproduction becomes a tool for an experiment in overproduction. What these texts point to is that art primarily functions as a market of commodities (objects or artists as artifacts), while performance operates in the immaterial economy of service.

From April to June 2006, Ingvarsten organized a research project, "The Making Of The Making Of" on the relations between the "cinematic" bodies and the bodies in live performance. In her own understanding, the departure in this topic was more specific. She was interested in exploring a "cinematic" body in Hollywood film industry, a body which is always

represented by narrative and yet acts as a catalyst of spectacular expressions, transferring sensation in ways that modulate affective experience of audience. Translocating the effects of other media and genres (action movie, concert) into choreography made for theater, she was searching for a new theatricality, a theatricality of affect as the gap between recognition – of the action movie genre or plot – and sensation – of special effects dislocated from the plot and isolated in their excessive expressions. The questions in this research were the framework of a performance she was going to make a year later: *Why We Love Action* (March, 2007). In that way the research could have been understood as a long and early preparation for a project to come. However, it operated on a double axis: the research was orchestrated in such a way that its areas corresponded, or could be reduced to components of a performance.

Space: GREEN SPACE

The workspace of PLATEAU at Nadin was transfigured into a 'green space': floor, walls, and furniture were transformed into a 'green key' studio as a version of the blue key used in film. So, the space became a flexible working zone, turning into a film set, theater stage, rehearsal space, installation, conference room, library, internet room... according to the needs of the performed activity. The physical aspect of this intervention was to investigate the relationship between the figure and the background. Whatever took place in the GREEN SPACE appeared with an intensive presence – the figures against the green background could detach from it and travel other spaces. The GREEN SPACE part was thus a research of the space for the future performance, and it was at the same time an answer to the question how the space can perform itself.

Objects: GREEN SPACE ANIMATION

The GREEN SPACE also hosted a series of experiments around how to animate objects, how to make them move by themselves by various animation techniques (like stop-motion images in movement) or how to animate the space through lighting, make it expand and contract, make it tactile as if it were an elastic object itself. This part of the research corresponded to props, how to manipulate objects so that they perform themselves.

Image: DOUBLE-SCREENINGS

In the same space, together with Spångberg, Ingvartsen conducted a number of double-screenings: simultaneously playing two films on a large screen (films chosen according to a criterion of similarity) and manipulating connections of diverse registers between them: audio-visual (continuum or divergence in the image or sound), affective (based on the dramaturgical intensity of spectators' response), virtual-actual (where one film begins to play a dramaturgical role for the other) etc. Ingvartsen and Spångberg made a VJ score which they followed in order to do a kind of live-editing of the gaze of the spectator. Apart from the image, DOUBLE-SCREENING was an investigation of how to intensify perception, and how the cinematic means for that – movement in image+sound – could be translocated into theater.

Voice and Sound: CONCERT AND THE CRYING CHOIR

The focus on researching voice and sound in cinema proceeded in two stages. In the first, Ingvartsen and the sound artist Peter Lenaerts analyzed the sound editing techniques and vocal expressions in cinema, discerning diegetic and non-diegetic uses of voice, layering, recording, replaying, amplification etc. How their findings could be transposed from cinema onto stage was practiced through researching the body in concert performance and in the inarticulate vocal expression (screaming, crying and voices of all sorts).

Performance technique: STUNT AND STAGE FIGHT WORKSHOP

Exploring the genre of action movie gave a focus on the spectacular body of stunts. For the purpose of developing a technique, two stunt coaches Peppe Ostensson and Maria Winton were invited to give a workshop on stage-fight techniques, particularly the unarmed and "quarter-staff" (with sticks) kinds of fighting. The workshop was supposed to test if a learning process can become a performance event through a juxtaposition of bodies trained in spectacular expressions and bodies which are in the process of learning them. Learning and appropriating the stunt technique directly informed the technicality of Ingvartsen's performance *Why We Love Action* later.

Discourse: QUESTIONNAIRE ON METHODOLOGY AND THE WORKING GROUP

Besides “methodology” which was at the same time the subject of the questionnaire and of the working group, the theoretical line in TMOTMO included studying and discussing “affect” and “virtuality”. As affect was the topic underlying most of the experiments in TMOTMO, it required an accurate insight into the philosophical concept “affect” (Spinoza, Deleuze, Massumi) in order to compare it with the understanding of affect in performance and its techniques. It was important as well to distinguish it from the common idiomatic reference to affect as a fashionable concept.

Distribution: OPEN SOURCE AND EVERYBODYS

Meeting to discuss the implications and possible uses of Open/free software movement and technology, on the one hand, and the webpage *Everybodys*, first launched to be a repository of texts, on the other hand – led to forming a platform of makers. The platform gathered the performers around the interest of distributing and circulating knowledge about performance-making first, but in its farthest implications it indicated a site where performance could take place.

Space, sound, objects, bodies, techniques, methods, discourse, presentation... – by separating and isolating these, TMOTMO expanded a fundamental research of the parameters of performance, siding them next to cinema. Separating each of the parameters, i.e. conventional components of performance and focusing each one in isolation decentered performance from the sacred object of the body and personal self-expression. It pursued the quest: how to make each of these parameters perform by itself. So, how would the performances of space in itself, objects, sound manipulations, voice, technique look like? Could they possibly lead to new and unforeseen formats or *dispositifs* of performance?

TMOTMO exhibits a model of research whereby knowledge production and performing merge to the extent of blurring borders between research and performance. The aesthetic and the epistemological functions participate in each other in the way that the research is practiced. Learning in doing, in departing from an assumption immediately formulated in a proposed action or testing situation. Picking up from the conclusions of the try-out and going further. Hesitating, diverging, accelerating, and then getting stuck. Deviating, and then picking up on the speed of the aborted trial to try out something else. Cognition and perception are interlocking in a circular system where one feeds the other leading to a growing complexity and refinement of findings. In which parameters and terms does this research operate so as to produce a new model? Perhaps the model is not altogether new, but new is its explicitness and eager performance.

1. “Research is not a place of anything goes but rather of everything should be possible. An experimentation of not knowing where to end up but still being clear about how to start.”¹⁸ Having a clear starting point doesn’t necessarily equal a hypothesis, as in a scientific or any kind of scholarly research. It primarily means having an intent towards an area or a certain subject matter or a problem, something which can be formulated as a problematization of the “things as they are”. A question like: “what should a performance body do to assume the affect that the cinematic body is capable of?” is a starting point in the case of TMOTMO, since it can trigger a process and motivate it by constantly renewing the problem of the performance body becoming cinematic.

2. What makes research different from a working process, or any other process of thought, or trials and errors in which a material is made? For any process to be known, it must have a terminus, an end-point, which frames it with a perspective backwards. Research has often been considered for the dynamic between the process and the product. There is no mutual exclusion of the two, when it comes to research. In fact, research relies even more on its results/products, in order to evaluate if and in what ways methodology, being the real product of research, is generative. So in case of a research process, the terminus requires more stringency and amounts to defining precisely the constraints in which a process operates as a productive and observable change. Thus, the terminus acts as a double, a constraint which is at the same time an enabling condition. In TMOTMO all decisions which frame the experimental situation are constraints and enabling conditions at the same time; from the general ones such as investigating the separate and isolated parameters of performance to

¹⁸ M. Ingvarsten, op. cit., p. 5.

the concrete technical set-up, like painting the space and objects in the one and same green and then examining the emergence and vibrancy of action from a green-key background, or extrapolating action and fight scenes from the narratives of action movies so as to unfold the expression in the effects without causes.

3. For a process of making to become research, it needs to transcend the purpose of one performance. How to avoid conflating a focus on a problematic (research) with a problem to be solved (a performance-making process)? The focus in research implies specifying parameters and criteria for assessing an observed change or process in a framed situation. Transferring a problematic to more than one focus or one process, is a way of de-instrumentalizing research and enabling it to produce more than one operation. In TMOTMO, this was achieved through constructing a large number of testing situations, and applying “overproduction”.

4. How are materials and procedures related? Should one have preference or priority over the other? These questions determine the standpoint of research in performance as radically empirical and speculatively pragmatic. What do I mean by radical empiricism or speculative pragmatism? Concepts and materials are not two consecutive stages whereby idea predetermines its own materialization. A radically empirical view emphasizes that there are discursive and non-discursive processes of thought, and that these run parallel. Their temporality in respect to perception and cognition might diverge, but both are caught in becomings. There is a conceptual and a sensory becoming-different. What works through and connects these becomings is a procedure. It makes sure that concepts are not analytic judgments, statements or definitions that seek an image in the material to be represented. The procedure is there to construct the frame of expression through a problematic: both an “objective category of knowledge and a perfectly objective kind of being”¹⁹. What is problematic are the products of connectivity, concepts which arise from a multiplicity of components in a singular instance of connections. Concepts are ‘performative’ as they are the experienced relations and not experienced notions. This process implies that sensations and concepts are inextricable. For instance, even if the initially chosen material seems to transmit a concept, the concept will start to deviate under the force of material. It will reconnect to other concepts, drawn from other fields, until a whole new set of connections starts to form and new examples burgeon. A detail from the material may lead to a micro-example deviating from the originary material and making the originary material as example fall apart. Vagueness and uncertainty play an important role here because they allow the experiment to progress beyond the instrumental calculation of thought (idea=material). In TMOTMO, this is how a research on affectivity travels from action movie to animation to heavymetal concert: changing the degree of expression changes its kind, its medium and genre here. The intensity of aggression overflows from an attack in a fight through a stick-up in a robbery to a vocalization scratching the vocal chords in death metal music. Expression appears synaesthetic and transversal, yet constructed.

So, to complete the model I’m proposing here, two synthetic questions still need to be addressed. When research expands in such a way that it renders performance virtual and non-actualized: What does it produce? Who does it produce for? Or, who are the users of research?

In this model, research can generate a heterogeneous pool of materials, concepts, procedures, experiences, techniques, but in a more narrow sense, what it produces is methodology, a changing set of methods that makes that research process singular. If it wants to be taken seriously in the political economy of performance, its value lies in the transmission of methodology. A research project is evaluated by: 1) how transparent and accurate its methods and procedures are and 2) how inventive and open-access its formats of presentation and distribution can be. It’s essential that it doesn’t end absorbed in an individual-based project, but that its usage spreads and differentiates among many users. So, who could be its users?

Perhaps, this is the most critical and utopian dimension of research. For now, mostly artists and those others who involve in a concrete research project benefit from it. And it will remain self-indulgent as long as research projects cling to the presentation format similar to

¹⁹ Gilles Deleuze, *Logic of Sense*,

The Athlone Press, London, 1990, p. 54.

theatrical performance. However, if performance is just one of the mediums in which research acts out, then all existing media, forms and formats are available vehicles. New venues for performance such as youtube and myspace have multiplied the usually small elitist audience of connoisseurs or professionals in theater or lab presentations. Printed books, DVDs and online discussion platforms are also new forms of distributing knowledge about methodology or theoretical texts that act as tools. There is certainly a lot of work and invention to be done for strengthening the potential as the virtual (real, but not actualized performance) performance of research: still more formats and ways of interacting, engaging and building new audiences to be found. But one thing is clear: research as virtual performance makes the shift from the representative function of entertainment to a collective, but singular learning process. Research thus aims to activate the spectator by turning him/her into a user. In order to use a research product, one has to learn how to use it, which usually amounts to interpreting a procedure, or adapting a protocol in a creative way. Glenn Gould picked up on the recording technology of his day to transform his virtuosity from an interpreting artist to a producer-composer, thus recreating music in recorded performance. In this way, Gould's project was partly educational: his numerous documentaries served his desire to share his ear (listening as recording techniques) with millions. Open-Source technology similarly empowers both makers and their audience to share generic abilities, the capacities that make everyone a virtuoso in his/her workplace.

1.4. Merit in Education and the Age of Incommensurability

Marijana Mitrović

The modernist approaches to education were often guided by the idea of *Bildung*. Part of the postmodern heritage is a deconstruction of that idea. The conception of *Bildung* holds to the development of personality and realization of full potential of every individual as the ultimate goal of the educational process, be it conducted in arts, humanities or natural sciences. In other words, the educational process, according to this conception, should lead to a transformation¹ of objects into subjects. But with postmodernism we witness a disenchantment of such an idealistic² image of education. Instead of a field for realization of intellectual potentials and (rational or irrational) selection of the most talented, education has been integrated into the market, that is, global market. Consequently, some modernistic criteria and indicators of success in selection, like merit in education, undergo certain changes and get complemented or replaced with concepts like accountability, commensurability and performativity. The commodification of knowledge and marketization of education, especially higher education, are among the most often “diagnostic” narratives in contemporary world. Yet, education is still considered a vehicle for vertical social mobility. As educational institutions are not exclusively connected to nation-states, the mobility of students and teachers is stimulated relative to the movement of capital. This “doctrine” is usually called neo-liberalism in education.

Along with this kind of mobility, we also deal with traveling concepts and the blurring of disciplinary boundaries. Arguing that approaches to education should be interdisciplinary, first, I will map some of the most influential postmodernist and poststructuralist discourses on education, in terms of their implications for merit as one of key characteristics of modernistic *Bildung*. Then, I will discuss the so-called “third way”, the set of paradigms and strategies applied in education, which are often presented as different from neo-liberalism and from postmodernism, yet inspired by both of them. These call for position of reflexivity. I argue that some of the practices, which are sometimes considered as the “third way”, precisely audit culture, are closer to neo-liberalist agenda than to this stream.

reevaluation of merit – postmodernist and poststructuralist conceptions

I will discuss postmodernist and poststructuralist discourses on education in how they involve the notion of merit in Jean-Francois Lyotard, Jacques Derrida and Michel Foucault.

Lyotard predicts a dim future for higher education as it is now constituted. His notion that performativity is the only viable criterion for judging merit in a postmodern world means that higher education's sole reason for existence is its ability to contribute directly to the performativity of the economic system. For Lyotard, the task of universities and colleges is to “create skills, and no longer ideals. The transmission of knowledge is no longer designed to train an elite capable of guiding the nation towards its emancipation, but to supply the players capable of fulfilling their roles at the pragmatic posts required by its institutions”³. He predicts a symbolic “death of professor”.

For Derrida, higher education is a modern institution that has the concept “merit” deeply embedded in its value system. Derrida's hostility toward hierarchies is an assault on merit, for merit creates standards that separate and hierarchicalize those who meet them from those

¹ In Serbian language, education – “obrazovanje” denotes process of studying/learning/teaching, but with different accent, it also means forming/shaping.

² Of course, there is always a question whose ideals and broken illusions are at stake.

³ J. F. Lyotard, *The Postmodern Condition*, Minneapolis, University of Minnesota Press, 1984, p. 48.

who do not. Deconstruction can be used to demonstrate that merit or standards are not only capricious and without foundation, but are arbitrarily exclusive in their consequences. They instantly create marginality. Because higher education places high value on scholarly merit – attempting to find a way to keep it, but make it fair – it is constantly structurally creating and justifying exclusions. Derrida would not eliminate merit, I think, although in his thought there are no foundational reasons for claiming that one standard for merit is better than another; rather, he would keep a continuous tension between what is viewed as merit and what is not, thus making the merit boundaries more open and presumably less exclusionary.

For Foucault, there is little interest in the substance of a discipline or in whether it has legitimate rules for determining meritorious from mediocre work. The interest is only in what power relations are permitted and assumed. The power-knowledge relationship is embedded in discourses, and discourses are the sites where groups and individuals struggle for hegemony and over the production of meaning. Disciplines become sites for power contests for control of subject matter through language⁴. As Sarup points out, for Foucault “knowledge ceases to be liberation and becomes a mode of surveillance, regulation, discipline”.⁵ This view of knowledge as surveillance and discipline is in collision with the modernist view that knowledge is emancipating and liberating. And it flies totally in the face of what colleges and universities are traditionally about in a modernist world, for they are the master institutions that preach freedom, liberation, and emancipation through knowledge. In other words, they are supposed to enable constitution of humanistic subject via education. Foucault suggests that a key aspect of disciplinary society is training, where individuals are ordered in terms of rank, constituting a “single great table, with many different entries”.⁶ The order of education was related to the other great institutions of modernity, such as family, army, factory floor, hospital, and even prison. One of the ways in which our era is marked as separate from that assessed by Foucault is the decline or transformation of such institutions. Rank in what were usually enclosed spaces, has given way to a less obvious system of self-deforming contexts, famously described by Deleuze as “modulations”. The education system is at the heart of this, with perpetual training and life-long learning replacing the old system, and corporate notions of human capital investing. Though, that era described by him is not completely finished.

What do all these approaches suggest, except for, now maybe prosaic, anti-humanistic statement that the subjects of educational process are also the objects of it? One of the answers is – a plurality of discourses, and the problem of their mutual commensurability. In the next chapter, I will discuss some further transformations of commensurability in education through case study of *audit culture*.

audit culture –peers reviewing in panopticon

Over the past three decades, the system of higher education in Great Britain has been undergoing structural readjustments. Central to these reforms has been the introduction of mechanisms for measuring “teaching performance”, “research quality” and “institutional effectiveness”. Taking it as a case study, and using Shore and Right’s article on it, I will briefly analyze the history and consequences of attempts to promote an “*audit culture*” as a self-managed educational system in universities. This is a system of quantitative and quantifiable methods for assessment of quality and success of educational programs. It also includes peers reviewing, and that aspect was a locus of governmental attempts to present *audit culture* as a form of self-management of universities.

The term audit stems from the Latin verb “audire”, “to hear”. It evokes hearing, scrutiny, examination and the passing of judgment.⁷ In each case the hearing (or inspection) is a public event, what Power calls a ritual of verification. Moreover, it seems that in every case the character of the relationship created or implied by audit is hierarchical and paternalistic. An audit is essentially relationship of power between the scrutinizer and the observed. Like in Victorian photography, those scrutinized are “seen, but do not see”; objects of information, but never subjects in communication.⁸ In the 1980s and 1990s, “audit” migrated from

⁴ Harland G. Bloland, “Postmodernism and Higher Education”, *The Journal of Higher Education*, Vol. 66, No. 5, 1995, p. 531.

⁵ M. Sarup, *An Introductory Guide to Post-Structuralism and Postmodernism*, The University of Georgia Press, Athens, 1989, p. 731.

⁶ M. Foucault, *Discipline and Punish*, Vintage Books, New York, 1979, pp. 139-140.

⁷ Chris Shore and Susan Right, “Audit Culture and Anthropology: Neo-liberalism and British Higher Education”, *The Journal of the Royal Anthropological Institute*, Vol. 5, No. 4, 1999, p. 558.

⁸ M. Foucault, op. cit, 200.

its original association with financial accounting and entered new domains of working life through a certain conceptual inflation, almost like a free-floating signifier.

The roots of the audit explosion in Britain can be traced back in a series of political developments in the early 1980s following the election of the first Thatcher government in 1979. That government tried to bring an end to the post-war welfare society by “rolling back the frontiers of the state”. One of the main claims made by the advocates of auditing is that it ‘enables’ individuals and institutions to ‘monitor’ and ‘enhance’ their own performance and quality, and to be judged by targets and standards that they set for themselves. This suggests that audit is an open, participatory and enabling process; so uncontroversial and self-evidently positive that there is no logical reason for objection. Without explicitly attacking the university’s autonomy, all this changed with the reforms of the 1990s. However, the extent of governmental intervention has been concealed by the recruitment of a host of intermediary agencies and the mobilization of academics themselves in this process.

In my opinion, this is what Foucault termed a ‘political technology’, which advances ‘by taking what is essentially a political problem, removing it from the realm of political discourse, and recasting it in the “neutral” language. Political technologies establish institutional procedures that are presented in the ostensibly detached language of science, reason, normality and common sense. This seemingly neutral language conceals the ways the institutional mechanisms operate to introduce new forms of power. Political technologies, to use Foucault’s phrase, are simultaneously both ‘individualizing and totalizing’, as they order and discipline each individual and the system as a whole. A paradigmatic example of this is the modern prison, where a new technical knowledge of criminality was used to classify populations and to control individuals by organizing them minutely in highly regulated space and time, a process symbolized most succinctly in Jeremy Bentham’s design for the Panopticon. The essential component of such a system is that it simultaneously imposes a system of external control from above and induces inmates to internalize the new ‘expert’ knowledge to reform themselves. In other words, through a combination of external subjection and internal subjectification individuals are encouraged to constitute themselves in terms of the norms through which they are governed. Technologies of the self thus become the means through which individuals, as active agents, come to regulate their own conduct and contribute themselves (albeit not necessarily consciously) to the government’s model of social order.

The means for realizing the objectives of the educational reform were new disciplinary norms, institutional procedures and bureaucratic agents which together precipitated a radical change in the academics’ own sense of themselves as professionals. As a result, the progressive advance of this neo-liberal form of a docile governance has systematically reconfigured the university sector into an auditable body.

The first effects of the government’s attempts to introduce *audit culture* into higher education can be discerned through a critical examination of the semantic shifts in keywords that has accompanied the introduction of this new form of governance. Foremost in the new semantic cluster associated with *audit culture* are ‘transparency’, ‘accountability’, ‘quality’ and ‘performance’, all of which are said to be encouraged and enhanced by audit. According to Right and Shore, they often embody meanings and values that differ sharply from those of the assessed subjects.⁹ They argue that the new regime of “managerialism” in British higher education confuses “transparency” with the “Benthamite” principles of panopticon, such as visibility and “inspectability”, just as it conflates accountability with policing.¹⁰ Linked to this panopticon model of accountability are its damaging effects on trust. Audit encourages the displacement of a system based on autonomy and trust by one based on visibility and coercive accountability. As Shore and Right argue, the “spread of audit actually creates the very distrust it is meant to address”, culminating in “a ‘regress of mistrust’ in which the performances of auditors and inspectors are themselves subjected to audit”. They list a number of examples for that.¹¹

⁹ C. Shore and S. Right, *op. cit.*, p. 569.

¹⁰ *Ibid.*

¹¹ *Ibid.*, p. 573.

After listing all of these aspects of *audit culture*, let’s summarize: if quality assurance does not improve the actual teaching quality, or does not constitute the self-managed sys-

tem of education, what is it for? The conclusion seems to be that it is an administrative system designed for controlling employees, and all educational outcomes are subordinated to that aim. Beyond this, and in a wider political context, audit also functions as a useful instrument for introducing the neo-liberal norms and values of enterprise culture into the workforce (and among the future consumers and “captains of industry”); in short, it is about creating new types of subject appropriate to a consumer-oriented, “flexible” capitalism.

conclusion

To avoid ending this paper with this image that resembles some pastiche of Lyotard’s vision and practice from a Foucauldian methodology, let’s suggest that some reflexive strategies are possible, as Shore and Right argue: re-appropriating the terms of debate, developing new forms of organization, examining the way the new political technologies operate, and using a reflexive understanding to negotiate with the new agencies of neo-liberal power.¹² For those who live under the circumstances of *audit culture*, the manoeuvring space lies in the fact that audit systems can only acquire functional legitimacy within the professions if they succeed in stimulating the active compliance of their subjects through processes of peer review. For those who do not, this can serve as a good reminder how deceitful resemblance with self-education can be, and argue for permanent reflexivity, reflexivity as political activity. Now call it the “third way”¹³ or whatever, it is a goat track. And there is not just one.

¹² Ibid, p. 575.

¹³ I find this term funny compromising.

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1.5. The Impurity of Education, Knowledge and Self-organization

Marina Gržinić

Three level – the economical, the political and the institutional – closely working together in the production of a universal knowledge, i.e. in establishing education as a hegemonic and ideological apparatus, while attacking self-organizing structures that try to re-appropriate knowledge for a project of emancipative politics that still has to be defined, have to be precisely rearticulated. Nevertheless this re-articulation can only be political. In such a way no tool (if we think about Education, Knowledge and Self-organization as a set of technologies) and no paradigm can be perceived as techniques, or as a set of universal categories, to be simply applied to an “innocent” communal process of production and distribution of knowledge. In such a way not only knowledge cannot escape the capital accumulation processes, economic “rationalizations,” and evacuations and abstractions of histories, but as well the methodologies and technologies that are used in the process of production and distribution of knowledge cannot be conceptualized only and solely through the language of skills, improvement, facilitation and through the mechanisms of progress and civilization. Even more, using such *Grammatik* and procedures to describe different relations of power with and within the institution of education, shows that a precise politics sustains knowledge and education of being not even apolitical, but pre-political entities.

Miško Šuvaković comments in a similar way the orchestrated forces that establish art as autonomous in order to push its apolitical status. He argued that defining art as an autonomous signifying practice having nothing to do with politics is precisely a political project, a dangerous politics. It is a hegemonic coordinated action by different organizational, infrastructural and political structures on power in society, which consensually define art as apolitical and autonomous. This is then defended by all means, if necessary. The same can be said when we think of the pre-political status of the system of education and production of knowledge. This will be defended in future, if necessary by the army and police. Global capitalism functions by installing an iron law of sameness everywhere in the world, and this is why we talk about the global world! (Capital is global!) Global capitalism means precisely that only capital is universal, freely moving everywhere, that only capital is a fully global citizen of the world. Capital transforms the processes of thinking into skills, depriving those who study, therefore “the future citizens of the world without a world,” of any sustainable political and acting coordinates. The system of education becomes unified and “easily understandable” and what is even more important, easily exchangeable; education becomes a transparent machine for production and circulation of skills. Therefore, the interventions by the EU, and beyond the EU, on education and knowledge have a precise agenda; it is about the transformation of Universities and Academies into managerial institutions that will produce skilled students as future managers and submissive citizens. This becomes all perfectly round if we think of the contemporary university entrepreneurial applications promoted by the Bologna Process.

Today the proposal to develop (through the European Union under USA influence) an “upgraded” knowledge system of standardized inputs and outputs, has to do – if we think of academies and art school – with what Kirsten Forkert refers to as “art’s commodity value and as well with the role of the artist in relation to another figure, the white collar professional. They are both symptom and response to certain political and economic shifts.” In short, it is a process of hijacking the production and distribution of knowledge for market needs.

On one side we see a process of privatization of education which is in stark opposition with what was not so long ago propagated as the milestone of neo-liberal democracy, with its ideal of the untouchable public space (that is becoming more and more privatized as well). On the other side – making a reference to Walter Mignolo – we witness a process of devaluation of education.

First, the privatization of possibilities to enter the public educational institution means to regulate its access through fees: if you don't pay you cannot enter the institution, or if you did not pay on time, you will be expelled without mercy. Social ghettoizing is going hand in hand, as stated by Marina Garcés, with the ghettoization of possibilities to acquire knowledge and enter the educational institution.

Second, the privatization of structures of education refers as well to the entrance via different channels of private money from corporations, bank, insurances and etc., in the system of public educational institutions (to this points the finger as well Mignolo). The reason is that the state cuts the funds for public educational institutions and then they are forced to find other financial sources.

Third, the privatization of the public system of schools is supported and regulated by the state. In Slovenia we are witness to a process of accepting such laws that will allow the state and its ministerial bodies to subsidy fully and totally private schools. The goal is to fully fund a whole system of private schools, owned and controlled firstly and foremostly by the Catholic Church. At the moment, the right wing political system in Slovenia works hand in hand with the Catholic Church which strongly influences and controls the body of voters in rural areas. This is nothing new for the EU and this process is present everywhere in Europe where Christianity, especially Catholicism, is designed to be the cradle of the West-European civilization.

To implement such a policy of "equality" between the private and the public educational system means that public schools will be systematically weakened, being forced to compete with an uncontrolled system of private schools that will apply for the same funds from the state. Instead of an equal access to study and knowledge in the sense that everybody has to have the right to a public qualitative system of knowledge, this process will produce a strong hierarchy, stratifications, divisions based on exclusive rights, a system of privileges based on class differentiation. This process that is fully and consistently obfuscated by ideological constructions coming from the repertoire of capitalist liberalizations, is presented publicly as the long-awaited process of giving equal rights to private and public educational structures. But this is not at all a process of democratization within neo-liberal Slovenia; on the contrary it is an implementation of the ferocious logic of class division with an aim of controlling the secular public school system through the imposition of its future strong pauperization.

For the present Slovenian government and its power structures, by the law regulated "equal" access to state funds by private and public educational structures, is a guarantee for more power through a stable alliance with the Catholic Church (based first and foremost on money, and less on faith) and with other private, highly empowered structures.

But privatization means also the privatization of histories, data, facts, views through a system that bears a paradoxical name of univerzalization of knowledge, where it must be clear that only some histories and facts, views and systems, those in fact of the ruling class count as universal history and universal views for every possible locality. Knowledge is not only and solely a corpus being formed from the "outside," through administrative regulations and infrastructural deregulations, it hides in its inside its class antagonism and its colonial past.

Marina Garcés asked: What does the production of critical and shared thinking consist of, then?

To get the answer is necessary to investigate the official structures of knowledge and cultural production along the possible idea of how to build counter-organizational frameworks.

What I'm saying is that a self-organization implies not only a process of critiquing universal knowledge, but as well detecting the internal colonial situations. Marina Garcés argued that if we engage in the process of only and solely questioning of what globalization has sto-

len from us, we find ourselves reduced to mere spectators, consumers or victims. With such a move we detach ourselves from any responsibility for the local context and history. What is necessary is the political act of reappropriation of history and genealogies that will result in reclaiming the materiality of a history yet to be constructed. History cannot be perceived as something solely virtual and fictionalized. If we take the path of being merely spectators, consumers or victims of the injustices capital did to us, we find ourselves the prisoners and slaves of a system, as Marina Garcés argues, that produces only a long list of wrongs that were done to us.

Self-organization and self-referentiality are not reborn out of an empty space. The effects of critique cannot be measured only by what is said, but, pace Garcés, as well on which grounds we base our criticism. This takes us to our next claim, that universities are the outcome of the modern colonial expedition as it was emphasized by Walter Mignolo. What this means? The universal is founded on fake neutrality in order to hide – as formulated by Araba Evelyn Johnston-Arthur and Belinda Kazeem, the core members of The Research Group on Black Austrian History and Presence, from Vienna – its direct connection with the bloody histories of violence of colonialism impregnated with enslavement, looting of local histories, experiences and knowledge. The universality of knowledge is today cut from the root of modernity, because modernity can be understood properly only if connected to the imperialistic colonial adventures of capitalism.

What is to be done? (CHTO DELAT?) Instead of presenting ourselves only and solely as victims, as an effect of a regulative policy that is coming from the outside, it is necessary as well to think about the colonial from the inside. Walter Mignolo, in his endeavor to establish a new geopolitics of knowledge, talks of a radical proposition which means dismantling internal colonialism and validating knowledge and power from the internal colonial difference. What matters is the construction of a new conceptual genealogy. Establishing such genealogy means to wake up, to be knocked up, precisely at the moment we are knocked down by capitalism and post-socialist, transitional power relations and expropriations. Even more to the point: “The central issue of the geopolitics of knowledge is to understand, what type of knowledge is produced ‘from the side of colonial difference’ and what type of knowledge is produced ‘from the other side of colonial difference’ (Cf. Mignolo in *Zehar*, no. 60-61, 2007).

These tasks will be different in Latin America, the Caribbean, Asia, Africa, Europe, Germany, Serbia, Slovenia, or Austria.

Going back to Araba Evelyn Johnston-Arthur writings I would like to emphasize what producing a new conceptual genealogy as a direct political gesture, as an act of intervention within the local space consists of. Johnston-Arthur is one of the core members of the Research Group on Black Austrian History and Presence, from Vienna that was established through self-organization to contest/provoke/decolonize deeply rooted and normalized colonial processes in daily life of Austria.

She emphasizes that the work consists in exposing in the local space the systematically hidden histories of the African Diaspora in Austria. Araba Evelyn Johnston-Arthur writes about the present Viennese tradition being rooted in the bloody history of colonial violence and enslavement. This tradition is today normalized and trivialized. Araba Evelyn Johnston-Arthur argues that the re-staging of colonial scenes is an integral part of the Viennese cultural practices and tradition. We encounter them in coffee-houses, pastry shops, as street names, as racist insults on the walls of houses and in public transport. She describes the situation when we drink coffee in a traditional Viennese coffee-house from a cup equipped with a Meisl emblem. Meisl is an Austrian company the wealth of which originated from the company past trading of colonial goods. On the traditional coffee cup with a Meisl emblem we see, as Johnston-Arthur points out, an orientalized black child representing fancy food luxury, while in fact the emblem restages Austrian colonial past. Johnston-Arthur writes: “Enslaved Africans were mostly deported as children, made objects of the profitable ‘slave trade’ in the 18th century. An essential element of this violent history of colonial oppression was and is the radical transformation of Africans into object, into things.”

This means to act politically also against the academic standard of scientific rigor, as said by Mignolo, where the scientific obfuscates every possible criticism, and to insist in a process of decolonization that will interfere with the proper, local history. It is necessary to analyze the power structures in the local setting that allows to us to behave as completely detached from the local history and present.

After Slovenia and Austria, let's jump into the space Serbia. In an essay written by the late Žarana Papić with the title "Europe after 1989: ethnic wars, the fascization of social life and body politics in Serbia," she writes, in the beginning of 2000 just before she passed away, how "the *chosen discourses of appropriation* of social memory, collective trauma and the re-creation of the Enemy-Otherness in image and event can become an integral, 'self-participatory' agent in the Serbian pro-Fascist construction of the social reality." She continues and argued that the *power of the over-representation* of the social reality in Serbia can be seen as a strong discursive instrument of a political order. The *power of the over-representation* lies in the position of the selective legitimization/de-legitimization of social memory and social "presence": through narration/negation of social trauma, shiftable presence/absence of violence, the constitution/the virtuality of the public sphere, and the formation of the "collective consciousness." The legitimizing power of such dominant discourse lies in the construction of the collective consensus with a *narcissistic rhetoric*, as emphasized by Papić, that the outside world is the only factor and agency of the Serbian inside misery and de-privileging circumstances. With such a process a field of self-victimization is opened and re-constituted that becomes active on every level of Serbian society from the populist masses to the intellectual and artistic practices. Papić described this process of self-victimization as *peregrination of the trauma*, as a process of denial of any responsibility, for example, for war crimes in ex-Yugoslavia.

Papić also spoke about *re-invention of the chosen trauma* at the level of the public and reinforced through the state media becoming as such a carefully planned revision of the historical balance sheet. I quote from Papić: "The media did consistently forge the Serbs' *indifference* towards the Other(s), the trauma became so internalized that Croatian and Bosnian victims could never reach the sacred status of the allegedly 'greatest,' Serbian, victims of 1941-42. One could perhaps describe this even as a *fictionalization of the chosen trauma*." (Cf. Žarana Papić in *Filozofski vestnik*, 2002, pp. 191-205)

In relation to this almost forgotten analysis by Papić that is being even more actual to-day, it is important to understand that there is no outside to imperial difference or colonial difference. It is easier to adhere to the hegemonic genealogies of modern and postmodern Western thought (Mignolo), or it is much more fun and "sexy" to adhere to the position of being a victim, of being a product of the *fictionalization of the chosen trauma*. It is easier, as stated by Jelica Šumić-Riha, acting out for the big Other, instead to take the path of a radical *passage à l'acte*, of a radical political act that has no guarantee of always the same names, nor the guarantee of an immediate success.

Or to put this differently, a subversive act was possible in the past, as stated by Šumić-Riha, as it was a subversion of the clear foreclosure and division in society. The big Other, the virtual symbolic order, the network that structure(s)/d the reality for us, was the one giving "a consistency," it was almost a guarantee of an intervention against it. Today the world presents itself in an endless circulation (imperialism is an excellent concept to capture this drive). The imperialism of circulation as formulated by Michael Hudson in 1972 describes as well the endless "friendly" exchange between until now opposed sides. Therefore to "solve" today, for example, expropriation, enslavement and neocolonial interventions by capital, only one measure is proposed – coordination; recently I had a chance to read about the politics of "coordination" that will solve all the troubles in the future (can we really be so dumb to stick to such theories?). Of course, in order for things to circulate smoothly it is indeed necessary to successfully "coordinate" the process to get rid of those who still bother us with the social antagonism!

The imperialism of circulation, in its frantic process for ever more possibilities, prevents subversion, or assault on any master entity. Everything circulates, is in exchange, clearly dis-

possessed of any difference, and no obstacles are to be seen in the network that structures reality for us. Those once perceived as enemies from individuals to institutions are behaving as we are all together in the same "merde" (to use this juicy French word for "shit"), and therefore now we altogether have to find the remedy for our problems and needs, obstacles and etc., (while they generated the misery and have all the power in their hands, but forgot this).

To act politically implies an act of setting a division, a border to this impossibility of think the impossible; to act politically means setting a border to the imperialism of circulation without differences. This means to question to which histories we attach our representational politics and how we re-situate and rearticulate our internal/external position.

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1.6. Mutant School

Some Critical Remarks on the Education Boom

Katherina Zakravsky

self education

It should not be necessary to mention that self-education is a contradiction in itself. This fact can only pass unnoticed as during the last years education became the latest craze of the art scene. This trend is causing an enormous skepticism on my part – a basic intuition stemming from a personal mixture of old European *ennui* with respect to too many declarations of good will, an admittedly highly individualist dislike of measures of discipline and an overall trust in the highly chaotic and uncontrollable tracks of gaining experience.

The following remarks are but an attempt to give this skepticism a shape that roots it in a complex social landscape. If we understand where the education craze comes from we might be able to cut it back to its pragmatic value and then read it as a symptom and not as a mission.

Coming back to this term self-education, as a performative self-contradiction that claims to be its own execution – well, the first term “self” taken seriously means a circular activity that divides one agent into two instances, the target of the act being the same agent as the active instance but in another function; we are dealing with a term similar to self-organization, self-reflection, self-esteem. However, this circular movement is limited and needs to be embedded in a context that implies a certain “Otherness”. We have learned, if there has been a self-education in philosophy that has been called deconstruction, that there is no infinite self – a reason why radical constructivist concepts of absolute self-creation are dubious at least.

This brings us to the first proof that self does not go well with education, as education clearly implies the taking of a direction away from one state and heading to another. One can simply not lead oneself from a lower to a higher state in a strictly circular movement of self-application. *E*-ducation is literally speaking a leading out. A pulling out. To claim this as a strictly self-reflexive act could end up in a Münichhausen’s dilemma: the effort to draw oneself out of the swamp pulling one’s own hair.

That these contradictions pass unnoticed is largely due to the fact that education has become a very vague concept. Suddenly almost any artistic practice involving some social aspect, a conceptual framework and a connection to the ideas of a new knowledge society is being labeled an educational project. So let’s go back to the more classical meaning and state that education is basically a social relation between two agents characterized by a different status of knowledge and experience. Education takes place if there is a flow of information supposedly filling up a unilateral lack of information. No doubt that once started, this process ends up in a rich fabric of mutual profit and transformation. Still, all sorts of teamwork, collaboration, friendship and collective production involving an intense exchange of information and knowledge should not be called “education”. To stay clear about this means to stay cautious about the necessary side effects of the asymmetry that is always an aspect of education. The claim to educate someone whose cultural and social background is limiting his access to a particular form of knowledge would be patronizing, colonialist if not outright racist. The only relationship in which education is in fact inevitable yet still problematic is the relation between generations.

Children born into a certain social and cultural world are being educated to fit into this environment. In the most radical educational concept of the "Enlightenment" children are being considered as a *tabula rasa* that has to be filled up with the content of culture. As Kant put it: "Humans are the only animals who require education." Here education is even marking a difference between two species. The human being starts as an animal that only education can turn into a non-animal. Even though there is little that can imply such a radical hierarchy as the educational bond between the animal/child and the teacher/human, the role of the teacher is a complex and strangely shameful function. It is puzzling to notice that the age with the highest esteem of education – the age of Enlightenment – has delegated this function of enormous importance to underpaid and socially despised house teachers. Being educated was of highest importance, the way to get there needed to stay almost hidden.

Why is the teacher not a demigod but a vanishing mediator? I would claim that this paradox has not changed with the institutionalized system of education.

Would the recent claim for non-hierarchical forms of education, let alone educating each other, solve this problem? I doubt that education in the more narrow sense as the education of children by adults can ever take the shape of a non-hierarchical, informal, laboratory-style collective self-education. Not as long as the state-of-the-art of our society involves such complex and technical fields of knowledge such as mathematics, natural sciences, languages that have to be taught in a highly systematic form to coordinate cognitive and memory functions.

With maturity one form can blend into the other – yet there still is the question what we gain at all if we call communication among adults education? Obviously this blurring between the formal and the informal, the hierarchical and the supposedly symmetrical, institutional and supplementary forms of education is an indication for a fundamental crisis of the Western educational system I have dealt elsewhere. Art institutions such as Tanzquartier Wien and Documenta 12 seem to propose themselves as stand-ins for an eroding State run education system as they did with social welfare institutions since the Nineties. While art is winning with every extension of its already ill-defined borders education seems to undergo further differentiation beyond the already ongoing split of public and private, general and specialized institutions.

If we think about the system theory's basic notion of society being a system of differentiating functions every double booking, every supplementary system that makes claim to the same function as another institution is indicating a crisis as parallel actions of different institutions fulfilling the same function might end up in institutional chaos.

One can also wonder if this claim to education is a healthy move for a field that might be post-avantgarde and post-conceptual in many respects but still is in the tradition of hazard, risk, destruction, randomness and all that elegant mischief that has been Western Modernity in its prime.

A teacher of this tradition can only make a claim to teach something that Nietzsche coined "active forgetting". However, whoever has a taste for learning this strange art might not be inclined to look for a teacher.

Therefore, it seems a wrong guess that art entertaining a discourse on education is seriously proposing itself as a solution for the crisis of public education.

We therefore have to turn to an extension of education that has been introduced into society under the heading of "lifelong learning".

initiation

As every human subject is permanently processing information, gaining, evaluating and transforming experience in a continuous and informal process that empiricist cultures have coined "learning by doing", education only comes in if there is a certain element of *tabula rasa* at stake. There is not only more knowledge to be gained – in education, one form of knowledge should be replaced by another. As problematic as the idea of a natural *tabula rasa* in a newborn child already is, the idea gets far more problematic if an adult should undergo

such a re-programming of his knowledge and experience. This might easily end up in a very manipulative claim to behavioral corrections.

The link between education, adolescence and *tabula rasa* can be empirically studied in the social institution of the initiation. The ritual of initiation creates an artificial state of *tabula rasa* by means of playing dead, using drugs, withdrawing sleep etc. to overcome the child and make the adult emerge in a short and condensed series of events.

The labor market is not only demanding "lifelong learning" as a smooth and permanent extension of knowledge and skills that could be a self-evident side effect of information society anyway; in a far more dangerous and violent turn, every unemployment training a long-term unemployed has to undergo, is likely to end up in an ordeal that claims to reprogram his whole personal make-up. "Lifelong learning" is an anonymous command to be ready for an endless series of initiations that turn an adult person into a child again as soon as he or she happens to be not attractive for the labor market. The cult of youth that structurally excludes adults over forty from the labor market is a necessary asset of a society that does not appreciate knowledge and experience as an overall sum but the very ability to have all this knowledge radically transformed and replaced in a series of initiations.

As hard as it gets to learn a new language or indeed swimming at a higher age, the submission to initiation is the propriety of youth.

Structurally a society of lifelong initiations is excluding adults from all fields of active life unless they find a way to become professional youths.

Ironically this might seem like a sinister victory of the avant-garde artist ready to invent life anew at any point and overcome all sacred traditions as the role model of society.

virtuosity

By the term of virtuosity Paolo Virno has proposed a very interesting analysis of today's living and working situation that in fact has to alarm artists if it bears any truth. The new worker does not sell his work force in order to create a product, in the age of economy beyond the product that seems to mirror the avant-garde motto of art production beyond the art work the very basic human abilities of the individual are entering the market. Soft skills such as social pleasantness, spontaneity, team spirit, elegant conversation etc. are about to become commodity. As products are becoming events to be experienced the people who have to sell these events are becoming masters of ceremony. Virno does not go as far as to say this bluntly but if human capital is being understood in this much broader sense there is a very blurred line in between labour in general and prostitution in particular. Art with its history of turning the artists him and herself into the material of art production might turn pale at this sight. Once more a practice invented to oppose the standards of society turned into a new standard of society. The uncanny spreading of "performativity" as an ill defined yet powerful term is significant for a society that wants to make every individual on the labor market a performance artist.

Structural dismissals are being labelled as personal flaws of the dismissed individual leading to a humiliating drill of the subject making every single characteristic more pleasant to a potential employer. This is the everyday virtuosity training for the unemployed masses.

Virtuosity has a long history reaching from the Greek concept introduced by Aristotle to the cult of the genius of the 19th century. Virno breeches the whole distance by quoting Arendt who is referring back to Aristotle:

The category of virtuosity is discussed in the *Nicomachean Ethics*; it appears here and there in modern political thought, even in the twentieth century; it even holds a small place in Marx's criticism of political economics. In the *Nicomachean Ethics* Aristotle distinguishes labor (or poiesis) from political action (or praxis), utilizing precisely the notion of virtuosity: we have labor when an object is produced, an opus which can be separated from action; we have praxis when the purpose of action is found in action itself. Aristotle writes: "For while making has an end other than itself, action cannot; for good action [understood both as ethical conduct and as political action, Virno adds] itself is its end" (*Nicomachean Ethic*, VI, 1140

b). Implicitly resuming Aristotle's idea, Hannah Arendt compares the performing artists, the virtuosos, to those who are engaged in political action. She writes: "The performing arts [...] have indeed a strong affinity with politics. Performing artists-dancers, play-actors, musicians, and the like — need an audience to show their virtuosity, just as acting men need the presence of others before whom they can appear; both need a publicly organized space for their 'work', and both depend upon others for the performance itself" (Arendt, *Between Past and Future*: 154).¹

¹Paulo Virno, *A Grammar of the Multitude, For an Analysis of Contemporary Forms of Life*, Foreword by Sylvère Lotringer; Translated from the Italian by Isabella Bertolotti, James Cascaito, Andrea Casson, Semiotext(e) Foreign Agents Series; <http://www.generation-online.org/c/fcmultitude3.htm>, p. 53.

The "virtuoso" of the 19th century is defined by his status as exceptional individual. He has to rely on a public to proof his extraordinary "talent". As a singularity in talent the virtuoso seems to be a miracle of nature. Artistic talent is a gift of nature and cannot be willed into existence. The 19th century virtuoso is a close relative of the genius. Yet if this virtuosity would be purely natural the extraordinary man would border on monstrosity. As a natural exception virtuosity does not draw a sharp line in between the artist and the freak. Only a very artificial "score" of a well established artistic discipline such as classical music or ballet can make a sharp and unconditional difference between "lifting heavier weights" and "playing the piano quicker". The age of the virtuoso is thus also the heyday of Europe's bourgeois high culture, the age of concert hall and opera. Still – there is a dangerous dialectic going on. The same concert hall that makes sure that the admired pianist is not a freak fetishises his virtuosity exactly in the same way the side show audience admires the bearded lady and the weight lifting bruiser.

mutation

If basic faculties enter the labor market – as Virno claims – in the status of a virtuosity of the multitude people have to sell their basic and regular qualities as if they would be rare and extraordinary. This can only happen if not the qualities but the situation would be rare. The turning commodity of basic human faculties has to be seen in a light coming from the future. This "human capital" seems to become rare because the classical idea of common if not universal traits shared by one biological species ceases to be true.

In the third part of "X Men" "The Last Stand" we are confronted with a sophisticated parable of a possible future society. Some human individuals are born with extraordinary abilities such as physically causing flames, ice, lightning, magnetic fields and telepathy. These virtues are so extraordinary that we are rather faced with a law of genre than a new meaning of virtuosity. These extremely gifted individuals are being called "mutants" and not virtuosos and their unlikely power to control natural forces is a specific trait of comic book fiction the film is based on. Still we could claim that "X-Men" writes the next chapter of virtuosity. The extreme enhancement of human control over nature that paradoxically expels those to have it from humanity is a sound parable for the age of biotechnology. This parable teaches a lesson: not nature restricting man's reach but human society being obsessed with normalization is the new enemy of self-perfection.

Born into a shocked family all mutants start off as monsters until they find out that there are others of their kind. The mutants can choose between Xavier's mutant school that teaches them to control and tame their abilities and Magneto's anarchist army that militarizes all mutant capital to fight the "normals". Xavier's school clearly turns the natural mutation into a matter of virtuosity. Causing fire, ice and lightning and making cars hover in midair are nothing but "raw talents" and need to be trained and controlled like any other natural talent.

In "The Last Stand" we meet a new character who happens to be the son of a researcher who wants to save the Mutants from their deplorable status as freaks.

In an ironical twist the mutation of the scientist's son consists in a pair of large, white wings that make him resemble the epitome of a supernatural being – an angel. In the beginning of the film we see him as a kid desperately trying to cut off his wings in an effort that makes a witty hint at the sad sexual rites of passage teenagers perform in their rooms. This is a beautiful allegory of the pressure of normalization that makes an angel hate his wings only because his neighbor lacks them. Later we will see the by then adolescent son being

bound to a frame with his father getting ready to set the injection that will turn him into a normal human being; but the young angel mutant breaks free, jumps on the window sill and flies out of the window. Later he will save his father's life when the later is being thrown out of a window.

conclusion: mutant school

Virtuosity and education share a strange metonymic relation: even though virtuosity is a matter of higher education, the talent virtuosity has to be built on can supposedly not be taught. The extreme and unusual talent leading to virtuosity rather resembles a miracle of nature. That being said, it is yet another self-contradiction to head for a society that wants to force virtuosity upon each and every individual by having them permanently educated and re-educated in a process of life long learning. This new pressure is violating both the laws of economy and the law of biopolitics: virtuosity ceases to be a valuable good if it is distributed evenly; and the fact of human individuals ceasing to be open for re-education at a certain age is reflecting the basic relationship between species and individual; individuals are finite, they do not have to realize all possibilities of humanity in one person as the human species is most radically transforming in between the gaps of generations.

These transformations demand for a transfer of basic cultural knowledge, which is the most precise definition of education. Yet the same reason that makes education necessary should also limit it to a certain age. Education is, therefore, not an open-ended process, not an unlimited "becoming", it has a goal that is being fulfilled as soon as the individual has reached the standard knowledge of culture and is free and mature enough to proceed with it as he or she sees fit. However, this is a completely formal definition, a regulative idea in the Kantian sense, as every individual gains knowledge differently and even more so, as there is fortunately no precise definition of a common standard in any culture – and this holds even more true for the present; the loss of any canon of general knowledge, "Allgemeinbildung", is one of the more relevant reasons for the contemporary crisis of public education in the tradition of the old European university.

Still I want to advise us to cling to this formal definition of a limit to education as a tool against the manipulation and humiliation of subjects by the anonymous disciplining forces on the labor market that need to be addressed politically, not pedagogically.

The very move of making this topic a matter of pedagogy is already a political scandal in its own right.

One could now make the point that precisely where education in the narrow sense stops, the wide and adventurous paths of self-education – be it individual or collective – begin.

Here, a door could open to once more re-read and re-evaluate the discourses and practices of self-ethics from Nietzsche to Foucault and beyond. Another story.

The only thing that I want to emphasize here is the biopolitical dimension of self-education: whatever programmatic trajectory a person or a group might choose as a singular path of self-education, the biggest and in fact rather nonviolent transformations of becoming-other take place unnoticed in the gaps in between Bildungswegen (paths of education), those very Goethean, very old European bourgeois ideas of choosing one's destiny and telling one's story in one continuous narrative. The most radical transformations arise from a random chaos of potentialities, and these transformations we call mutations.

As to education; I like the good old wisdom that goes like this: choose what you are, a smoker or a non-smoker, and after you have chosen this one thing, or rather after having accepted this thing you have been chosen for, as tiny or insignificant as it may be, practice it in the most elegant way possible.

1.7. Epistemology of Art

Critical design for procedures and platforms of contemporary art education

Miško Šuvaković

introduction: epistemology of teaching art

Can art be taught?

As if this question *a priori* expects the confrontation of two potential views: (i) that art is knowledge about the techniques of making/creating works and that art is authentic inscribing of human act into the work, that is, leaving the trace of existence. The traditional Antique concept of art, during its usage from around fifth century B.C until the sixteenth century A.D. signified: creation or production according to rules. Since late seventeenth and early eighteenth century a new, modern concept of art is being set which is interpreted as creation or production of beauty, and then, in late nineteenth century concept of art as creation or production of 'artistic' as autonomous cultural artifact was derived.¹ On account of that, since Impressionism towards Expressionism the idea of art as an *authentic* (true, original, unrepeatable, humanly exceptional) act of creation of art object, situation, or event has developed.² Parallel to this approach based on authentic being-in-the-world, and thus, in the art the model of *art as research*³ has emerged. Concepts of 'creation' and concepts of 'research' are dramatically confronted in the struggle between different presuppositions and projections of modern art.

In other words, art education has, with the constitution of modern era, transformed from craft education about technique and education about the technique (*techne*) of the creation of works according to rules into the education about the creation of beauty within the framework of *aesthetic canon law*, and then about creation of artistic after or against canon law in the name of authentic individual act (gesture, inscription, and trace of creative or research body). Paradigmatically set modernistic art school was lead by negation of 'immediate technical knowledge' in the name of 'authentic existential experience', regardless of whether *existential experience* was understood as event of 'creation of beauty' or 'realization of authentic'. Somewhere between necessity for creation and contingency of realization the critical question about 'research', that is teaching as researching art was posed. Development of twentieth-century modernities and transformations of art practices into pedagogical practices led to dissection or ramification of characteristic platforms for 'teaching art'.

Let us therefore look at some characteristic models of pedagogical platforms throughout the twentieth century.

ideology of creation: about the epistemology of poetics

Knowledge about the art defined by *creation of the work* as the central 'object' is poetic knowledge, and this means knowledge about creation and existence of the work of art as such. Concept of the 'poetics', in the modern sense, is applicable to various arts: poetics of music, composing poetics, performance poetics, poetics of the theatre, poetics of directorship, movie poetics, architecture poetics, poetics of painting or sculpture, poetics of new media, and so on. General idea about poetics or interpretation of poetical knowledge from Aristotle's *Poetics*⁴ served for establishment of general *sciences about art*, which were derived from studying the work of art and studying protocols and procedures of origination of the work of art in historical, but abstractly idealized *aesthetical space*. In the most general

and modern sense, poetics can be defined as theory or science about creation and existence of the work of art. Ernesto Grassi⁵ interprets 'poiesis' (*Poiesis*) as *general creation*. The *techne* concept is derived as a special *poiesis* by which reason (*logos*) of what is created is being effectuated or reached. *Techne* is a sort of knowledge and from the knowledge derived workmanship, and *poiesis* is what is today called art in the most general sense. Poetics is, therefore, theoretical, pro-theoretical, or para-theoretical protocol for the analysis and consideration of the work of art's emergence, that is, procedures of imagining, planning, realization, and becoming of the work of art. Poetics is a theoretical protocol when defined and performed consistent with existing poetics and art theories with anticipated procedures and expected effects. Poetics is a pro-theoretical protocol when from the quiescence of creation (painting, playing, acting, performing) commonsense intuitions about technique of placing the art in the world are being anticipated. Pro-theoretical poetics does not have to be verbalized as science, but is rather a sort of *tacit knowledge*⁶ which assures security of performing the work of art as a profound act. Poetics is *para-theoretical* protocol when formulated and derived non-consistently, and this means through indicating intuitive, anecdotic, biographical, or practiced narratives about the artist, origination, existence, or receptions of the work. And, if poetics is set as the protocol for analysis of emergence and existence of the work it is then, most often, seen also as the condition of sensual appearance of the work, meaning aesthetic reception and aesthetic interpretation of the work of art. In other words, poetic protocols enable retrieving of the protocolar, almost, conventional continuum between the creator, the work, creation of the work, reception of the work, and potential discourses about the work of art in the concept of art derived from the work of art. If poetics is condition for such the protocol for assuring continuum of 'art' in special or general sense, art than has to be defined as autonomous sphere in relation to protocols of theology, politics, sociology, psychology, theory of sexuality, or culture studies. Protocols of the poetics define possibilities for that anticipated 'self' and 'self-sufficient' world of art based on functions of the work of art as ideal and central source or artistic and art. While protocols of other sciences and art theories, for example psychology and sociology of art, appear as lateral or indirect or secondary offers and postulates for determined ideality of exceptionality of the work of art which emerges according to, above all, expectations or re-interpretations of poetics. Poetics is conceptualized as *the first* and *true* condition of sciences about art by indicating with its protocols, procedures, and effects, that the concept of art as creative practice is being constituted on descriptive representations of the work of art itself.

Assumed relationship between poetics and sciences about art becomes considerably more complex with the question: Is poetics always and only a discourse outside the work and about the work performing protocols for genuine and close interpretation of the work? Or: Is poetics 'what' is in some way built into the work of art or built into the close environment of the work of art as the constitutive interpretation of the artist him-/herself directed to the work of art and the art?

First answer to this question can be negative: poetics is always and only external, and this means outer-artistic, protocol about procedures of emerging and protocol about existing of the work of art as such. Poetics is then perceived as a sort of meta-approach to the art, which unfolds what happened around and with the work of art, but is, thereat, not the direct *speech* emanating from art and from the artistic creation itself. According to this standpoint, work of art has not emerged from the previous knowledge about the protocol of poetics as organized and verbalized knowledge about creation and existence of the work of art. Work of art has emerged from technical knowledge, for which it is assumed to be sensual and empirical, and not conceptual knowledge, and from unexpected and uncontrolled 'event' or 'miracle' by which the *handicraft* is being transformed into an exceptional work of art. Work of art is thus seen as 'embodiment' or 'crystallization' of aesthetics. For example, theoretician of the modernistic Post-Impressionism, Expressionism, and Fovism, Roger Fry has clearly and protocolary defined for painting of such conception on the level of work creation:

With the new indifference towards performing, we have become less interested in means and entirely uninterested in knowledge.⁷

⁵ Ernesto Grassi, „*Tehne i Poiesis*“, from *Teorija o lepom u antici*, SKZ, Beograd, 1974, p. 123-130.

⁶ Thomas S. Kuhn, "Paradigms, Tacit Knowledge and Incommensurability", from Charles Harrison, Fred Orton (eds), *Modernism, Criticism, Realism - Alternative Contexts For Art*, Harper and Row, London, 1984, pp. 229-242.

⁷ Roger Fry, „Art and Life“, from *Vision and Design*, Chatto&Windus, London, 1920, pp. 1-15.

And the critic of high Modernism, of so called post-painting abstraction, Clement Greenberg defined them on the level of the work reception:

Art is a matter strictly of experience and not of principle.⁸

Poetics is used for interpretation of the work of art in the aspects available to direct sensual cognition of the work or commonsense reflection and knowledge of the protocol, most often, featured creation of the art. We use poetics to enter the analysis of 'sensually depict occurrence' of the work of art and its protocols not to solve *secret* or the *miracle of creating* the work of art which is most often left to aesthetics and philosophy of art or essayistic debate, but to show the possibility of understanding and depiction, that is, representation of protocol about formal featured possibilities of creating art and formal existence of the work as the 'sensual occurrence'. Poetics results in potential rules on which instruction about creation of the work of art and setting up of the work of art in the sensual world can be based. And therefore is the dominant modernistic⁹ approach the one in which protocols that poetical aspects, formulations, and theorizations are consequences of *miraculous* and *inscrutable* creation of the work of art and its artistic and aesthetical reception are set. That is, it is prefigured that the work of art, as exceptional creative product, always precedes the poetical and from them derived scientific and theoretical formulations about the art. Art is, than, perceived as *miraculous* event similar to the event of nature. For example, American painter of abstract Expressionism and action painting, Jackson Pollock, wrote about himself as of an artist who violently and uncontrollably creates within the painting just like the *nature creates*:

When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise, there is pure harmony, an easy give and take, and the painting comes out well.¹⁰

And, philosopher and musicologist Vladimir Jankelevič wrote about music as *magic* which escapes from cognizing 'creative' in the name of fascination by the fagaciousness and temporariness of the sensitive, that is aesthetically situated, event:

Music is a magic: it consists of nothing, originating from nothing it maybe even does not represent anything – at least not for a man who expects to find something, or touch something. Like the soap bubble which streams in the rainbow colors, twinkles and shines for few seconds in the sun, it scatters as soon it is touched; it exists only in a very unreliable and short-term excitement which occurs in appropriate time. Unstable, almost non-existent music!¹¹

Therefore, neither creator-artist nor aesthetic-enjoyer, who is in the sphere of elusiveness of the *miracle* and *exceptionality* of the musical work do not deal with the poetics. On the contrary and above all, lecturer/teacher of the art who by means of 'depicting the case', i.e. case analysis¹², ontologically provides for the student of art representative paradigmatic models of creation as characteristic setting up of the work in the world deals with the poetics. Here, the 'case' of particularity of the work of art and its non-universality of still repeatable and generally recognizable character of the work of art is crucial. This is in the most general sense postulated by Badiou's thesis about the art as the 'singular-generalty':

Art is not sublime descent of the infinite into the finite abjection of the body and sexuality. On the contrary, it is the product of an infinite subjective series, through the finite means of material subtraction.

Art cannot merely be the expression of a particularity (be it ethnic or personal). Art is the impersonal production of a truth that is addressed to everyone.

Art is the process of a truth, and this truth is always the truth of the sensible or sensual, the sensible *qua* sensible.¹³

Exactly, this is this-contradictory and dramatic 'around which' modernistic artist as the teacher/professor of art teaches students through setting analogous relations between sensibly represented samples and particularly derived works directed to 'humanity', whatever it meant. He/she teaches him/her authentically established particularity promised to the

⁸ Clement Greenberg, „Abstract, representational and so forth“, from *Art and Culture: Critical Essays*, Beacon Press, Boston, 1961, p. 133.

⁹ Charles Harrison, „Modernism in two voices“, in: „A Kind of Context“, from *Essays on Art & Language*, Basil Blackwell, Oxford UK, 1991, pp. 4–5.

¹⁰ Jackson Pollock, „My Painting“ (1947–48), from Pepe Karmel (ed.), *Jackson Pollock – Interviews, Articles, and Reviews*, The Museum of Modern Art, New York, 1999, p. 18.

¹¹ Vladimir Jankelevič, „Mudrost i muzika“, in: „Bezizražajno Espressivo“, from *Muzika i neizrecivo*, KZ Novoga Sada, Novi Sad, 1987, p. 135.

¹² Robert K. Yin, „Različite studije slučaja – zajednička definicija“, from *Studije slučaja – dizajn i metode*, Fakultet političkih znanosti, Zagreb, 2007, pp. 22–26.

¹³ Alain Badiou, „Fifteen theses on contemporary art“, from <http://www.16beavergroup.org/journalisms/archives/000633.php>.

aesthetical universality. Process of learning happens through articulation of the situation with the appropriate atmosphere in which particularity of the work gains *affective*¹⁴ power to attract attention of the viewer/listener towards *plugging-in* of the work into the world of potential relations. Last instance of such redefining of art is its immanency:

It is dependent on the creator thanks to self-establishment of the created, which is kept within itself. What is kept, thing or the work of art, is the block of *sensible impressions (sensation)*, that is, *composition of percepts and affects*. (...)

Work of art is the being of the sensible impression and nothing else: it exists as such.¹⁵

Second answer to this question can be positive: poetics is internal or immanent, and this means towards the art oriented protocol about procedures of emergence and existence of the work of art. This protocol explicitly or implicitly uses the artist who creates the work of art. Philosopher Richard Wollheim¹⁶ indicated that what is common to all different and incommensurable works of art is intentionality. Wollheim pointed out that each work of art has as a human product emerged from some intentions, which can be conceptually and verbally represented and interpreted. Each work of art is, than, poetically defined because it is intentionally created. Poetics is identified as what is constitutive for the work of art. *It* precedes the work or is established through its emergence. Poetics is what viewer/listener/reader discovers in the work as the concept and, at the end, recognizes, experiences, or understands the work of art through poetics as a *vector* which directs perception, experience, or reception of the work of art. *It* is set up as the constitutive and functional protocol of origination, existence, and reception of the work of art. If this is so, then the question what is this constitutive relationship between the work of art and special poetics of this work of art like is posed? that is, in which way does the poetics exist in the work of art?, and this rises also the question about relation between 'sensible' and 'conceptual' in the work of art?! Work of art is not assumed and set up as *autonomous object* (object, situation, event) separated from specific geographical and historical culture in which it is created, shown, and received, i.e. in which it enters the process of exchange, reception, and consumption of the art and culture. Work of art exists, and that is ontological construction, only as part of social practices, and in more narrow sense, of autonomous artistic practices. This indicates that work of art is connected with the relations between social and discursive practices in which what emerges as sensible is accessible. But, by sensible being accessible, it does not mean that discursive aspects are excluded from it or from its environment or its artistic, aesthetical, cultural, or social figuration, functions, or potentiality. On the contrary, it means that discursive and sensible make a sort of figuration-discursive *plan* for origination and existence of the work of art in concrete geographical or historical society. Therefore is the work of art not only what emerges before our senses, but also knowledge of history of art, culture theory, social customs, habits, or models of identification.¹⁷ Arthur C. Danto in the essay "The Appreciation and Interpretation of Works of Art"¹⁸ elaborated the protocol of relations between work and direct and indirect interpretations which surround and situate it¹⁹ in the world of art. He indicated the starting thesis:

My view, philosophically, is that interpretations constitute works of art, so that you do not, as it were, have the artwork on one side and the interpretation on the other.²⁰

Point of Danto's philosophical identification of relations between interpretation and work of art indicates that entirely different or entirely similar objects become considerably different works of art under the influence of various and different interpretations. Therefore, he thinks about interpretations as of functions which transform material objects into works of art. Interpretation is, metaphorically speaking *art* with help of which the object is elevated from the real world into the world of art where it becomes shrouded into often unexpected *clothes*. Only in relation towards the interpretation, the material object is the work of art. If we take Danto's thesis about constitutive role of interpretation in defining the work of art seriously, then the thesis that interpretative grasp performed by the artist is built into the procedure of creation of the work and its introduction into the world where it becomes received as the work of art can be set. Creation of the work of art and introduction of this work into the world of art and culture are not often the same procedure. Identifying protocols of

¹⁴ Žil Delez, Feliks Gatari, "Percept, afekt i pojam", from *Šta je filozofija?*, IK Zorana Stojanovića, Sremski Karlovci, 1995, pp. 205-253.

¹⁵ Žil Delez, Feliks Gatari, "Percept, afekt i pojam", p. 206.

¹⁶ Richard Wollheim, "The Work of Art as Object", from *On Art and the Mind*, Harvard University Press, Cambridge MA, 1974, pp. 112-113.

¹⁷ Arthur C. Danto, "The Artworld" (1964.), from Joseph Margolis (ed.), *Philosophy Looks at the Arts - Contemporary Readings in Aesthetics* (3. edition), Temple University Press, Philadelphia, 1987, p. 162

¹⁸ Arthur C. Danto, "The Appreciation and Interpretation of Works of Art", from *The Philosophical Disenfranchisement of Art*, Columbia University Press, New York, 1986, pp. 23-46.

¹⁹ Arthur C. Danto, "The Artworld", from Joseph Margolis (1987), p. 164

²⁰ Arthur C. Danto, "The Appreciation and Interpretation of Works of Art", p. 23.

creation with the protocol of introduction into the world of art and the culture is a matter of the modern era, it is result of a complex process which was taking place from Renaissance to the Enlightenment when the autonomous concept of the work of art was constituted: art as art. For the works of the past, procedure of interpretation of cultural work as work of art is retrospective introduction into the modern concept of art. On the other hand, the question whether procedures of creation of the work have interpretive character is being posed. According to Danto, it is obvious for the works which have become 'art' through interpretative decision of the artist that objects, situations, and events of everyday life are declared and set as works of art, for example, as Marcel Duchamp did it with his *ready-mades*: urinal as the art work (*Fountain*, 1917). But, can the issue of interpretation be applied on techniques established in tradition of the modern art: is one painting interpreted by the way in which it is painted or one music composition is interpreted by the way in which the music piece is composed or orchestrated? If we accept the thesis, uttered entirely outside of the art, in the sphere of theoretical psychoanalysis²¹, that technique can not be understood, and thus cannot be properly applied if we do not recognize concepts which it is based on, then a premise that each creation, i.e. application of certain art technique, is interpretation which can be disclosed in the work, with the work itself or complex relations between the work and discourses of the culture surrounding and making it possible and acceptable as the work of art can be set. On basis of the said, we can set a protocol about poetical as constitutive in relation to creation and existence of the work of art. Poetical is not identified as philosophy, science, or theory about existence of the work of art, but as discursive network which connects or enables recognizable and public relation between the author, the work, and the world of art. Such the poetical does not have to be 'verbalized', but it has to be shown and made public protocol, and this means, it has to be reduced to the 'concept'. Concept is representable idea of the work of art. Poetical occurs with the work itself or with the relations between the work and critical interpretations which enable the work to occur as the work of art in the world of art. Translation of 'poetical', which is around the work of art, into the verbal discourse of *outer poetics*, science about art or art theory, is additional operation which reveals the ways of origination of the work and its existence as the work of art in the world of art, culture, and society. Modernistic composer Igor Stravinsky performed *Poetics*²² as retrospective conceptualization and verbalization, i.e. metaphorization, of own protocols of creating the work. His poetics is auto-poetics. By auto-poetics we call the protocol and procedure of auto-reflexive analysis and debate which the artist develops in his own creativity and which can be formulated as private speech (correspondence, diaries, interviews), announcements (manifests, *statements*), pedagogical discussions (teaching which the artist develops from his own creativity, tractates, and practicum), essay (proto-literary personal or speculative considerations about art), or theoretical script (meta-linguistic analysis and discussions about the concept, nature, and the world of art). Stravinsky sets auto-poetics, contrary to pro-scientific poetics of Arnold Schoenberg, as a sort of introspective or confessional speech by means of which he faces himself and the listener/reader with the effort to immanently musical and outer-musical problematic of his own work be verbally assumed and outspoken to himself and the other.²³ This act is performed as the procedure of searching *responsible metaphors* to build retrospective protocol of his composer creativity, which means that through his work discursive network will appear which should on the level of verbal knowledge show what he as the creator has made. Stravinsky saw the 'poetics' as the speech about *creation of art*, i.e. about *creation of music*. Poetics is, thus, limited by the coordinates: 'artist', 'technique' (craft), and *responsibility towards the music*, i.e. towards the art. Pier Boulez, contrary to Stravinsky who builds a general *responsible metaphor* of the composer's work, establishes poetical discourse as close and comprehensive analytical and conceptual reading and demonstration of the musical compositions. As the vanguard composer, Boulez shows that he himself is the first and right analytic who reveals poetical protocols on different levels of creation. His discussions²⁴ conjoin three poetical aspects: starting intentions of the composer, analytical representation of the composed work and conceptually formulated intentions and aims. Musical work is the *close object* of listening

²¹ Here I refer to famous Lacan's standpoint about 'psycho-analytical technique' which is transformed to general notion of technique and also technique of creating in the art. See Žak Lakan, „Funkcija i polje govora i jezika u psihoanalizi“, from *Spisi (izbor)*, Prosveta, Beograd, 1983, p. 26.

²² Igor Stravinsky, „Poetics of Music (1939-40)“, from Edward A. Lippman (ed.), *Musical Aesthetics: A Historical Reader – Vol. III – The Twentieth Century*, Pendragon Press, Stuyvesant : New York, 1986, pp. 153-166.

²³ Igor Stravinski, „Šta je muzička poetika“, from *Moje shvatnje muzike*, Beograd, 'Vuk Karadžić', 1966, pp. 10-11.

²⁴ Pierre Boulez, „The System Exposed (*Polyphonie X i Strukture za dva klavira*)“, „Sonate, que me veux-tu“, „Constructing and Improvisation“, „Pli selon Pli“, etc., from Jean-Jacques Nattiez (ed.), *Pierre Boulez – Orientations – Collected Writings*, Harvard University Press, Cambridge MA, 1986, pp. 129-142, 143-154, 155-173, 174-176.

and reading, that is, performing, by which one discovers possibilities and outreaches of the musical experimental creativity.²⁵ Discovering is procedurally set in similar way as in formal and theoretical-experimental laboratory sciences, and this means as construction of the models and their 'testing' in relation to presupposed criteria. 'Discovery' and 'routine', that is, 'destruction' and 'creation', that is, 'self-understanding' and demands for 'interpretation', that is, ethics of profession and ethics of anti-profession, etc. are being confronted.²⁶

There appears one more question, and it is the question *whether the poetics is what the work originates from?* or is poetics a network of metaphors, i.e. consequent protocol which verbalizes what is in the definition *intuitive* and *empirical*? Answers to this question were developed by English historian of art Charles Harrison, on examples of the model of differentiation of paradigms of *strife* in the world of art of high Modernity during 1950s and early 1960s. He saw the Modernistic culture after the Second World War as the culture of dialectics of two voices: (i) dominant voice of Greenberg's autonomous and non-discursive Modernity, and (ii) secondary alternative critical voice. The first voice speaks about art, above all, abstract Expressionism, which is based on tacit convictions, direct meanings, differentiated and strong subject, autonomy of the art in relation to the *theory of ideas* and *ideology*, that is, on the standpoint that the artistic creative act always precedes discursive act of critique, history, and art theory. The second voice speaks of art, above all, Neo-Dadaism, Minimalism, and Conceptual art, which is based on convictions that first dominant line is mystifying, that convictions are public conventions related to the world of art and culture, that meanings are complex cultural products, that subject is part of culture and member of the context of public linguistic rules with the differentiated history, that the art has its autonomy, but that is not absolute but, rather, in inter-textual relations with the *theory of ideas* and *poetics*, that is, that discursive and interpretative aspects are constitutive elements of the art and that they do not succeed the creative act, but are part of procedure of the art production.²⁷ If we accept the protocol of the second critical voice of Modernity, than the poetics is not identified as what emanates from the work and through verbalization becomes interpretation of origination and existence of the work, but that poetics is identified as complex network of jargons, discourses, theories, knowledge, beliefs, presumptions, or standpoints which precede the work and which through performance of the work of art develop into the 'object' visible as the 'work' and as the sample exemplification of preceding discourses. In this sense, set and performed poetical theorization about the art, for the second voice, becomes a sort of critical theory which indexes and maps²⁸ relations with the work through subsequent representations and interpretations of the work, and this means that it refers to crucial critical overturn from interpretation of creation of the art as ideal and autonomous act towards the interpretation as material social and cultural practice. Critical positioning of poetical discourse as the *source* or, more often, as discursive *grid* through which procedures of performing the work are being let, indicate 'alienation' of the artist from the Romanticist authentic creator from whom the work originates and spills throughout the world. It is indicated that for the artist work of art is *critical instrument*, and not autonomous and non-interest *aesthetical product*.

ideology of creation: around the 'setting up' in the world

Ideology of creation is by all means metaphysically sustained through the shift from 'empty' or 'absent' towards the set up in the world. It is about metaphysical ontological conception of the work of art which starts from the concept of 'setting up' (*Ge-Stell*) the work in the world. Work is what is created: made and thus introduced into the world to be sensibly represented (as visual painting, as acoustic event, as behavioral situation). Created work exists and by this it is different from all potential – thought about, wished for, or dreamt about – objects, situations, or events. It is already contained in Hegel's assuming of the art as the notion which has acquired its sensual visibility.²⁹ For example, Martin Heidegger derives one of the most general notions of 'setting up' in his studies about *technique* with the following words:

²⁵ Jean-Jacques Nattiez, „On Reading Boulez“, from *Pierre Boulez – Orientations – Collected Writings*, pp. 11-28.

²⁶ Pierre Boulez, „The Composer as Critic“ (1954), from Jean-Jacques Nattiez, pp. 106-112.

²⁷ Charles Harrison, "Kind of Context", in "Modernism in two Voices", from *Essays on Art&Language*, Blackwell, Oxford, 1991, pp. 2-6.

²⁸ Charles Harrison, "Mapping and Filing", from *The New Art*, Hayward Gallery, London, 1972, pp. 14-16.

²⁹ Georg Vilhelm Fridrih Hegel, *Estetika I*, BIGZ, Beograd, 1975; *Estetika II*, BIGZ, Beograd, 1975; and *Estetika III*, BIGZ, Beograd, 1975.

Enframing means the gathering together of that setting-upon that sets upon man, i.e., challenges him forth, to reveal the real, in the mode of ordering, as standing-reserve. Enframing means that way of revealing that holds sway in the essence of modern technology and that is itself nothing technological.³⁰

³⁰ Martin Heidegger, "The Question Concerning Technology" from *Basic Writings – Nine Key Essays, plus the Introduction to Being and Time*, Routledge & Kegan Paul, London, 1978, p. 302.

Represented procedure of this very *general* thinking about 'acting' when applied to thoughts about art becomes platform for questions about relations between the work of art, artist, and the art in the world. Heidegger, therefore, starts the script "Origin of the Work of Art" with the following circular scheme of projecting possibilities of *fundamental ontology* of art:

Origin here means that from which and by which something (*Sache*) is what it is and as it is. What something is, as it is, we call its essence. The origin of something is the source of its essence. On the usual view, the work arises out of and by means of the activity of the artist. But by what and whence is the artist what he is? By the work; for to say that the work does credit to the master means that it is the work that first lets the artist emerge as a master of his art. The artist is the origin of the work. The work is the origin of the artist. Neither of them is without the other. Nevertheless, neither is the sole support of the other. In themselves and in their interactions artist and work *are* each of them by virtue of a third thing which is prior to both, namely that which also gives artist and work of art their names – art.³¹

³¹ Martin Heidegger, „The Origin of the Work of Art“, from *Basic Writings – Nine Key Essays, plus the Introduction to Being and Time*, Routledge & Kegan Paul, London, 1978, p. 149.

Fundamental ontology of art is the philosophical ontology which metaphysically asks itself about existence of any human *work* in the world, for the world and towards the world. Of course, the importance of the work of art which occurs in relation to the artist and the art is being emphasized. This dependency is necessary but is not symmetrical, i.e. artist, work of art and art influence each other as necessary conditions, although the *only relevant thing* in its presence in the world is: *the work of art*. Essentiality and centeredness of the work of art has, with Heidegger's interpretation, obtained worked out conception of the *being-present in the presence*. What is as such and *by itself* relevant. When, for example, Heidegger recalls Van Gogh's work, painting: *The Pair of Shoes* (1886), depicting a pair of old, muddy, crumpled shoes, he points to *the relevant*, and that is that only the work is relevant because with it fundamental demand for presence in the world is taking place:

In the work of art the truth of being has set itself to work. 'To set' means here: to bring to stand. Some particular being, a pair of peasant shoes, comes in the work to stand in the light of its Being. The Being of beings comes into the steadiness of its shining (*Scheinen*).³²

³² Martin Heidegger, „The Origin of the Work of Art“, p. 168.

The work of art is not *by what* it depicts, but is *the other* in relation to 'it' and in its otherness which becomes sensually demonstrative as *what* is it is affirmed as the art. Truth of the art is not the set of facts about the work of art, the artist, or the art, but is also not the truth about the faithful or reliable performance of the sensually visible world. Truth of the art, in its metaphysical sense, rests in setting up the work in the world in *the right way*. *The right way* is the way of artistic action which makes the work really present in the world. Heidegger has, therefore, emphasizes:

The more simply and essentially the shoes are engrossed in their essence, the more directly and engagingly do all beings attain a greater degree of being along with them. That is how self-concealing Being is being illuminated. Light of this kind joins its shining (*Scheinen*) to and into the work. This shining, joined in the work, is the beautiful (*das Schöne*). Beauty is one way in which truth essentially occurs as unconcealedness.³³

³⁴ Meyer Schapiro, „Tihožitje kot osebni predmet – Opombe o Heideggerju in van Goghu“, from Meyer Schapiro, *Umetnosno-zgodovinski spisi*, Studia Humanitatis – Škuc, Filozofska fakulteta, Ljubljana, 1989, pp. 297–307.

Work of art is not *the* thing it represents: work of art is not the adherence to the referent, for example, *shoes*. Work of art is setting up *the thing* (referent: the pair of shoes) in the way which enables *it* to be other than *the* thing in the world in which it is. Shoes and the painting are essentially different, although they are in the necessary relation of imaging each other. That is the acknowledging of the fundamental difference between truthfulness of the thing and the truthfulness of the work of art which represents *the thing*. It seems as if polemical approach of Meyer Schapiro³⁴ to Heidegger's text "The Origin of the Work of Art" and, above all, to interpretation of Van Gogh's painting stays outside of the *Heideggerian fundamentally ontologically oriented* problem.³⁵ Because, Heidegger's problem with Van Gogh's painting depicting the pair of shoes is not the problem of philosophy and history of art in verification

³⁵ Jacques Derrida (1988), „Restitucije istine o veličini (cipela)“, pp. 171–287; Barry Schwabsky, „Resistance: Meyer Schapiro's Theory and Philosophy of Art“, from „Symposium: Meyer Schapiro“ (temat), *The Journal of Aesthetics and Art Criticism* vol. 55 No. 1, 1977, pp. 1–5.

of relation between the painting and the referent, i.e. the painting of the pair of shoes and historically determinable pair of shoes. It is about the problem of philosophical metaphysics which is related to the issue about relevant *nature* of the art of painting. The question about historical truthfulness of the genre, motif, referent, or technique of the painting is not posed. Rather, the question about metaphysical truthfulness of setting up the *difference in the world* by means of painting depicting what is the other than factual and in it what is affirmed as *setting up* against and, at the same time, for the experience which is the experience of the world itself is being posed. Being-in-the-world and, at the same time, being-outside-of-the-world is the virtue of each *real work of art*, and here we think, above all, about mimetic work of painting. For, the work is by depicting the world, but its depicting the world is not mediation of the world but presentation of the other of the world – that is setting up the truth in the world. For Heidegger, conception about the painting is entirely meaningless whether shoes by Van Gogh, Gauguin, or some incidental passer-by or in his text mentioned cultivator are depicted. What is relevant is that this painting depicts shoes which *as if* have walked in the mud and only in the mud inscribing with the painting towards *it* which should be emphasized, experienced and understood by the truth of the painting itself which is different from the truth of ‘poetics’ on which the painting is based. This does not mean that Schapiro misses the problem of Van Gogh’s painting, this only means that he misses the problem of Heidegger’s ontological analysis of that painting, as Heidegger missed and was missing, in his appeal to set up fundamentally ontologically oriented philosophy, poetical and historical ‘truth’ of Van Gogh’s painting as the work among people in everyday struggle for the art. *Metaphysical ontological definition of the work of art* is not the definition of the work as the art based on rules of the art, but the definition of the *work of art* as metaphysical posing the problem with the art in considering *differences* or *intervals* in the world which *lusts* for, above all, metaphysical truth. But, what one, from the beginning, should take care of is that the notion of such ‘pedagogical discourse’ is not defined by characteristic metaphysical opposition or confrontation incognizable, ineffable, or inexpressible. The notion of pedagogical discourse is derived from ‘speaking’ or ‘showing’ or ‘representing’ relation between *theory and art by the body* in entirely specific material conditions and circumstances (institution, apparatuses, or, somewhat more abstractly, contexts) of centering and de-centering of certain public or private ‘virtue’ or ‘sociability’ of authentic guest of creation. In other words, ‘incognizable’, ‘ineffable’, or ‘inexpressible’ in the creative practice are not effects of certain *pre-human chaos* or *prevalent-human existence*. They are material discursive creations in certain historical and geographical conditions and circumstances of pedagogical practice directed to performance as the sensible act itself. They are ways of regulating or de-regulating relationships between theory, art, and creative body. Therefore, for pedagogy of art creation the fundamental question is not the *one* about the ‘nature’ or ‘non-nature’ of incognizable, ineffable, or inexpressible, but *the* question about *what is*, under which conditions and circumstances, and of course, by what right, proclaimed for incognizable, ineffable, and inexpressible in the practice of creation of art work is ‘useful’. Foucault does not envisage the ‘discourse’ only as the meaning of the speech, but also as material regulation, prohibition, resistance, or classification within the society:

Here is the hypothesis I would like to present tonight in order to determine the sphere – or maybe very temporary stage – of work I do: I suppose that discourse production in each society is controlled, selected, organized, and re-distributed by a certain amount of procedures whose role is to diminish its powers and dangers, to rule its incidents, avoid its incommensurable deterrent materiality.³⁶

Pedagogical discourse, as psycho-analysis has shown, is not barely what unveils the desire, it is also the object of desire. Because the discourse – as history is constantly teaching us – is not barely what expresses struggles and systems of rules, but what for and by means of which the struggle is fought, power one should take hold of.

In our case, that is the struggle between the ‘art’ and the ‘body’ within the concrete creative act, that is the struggle for who and in which way will rule the relation between the art and the body, seemingly, outside the theory. But, this struggle is not only in the domain of

³⁶ Michel Foucault, “Poredak diskursa”, in *Znanje i moć*, Globus, Zagreb, 1994, p. 117.

'verbalized', but is rather in material and relevant dimension of discourse, that is, in the dimension of events and cases through which the work appears. Therefore, we can deliver the thesis that 'ineffable', 'inexpressible' or 'incognizable' of the pedagogical practice about the creation of the work are not what is outside or against the discourse (discursive creations, acts, or institutions) but *are* only by performing of special discourse about 'dumbness' of the sensible or bodily creation. This is very obviously demonstrated by philosopher Vladimir Jankelevič through performing 'through' the discourse the situation of ineffable music as what is above, under, around, or before the music. That is, it is demonstrated by John Cage in his Wittgensteinian and Zen mode effort to put the act (performance, behaviorality) in the centre of attention when saying: "I do not have anything to say and I say that".³⁷ *Ineffable*, *inexpressible*, or *incognizable* are this only in the field of discourse which enables indexing of 'ideology' of creation emanating from the practice outside of the conceptual expectations in moving towards the ideal and autonomous work of art itself in the field of bodily sensibility.

crucial difference: research against creation, making, or production

Idea of research appeared in the moment of modern art, when it seemed that poetical platforms of creation as technical knowledge of representation were exhausted. Research in the art is seen as *open activity* which is characteristics of the work in art:

Crucial difference between research art and non-research art it seems, hence, relies on the fact that non-research art starts from set values, while research art strives to determine values and itself as values. Certainly, simultaneously with setting up the art as research, and research of itself, first aesthetics which discusses about the problem of art itself and its place among activities of the spirit are being born.³⁸

The artist acts, frameworks of his work are consciously marked although all the steps in his acting, i.e. research, are not assumed and he is facing opening and choosing of the new domain of action. Research in the art is often assumed as heuristic procedure. Heuristic is self-motivated research which, because of the lack of precise program or algorithm of research, takes place from case to case through the method of attempts and mistakes. Therefore, by heuristic we call the principle of research or the research of research in the sense of creative program. Heuristic research is the research of wholeness of considerations and procedures of searching and finding new, i.e. authentic, cognitions or possibilities of producing the work of art. Heuristic research takes beforehand in account possibilities of failure or mistake, untruth, delusion, omission. Path of heuristic research is not founded in the system of rules but in disclosing, affirming, and rejecting the accomplished. Thus is the art re-oriented from 'creating the work or art' as setting up the work in the world towards uncertain *research* or *searching* which leads to unknown and unexpected – authentic and new – within both traditional and new media, but also human relations which are established by the art. Research indicates move from creation of the *work of art (techne + poesis)* towards the ideas of *artistic project*. In other words, in pedagogic procedure 'artist' is not educated for creator (master, craftsman, manual creator) or, even, producer,³⁹ but for the *author*⁴⁰. In this context, the author is the bearer of the 'project'. Artist studies *strategies* and *tactics* of the project, i.e. the author who assumes 'design' of the platform and procedures for performance or production of the work of art, performance of the relation in the world of art, culture, and society, and also postproduction interventions or usages on archived products of historical or contemporary cultures.

Art education based on 'research' has been essentially changing throughout the entire twentieth century. This change leads from setting up the art in the way of scientific and technical work in Bauhaus and Soviet art institutes, that is, in neo-vanguard schools (*New Bauhaus* in Chicago, or *Art School* in Ulm) towards social and cultural research which prepares the artist for a sort of 'cultural worker' or 'artist researcher' in the actuality of the contemporary life (more or less all art schools based on courses or departments for new media during 1990s and 2000s, that is, art schools based on *performance studies*⁴¹).

³⁷ John Cage, „Lecture on Nothing”, from *Silence*, Wesleyan University Press, Hanover NH, 1961, p. 109.

³⁸ G. C. Argan, „Umjetnost kao istraživanje”, from *Studije o modernoj umetnosti*, Nolit, Beograd, 1982, p. 154.

³⁹ Walter Benjamin, „The Author as Producer”, from Charles Harrison, Paul Wood (eds), *Art in Theory 1900-2000 / An Anthology of Changing Ideas*, Blackwell Publishing, Oxford, 2003, p. 493-499; and Art&Language, „Author and Producer – Revisited”, *Art-Language*, vol. 5 No. 1, England, 1982, pp. 22-31.

⁴⁰ Roland Barthes, „Smrt autora”, from M. Beker (ed), *Suvremene književne teorije* (ruski formalizam, francuska nova kritika, poststrukturalistička američka kritika, estetika recepcije, marksistička kritika), Liber, Zagreb, 1986, pp. 176-180; and Mišel Fuko, „Šta je autor?”, from Nada Popović-Perišić (ed), *Teorijska istraživanja 2 – Mehanizmi književne komunikacije*, Institut za književnost i umetnost, Beograd, 1983, pp. 32-45.

⁴¹ Richard Schechner, *Performing Studies – An Introduction*, Routledge, New York, 2006.

Performance studies (studies of performing), for example, appeared around interdisciplinary hybrid studying of *performance* in different artistic (theatre, music, opera, ballet/dancing, performance art), cultural, civilizational, and social practices. In European philosophical tradition of aesthetics and poetics, privileged approach to the 'art' was representation (mimesis) and research (expression), so that from late 1960s *performance studies* could be developed, above all, in theoretical and practical researches by director Richard Schechner. *Performance studies* are interdisciplinary studies which do not recognize the partition into art disciplines and arts into divided cultural worlds, but start from theorization of hybrid notion of 'performing' in various cultural systems. Performing means different modes of behavior by which a set of concepts, beliefs, expectations, or intuitions are being represented in the modes of life. This way conceived studies study performance in everyday life, practices like sport, ritual, play, and public political behavior, in addition, in the modes of communication which can not be reduced to verbal communication, in relation between humans and animals, in psycho-therapy, in ethnology, and anthropology, finally, in creating general theories of performance which are, actually theories of behavior.⁴² Richard Schechner established a hybrid theory which in translation and interpretation of 'performing' moves between ethnology, anthropology, semiology, culture studies, psycho-analysis, post-culturalism, cybernetics, etc. The idea of the 'studies' is not only seen as theoretical superstructure or theoretical practice, but also as interdisciplinary facing of theory and practice in performance studies. *Performance studies*, therefore, keep the atmosphere of 1960s and *utopian hoping* in freeing the subject by interdisciplinary facing of science about the human⁴³ and artistic self-reflecting practice of performance, i.e. self-reflecting behavior. *Performance* has been assumed from Turner's and Goffman's anthropology to McKenzie's performance studies, i.e. performance as new 'object' of knowledge.⁴⁴ In this context, 'performance' is a mode of human 'labor' characteristic for the end of the twentieth century. Human labor has transformed from 'creation' and 'production' across *production* into performing, i.e. behavior based on usage, displacement, naming, appropriation, manifestation, etc, on and with cultural *data basis*. *Performance* is assumed with four models:

- what is,
- acting,
- demonstration of acting, and
- interpretation of demonstrated acting.

What is, according to Schechner, is existence itself.⁴⁵ Acting is activity of what is. Demonstration of acting is performance: emphasizing, stressing, and assuming. Explaining of demonstration of acting is the job of *performance studies*. Thereat, studies are the synthesis of performance theory and practice into *open platforms* of knowledge about performing, theatre, but also about hybrid modes of living in contemporary local-global world.

One different example of research work, connected to transformation of figurative into visual arts and visual into critical cultural practices, is set by conceptual artist Joseph Kosuth during 1980s. His work was developed within the frameworks of post-structural understanding of 'cultural' and 'media' text as visual work, and signification functions of art in the culture. Kosuth's researches are concentrated around deconstructive procedures and Freud's (Sigmund Freud) psycho-analytical writings. For example, in one interview on the occasion of Vienna exhibition dedicated to Wittgenstein⁴⁶, Kosuth described epistemology of his theoretical transformations pointing out that his relations with Wittgenstein's (Ludwig Wittgenstein) philosophy were circular. During mid 1960s he was interested in and learnt on analytical-critical Wittgensteinian approach in researching the work of art as analytical proposition and theoretical *ready made*. During mid 1970s he developed Neo-Marxist and anthropological method of interpretation of cultural and social functions of art in the society, in order that in late 1970s and during 1980s develop 'theory of cultural meanings' whose basics are in Anglo-Saxon reception of French Post-Structuralism. Induced interest in Wittgenstein in late 1980s is retrospective, but also Post-Modernistic, revisioning of his own historicizations and productions of meaning. Kosuth's shifts from *background* of analytical

⁴² Richard Schechner, *Performance Studies – An introduction*, p. 11.

⁴³ Victor Turner, *Od rituala do teatra*, AC, Zagreb, 1989; Ervin Goffman, *Kako se predstavljamo u svakodnevnom životu*, Geopoetika, Beograd, 2000.

⁴⁴ Jon McKenzie, *Perform or Else: from discipline to performance*, Routledge, London, 2001, p. 18.

⁴⁵ Richard Schechner, *Performance Studies – An introduction*, p. 22.

⁴⁶ Nicolas Bourriaud, "Ludwig Wittgenstein & L'Art du XXe Siecle" (Interview with Joseph Kosuth), *Galleries Magazine* Dec 89/Jan 90, Paris, 1989-90, p. 139.

philosophy towards Neo-Marxist anthropology and, afterwards, towards Post-Structuralism can be understood as dialectics of development of contemporary art, and in anti-dialectical sense Kosuth's shifts will be understood: (1) as searching for all the more general theory or describing and production of the processes of transformation of the meaning – analytical philosophy enabled him to broaden the notion of language (proposition) also to non-discursive systems of visual arts, Neo-Marxist anthropology enabled him to revise broader contextual functions than contexts of the work of art and art, and Post-Structuralism enabled establishment of the most general culturally determined theory of meaning applicable to various and changeable products and relations in the world of art and culture, and (2) concrete market demand for setting up and reacting to actual art and cultural conditions in which Kosuth found himself. Idea of Neo-Marxist Post-Modernity was based on expressionist renewal and simulation of the image and painting repressed Kosuth's ideology of *art after philosophy* from the actual scene at the beginning of 1980s.⁴⁷ Possibility for survival in stern conditions of Post-Modernity appeared in opening theoretical corpus of work of conceptual art for actual Post-Structuralism, in which Kosuth found flexible productive model, in contrast to theoretical purity and rigidity of analytical philosophy or ideological reductivity and exceptionality of Neo-Marxist anthropology. His work has semantically become more operative and, in Derridian sense, more transient, while already featured models of research of the context and functions of the work of art broadened to the domains (unconsciousness, sexuality, auto-censorship, fragmentarity, hidden meaning) which his previous work excluded. Flexibility of the Post-Structuralist framework enabled also extensive art production, whereby ideal of keeping the first instance and N-instance discourses and characterizations of art work sustained by procedures of quotations, montage, and collage. Procedures of quotations, montage, and collage are in actual Kosuth's works installed on the places of *ready mades*.⁴⁸ Kosuth, in relation to epistemology of art education establishes worked out and hybrid model of 'research' in art and culture. Such the model shifts the 'artist' from the position of creator/producer to the position of 'custodian' or 'artist bureaucrat'. *Artist bureaucrat* in social division of labor starts to conduct its practice on several parallel platforms: (a) on the platform of solving the specific problem – level of case study, (b) on the platform of institutional intervening by 'work' as derived action from art project, (c) on the platform of his-torizations and de-historizations in relation to discourses and axiologies of history of art, that is, discourses and axiologies of custodian-bureaucratic mapping of actual art scene, and (d) on the platform of potential theorizing as meta-language about art and theorizing as indexing within intervention conduct of projects on the level of case presentations.

Shift from 'creation' to 'research' essentially changes epistemology of art work in the sense in which epistemology of the character of the work is changing from industrial Capitalism (manufacturing of natural raw materials into the artifact) into late Capitalism (performing of communication, servicing, or appliance productions). Thus the position of specific creator (painter, pianist, actor, director, designer, performer) changes into the position of artist as the author and, then, artist author into the artist-custodian or artist-bureaucrat. Each of these transformations, as the matter of fact, demands reforming of the wholeness or fragments of the art education.

conversation 'about' and 'within' art as pedagogical practice or elaboration of theory of indexes

I will consider several texts by the English group Art&Language, in order to demonstrate the ways in which *theory of indexes* appeared and developed within the critical analysis of highly modernistic art education.

In the text "Art-Language Institute: Suggestion for a Map" written for the catalogue for the exhibition *Documents 5* all the relevant notions of introduction and working out of the index theory are elaborated. Term *Art&Language Institute* was used as an attempt to define the status of research, towards gaining the knowledge oriented, community, and terms index, map, or grid (petal) signify order established between the ideal, and ideals can be facts

⁴⁷ Joseph Kosuth, "Portraits: Necrophilia Mon Amour", *Artforum*, New York, May 1982, pp. 58–63.

⁴⁸ John Welchman, "Translation/(Pro)cession/Transference: Joseph Kosuth and The Scene/Seen of writing", from *Exchange of Meaning / Translation in the work of Joseph Kosuth*, ICC* MUHKA, Antwerpen, 1989, pp. 24–39; Robertt Morgan, "The Making of Wit: Joseph Kosuth and The Freudian Palimpsest", *Arts Magazine*, New York, January 1988, pp. 48–51.

and functions. Relation between institute as the type of community and subject-colleague as the *token* of the community is effected by the network, map, or grid:

It could be said that individual contributions (of the members) as examples of the program of the institute make the structure of the grid. This is only suggestion, since the same could also be said differently.⁴⁹

Script deals with the problem of methodology and establishing of methodology as the program of research. First analogy is analogy with the textbook or textbook program. In the first step of consideration, the textbook is taken as a map of indexes whose systematic structure is set against non-systematic (custom) priorities. Structure of indexes is located around interior dynamics of the Art&Language community, in other words, around the idea of interior dynamics of the community as essential determinant of the paradigm. With this attitude analysis of the problem appears in relation to ideas of paradigm of scientific communities by Thomas Kuhn, and this means that cognitive problems, meanings of the discourse, texts, conversations, or mutual learning are determined by interior relations between the colleague and interlocutor of the Art&Language. Idea of textbook structure, i.e. index structure, is not offered as general methodological schematization, but rather as a tool or several tools for research of theoretical domains of conversation, learning, writing, etc. Meaning of establishing index structure is in achieving systematic methodological observations about the ways in which mapped analytical machinery in the community is employed. Locating of the method occurs in five steps: (1) on the basis of map (review), intuitive or informal understandings are systematized and summed in a set of criteria for adequacy, for example, in procedures of teaching and learning, (2) on the basis of these criteria of adequacy temporary formulations of explicit theory are established, (3) formal theory is tested in relation to criteria of adequacy in order to secure necessary claims of each theory to be satisfied, (4) consequences of preferred and developed theories are determined, and possibility of accepting theories from individual standpoints is taken into consideration, and (5) theory can be applied to main problems of research and established domain. Procedural sequences from (1) to (5) demonstrate the way in which interior dynamics of the paradigm is developing from location of individual intuitions, over systematizations which become basic criteria of adequacy, to formal relatively general theory which can then be applied in the domain of searching individual solutions. Described process has the character of intertextual, that is, inter-discursive modeling of the map, network, or grid of individual contributions: suggestions and responses. Individual contribution in such an analogous textbook system is always incomplete order of elements, and network, mapping, or grid character of the order is what dictates the value and meaning of singular elements. Conceptual and semantic superiority of the structure to the element indicates that Art&Language theory of index is derived from holistic principles. Individual conventions establish incomplete practiced order, and differ from two sorts of generalization: (a) first are abstractor hierarchical and give differences according to the sort, and (b) second are analog and assign difference according to degree. Grid structure is based on polar concept:

The concept of a lath is a polar concept, it registers the continuous polarity rather than discrete separation, of the formal and, as it were 'intuitional' or 'material' modes of experience. The determinate characterisation of either pole requires some kind of reference to the other. The status of the indices compatible with the propositional attitudes of a single contributor is essentially ideological. The institute may be looked at as a corpus of ideological commitments compromising a field. The problems are essentially regarded as 'objective'. The Activity may be regarded as a generally focused search for methodologies: i.e. for a general methodological horizon.⁵⁰

In the cited part, three crucial positions of the theory of index are emphasized: (1) holistic character of the structure of polarity which refer to each other, in other words, semantic value of one polarity is given by its place in the structure of index and relation with the other polarities of the network, (2) from individual standpoint, described by schematics of propositional standpoint (propositional standpoints are statements which make the opinion (position, viewpoint) and the proposition itself), idea of ideological viewpoint, that is idea of ideologi-

⁴⁹ Art&Language, "The Art-Language Institute: Sugestions for a map", from *Documenta 5*, Kassel, 1872, p. 17.16.

⁵⁰ Art&Language, "The Art-Language Institute: Sugestions for a map", from *Documenta 5*, Kassel, 1872, p. 17.16-17.18.

cal corpus of the community is derived, and (3) acting in the environment (discursive space) of holistic structuration and ideological defining of procedures is searching for the method. These three positions of the Art&Language are the basis of confrontation of interests of analytical philosophy (structural semantic holism, methodology) and Marxism (defined as meta-theory about ideological discourses, viewpoints, and convictions, related to historical causality). From indicated premises seven aspects of the system based on structuring the index are derived: (I) the most relevant cause of reflexive and critical viewpoint is the concept of breakthrough of the paradigm, here is at stake Kuhn's term which is about specific situation when all members of one paradigm do not respond in the same way to the same stimulus and when the paradigm is put into crisis, ruined, and new one is conceived – in Art&Language considerations breakthrough of the paradigm is shift of determinants of conceptual context of the art, and not dominant shift of the style, which means that the style (correct and successful procedure) is substituted by epistemology, i.e. reflection about constituents of communicated knowledge; (II) if the stated is applied to artistic situation of the transit from 1960s to 1970s it can be concluded that major part of Neo-Dadaistic on idea based art (i.e. naïve conceptualism) is stylistically determined, and this from the Art&Language standpoint means that only work capable to conceptualize its premises, i.e. which moves from stylistic towards epistemological is interesting and useful, (III) against Neo-Dadaistic stylistic art acting which falls under the stylistic operationalism, work which takes place within the institute is instructive, i.e. it teaches teaching – specified characteristics is in the contrast with aspects of conventional *show-business* of contemporary artistic practice and can be defined as reflection about constituents and context of epistemological determination of each point in the progress of understanding the interlocutor in Art&Language and on each level of presentation of their observations; (IV) idea of necessity, against the undefined status in the history and history of art, in the works of the institute is supported by the concept of the grid; (V) dominant characteristics of the Art&Language is the context of de-ontical necessities, meaning that institute's researches are not defined as specificatory, but is their generative context speculative – they deal with epistemological and de-ontical structures, and not with "stupid idea that we are a group of great artists"; (VI) consequence of holistic concept of the index structure (grid) is that the group of interlocutors is closer to omniscience (the one who possess the total knowledge) than the individual, whereby the group of interlocutors is close to the omniscience in the sense of the phrase "you cannot all the time haze all these people", and not in the sense expressed in the phrase "two heads see better than one" – last note is expressed in Baldwinian framework of skeptic negative heuristics; (VII) in the institute, interlocutors do not deal with expressions, i.e. psychological relations are repressed, and this means that for the Art&Language problems of the life-world are given more or less *ad hoc*. Characterizations of the institute expressed through postulates from (I) to (VII) are aspects of discursive environment in which Art&Language's learning, conversations, and writing take place. Crucial Art&Language analytical operation is that interlocutors performed critique of assumed, natural and in itself given discursive context of the world of art. Relation of the Art&Language with the art is not poetical or explanatory relation with art production, as, for example, in prewar vanguards, but analytical-critical, and this means that for them historical tradition of the art is problematical. In other words, object of their work (research, speculative discussions) is not what art is, the way in which art is created or by reception received, but that art is problematical. Let us conclude. Origins, basic terms, intentions, and goals in epistemological sense of the *Art&Language Institute* are defined. In order to realize this it was necessary to establish criteria of conversation and learning, and criteria of conversation and learning are derived from Wittgensteinian critique of private language exposed in *Filozofska istraživanja* (*Philosophical Research*).⁵¹ Art&Language thesis is:

Public paradigm and the repudiation of the 'private language' is a basic and central as a methodological thesis of the Art-Language Institute.⁵²

In short, discarding of private language in Wittgensteinian sense means pronouncement and indication to public rules of language games, that is, to rules which enable interlocutor to understand the interlocutor on basis of expressed or demonstrated rules of the game.

⁵¹ Ludvig Vitgenštajn, *Filozofska istraživanja*, Nolit, Beograd, 1980, p. 118.

⁵² Art&Language, "The Art-Language Institute: Sugestions for a map", from *Documenta* 5, pp. 17-18.

Critique of the private language in the context of conversation of the Art&Language means: (a) creation of realistic basis for conversation or structural connecting of different texts or discourses within art education or team art work, and (b) discarding of custom mystifications of the art world, i.e. discarding of the idea of *tacit knowledge*, unexpressive, dumbness of the intuitive insight, etc. Analysis of the structural order (map, grid) indicates that in the Art&Language there is more than one map or grid. In other words, theoretical or transcendental reconstructions of the results or products of the art are not requested, but research of the structure of propositional standpoints and actual or historically given behavior which happen as research is required. Here we should recall Michel Baldwin's words⁵³ that Art&Language recognized that in Modernity words (discourse) and images (iconic, abstract) are artificially separated and that this division went along with authoritarian division of labor into theory and practice. Language, in the context of Art&Language discussions, is not part of image's figuration in the sense of semiotic broadening of the language into the visual and visual into the language, nor is it explanatory manifestly or poetical discursivity, but the language of the world of art which is constitutive part of the art itself. Idea about indexing conversation or presentation of inter-discursivity of the community shifts the language of art from domain of custom tacit knowledge of the world of art into public speech of the world of art and speech about speech of the world of art.

With the series of texts written for the exhibition *The New Art* presumptions from the text for *Documenta 5* were developed by concentrating around the problem of conversation, learning, and status of the index. In the text "Mapping and Filing",⁵⁴ Charles Harrison demonstrates that community or association Art&Language is characterized by the wish and ability of its members to speak to each other. Crucial aspect of their conversation is that there is no object they will not talk about, meaning that the tolerance is the foundation of the Art&Language, and that conventions are principles of *tolerance*. Tolerance is the measure of mutual compliance of students and professors, that is, members of the art team to accept 'conventions' and make contracts upon which work and conversation will take place. Conventions in Art&Language conversations are internal, i.e. they are appropriate to internal dynamics of the community, they can also be explicated outside of the community as the characteristics of the conversations. Direction of the conversations which is at the same time the meaning of the conversation Harrison defines by referring to Weitz's shift⁵⁵ from the question "What is art?" towards the question "Which sort of concept is the art?" It is emphasized that research and conversation can start with sorting concepts and testing their references, and in order to keep the conversation based on criteria of public rules it is necessary to establish consistent references for the community. Index serves to display development of consideration and discussion in different levels of profundity and generality. The phrase of speaking to each other as the determinant of the Art&Language Harrison defines by the syntagm of having the common basis, which means sharing certain rules, by which they become public rules of the Art&Language. By the notion of 'sharing', Harrison thinks of intuitive feeling of standing at the same ground, and not of known, delineated, and defined rules. Crucial characteristics of the conversation is traversing and broadening of the map. Map is understood according to the model of the open concept, and not in direction of limiting the map, its lining and discarding. Harrison makes distinction between pseudo-existentialist concept of the human being in the work by Robert Morris and traversing of the map by the Art&Language. Morris's work is based on exhausting one domain of work and changing one domain of work with the other. For example, Minimalist sculpture is exhausted and changed with anti-form installations, anti-form installations are exhausted as the domain of pursuit and shift is made to pseudo-archeological architectural installations, etc. Contrary to that, Art&Language traverses the map and different *sectors of the map*, and the process of mapping and conceptualization of mapped problems, has higher conceptual priority than demand to touch the bottom, i.e. demand that one area is researched or lived to its end and then discarded or left. Problem of working with indexes in the text "The Index" Atkinson (Terry Atkinson) and Baldwin connect with unexpected difficulties in mapping (structural organization of indexes) of the space in which their conversations take place. Difficulties in mapping emanate from differences of

⁵³ Interview with Art and Language / Michael Baldwin and Mel Ramsden", from Juan Vicente Aliaga, José Miguel G. Cortés (eds), *Conceptual Art Revisited*, Departamento de escultura, Facultad de Bellas Artes, Valencia, 1990, p. 180.

⁵⁴ Charles Harrison "Mapping and Filing", from *The New Art*, Hayward Gallery, London, 1972, pp. 14-16.

⁵⁵ From the question "What is Art?" to the question "What kind of concept is Art?", from Morris Weitz "The Role of Theory in Aesthetics" (1955), in Joseph Margolis (ed), *Philosophy Looks At the Arts* (third edition), Temple University Press, Philadelphia, 1987, p. 147.

individual contributions and common experience which institute's interlocutors share. Basic determinants of the index are sharing and learning. In this sense, paradigmatic index is what (that class of things) interlocutors in Art&Language learned from each other. Paradigmatic index of the Art&Language is formulated by the following definition:

Art-Language index = def. $a(\exists X)(\exists Y)(X \text{ is the member of A-L and } X \text{ learns } a \text{ from } Y, \text{ and } X \neq Y)$.⁵⁶

Thereat Y also can be member of the Art&Language, so that the alternative definition which includes the notion of *sharing* (in the sense of sharing something among each other) is:

Searched by the index of = def. $A-L(x)$ (if x is member of the A-L than $((\exists y) x \text{ learns from } y \text{ and } x \neq y)$).⁵⁷

Quoted definitions differ in holistic condition: (a) in the first definition, member of the Art&Language learns from Y, and Y can be member of the Art and Language, but also does not have to, (b) in the second definition, the fact that X is member of the Art&Language withdraws that there also exists some Y who is also member of the Art&Language and from whom X learns. Second definition of the Art&Language is seen as structural order of the map or grid which dictates relation between the members, without that relation there is no community either. Then follows the thesis that Art&Language works with transformations of logical space, and not only with transformations within the logical space. The thesis has three crucial levels: (a) the first indicates that the discourse of the Art&Language is a meta-discourse, i.e. that members of the community do not talk about singular problems of the art (figuration of the work, its appearance, structure, procedures of realization, etc) but also about theoretical frameworks (contexts) of the discourse of the world of art in which the work can occur, (b) the second indicates that the Art&Language manipulates, works, and operates with General structural modus of index maps or grids, and not with isolated and specific elements, in other words, holistic principle of the map in which there is semantic, axiological, or some other characterization of the function of reciprocal referential relations of the wholeness of the relations of elements is indicated, and not singular semantic or axiological characterizations of one element, and (c) that the object of Art&Language's discussions is intensional meta-theoretical object. There appears a problem, especially in relation to abstract intensional objects, criteria of abstractedness. Let us dwell with the following observation:

Our routine and normal way of taking and thinking requires that we recognize rules (cf. Von Wright 1951 etc.) as such (for that matter, propositions as such) and these abstract entities are central and we want to emphasize this. If you think that there are elements in society which are not just covered by biology, physics, chemistry, and *de facto* anthropology/sociology, then why not concentrate on what we can learn from each other? Now systems of rules are of basic importance; the thing is that there are so many logics to consider.⁵⁸

The quoted fragment insists on status of intensionality of the discourse, i.e. in indicating that the discourse of the conversation in relation to discourses based around extensional objects possess autonomous potential which procedures of work with indexes reveal, locate, and offer to description, explanation, and interpretation. The weakest claim which can be assigned to one index is that it belongs to the class of such things that for different X and Y it is possible that X learns from Y. If the latter is connected with the thesis that Art&Language operates with transformations of logical space, and not with transformations within the logical space, then the relevant feature of the conversation (epistemologically oriented activities, etc) is that its certain parts include transformations of the logical space, and not transformations within the logical space. Transformation of the logical space of the community of interlocutors is one which assumes that index expresses itself, i.e. that there is an intention to come to modalities of conversation which can be demonstrated and conceived. Atkinson's and Baldwin's discussion about the status of index indicates that they abstract discourse of the world of art to intensional analytical schematizations of the discourse which do not depict anything else but abstract and intensional schematizations of possible worlds of communication. They locate and demonstrate epistemological modus of speech (conversation), and not direction of the conversation. Their analysis does not come out from the domain of

aesthetical analysis only because it neglects aesthetical topics and aesthetical intensionalities, but also because it is in the domain of abstract epistemological and logical contexts of conversation. On the other hand, their discourse is not anti-aesthetical, since from general intensional schematics one can derive aesthetic discourse as special case. Other part of their text is dedicated to metaphysical problems of the index. Metaphysical problematic of the index is introduced by means of modal logic and schematization of possible worlds. Let us pause on the structure of their speculation: (1) set of indexes is perceived as covering of possibilities, (2) necessities or rules are applied to possibilities, (3) set of indexes of any statement includes possible context of application or acceptance, (4) problems appear around the concept of possible worlds or possible individualities in terms of their ontological status and identity, (5) certain problems can be solved by suggesting that indexes contain non-referential names, which is intensional determination, i.e. they are taken as names of possible conversational schemes, (6) fundamental metaphysical question is: "What are these individualities by nature?". Answer is in philosophical sense relativistic, since it also permits real and fictive referential relations, because in the system of indexes it determines possibilities of both extensional or intensional referring. Atkinson and Baldwin stress that main ideal of the work with the maps of discourse is to make differences between modalities *de dicto* and *de re*, and this means to demonstrate that names and descriptions in these contexts exist differently. The notion of *modality* (for example, *de dicto*) can be taken as basic, and *de re* modality can be perceived as special case of more general modes of modality. By introducing the notion of *possible world* and criteria for sorting of the discourse: true in all possible worlds, Atkinson and Baldwin introduce realistic criterion, since if sorting has been done according to criteria of their truthfulness in all possible worlds, this means that their criteria exist, which is metaphysical premise. In methodological sense, their text indicates instrumental shift from ontological relativism of conceptual art, across index functionalism and pragmatism which is the basis for introduction of formal techniques of modal logic (here we follow the shift from binary pair intensional/extensional to binary pair dicto/de re of modality) and metaphysical turnover which enables locating of analysans and analysandum in possible worlds. Other path of speculation leads from the notion of *world* towards the notion of *history*. Let us have a look at these paths of speculation: (1) according to Carnap, the role of index (possible world) is filled with descriptions of the state of the world, (2) indexes contain description of the state (of the world), (3) description of the state can be called histories:

A 'state description' characterizes completely a logically possible (conversational) state of affairs – not necessarily at one instant of time.⁵⁹

⁵⁹ Terry Atkinson, Michael Baldwin, "The Index", p. 18.

Description of the state of the world is given in order to limit its predicates and names. The same can be done with histories, and that means that histories describe possible facts:

If the 'histories' are seen as representing alternative logically possible states of affairs, we might expect that a statement, or statement set, or statement set, or string of interconnected sentences is paranomically a necessity or, at least, has a certain 'weight' if and only if it holds in all members of a subset of the set of histories where that subset is considered to 'correspond' to Art-Language discourse in some way.⁶⁰

⁶⁰ Terry Atkinson, Michael Baldwin, "The Index", p. 18.

"Postscript" by Graham Howard indicates, for example, that what is shared (members of the Art&Language community share something in common) in Art&Language can not be given by simple relation of learning. Howard's text is secondary in relation to Harrison's and Atkins/Baldwin's. His aim is to demonstrate that very abstract contexts are based on intensional schematizations and schematizations in *de dicta* form are not sufficient, that is, that statements of the kind, for each P such that A learns P from B require supplement. In other words, when Baldwin says to Howard "It is raining outside" conditions that A learns P from B are met, but that is not what Art&Language interlocutors want to say when using the term sharing. It indicates that the scheme A learns P from B requires background theory which should say what is shared in the Art&Language. Existence of the background theory imposes limitations to the set of people considered as members of the Art&Language. Howard's suggestion is to limit and define what can be considered to be P:

We might specify that p' must be of the form $T_b x$; this could be done without specifying the nature of a technic relationship.

Sentences can be used as a covering notion under which sets of rules may be subsumed. What one is working out is a formal notation for a relationship between certain objects, which certain individuals stand in a special relationship to (this relationship is the one previously called 'technic').

⁶¹ Graham Howard, "Postscript", from *The New Art*, Hayward Gallery, London, 1972, p. 19.

Thus $aR_x \vee R_x a_m$ (where m is the set of members of $A-L$)⁶¹

Concluding text is the writing by Pilkington and Rushton "Asymptotic relations."⁶² Starting thesis of the text narrates about heuristic character of the mapping problem. Making of the index map as heuristic procedure does not have as its aim only to demonstrate that primary-discourses do not have expressive power, but also that ontology becomes subordinated to the work of ideology. Referring to the writing by Jaakko Hintikka "Models for Modalities" they demonstrate that ontology is subordinated to existential quantifiers of necessity or possibility, and this means that work of ideology is in obligation to conceptual work with the world.

⁶² Philip Pilkington, David Rushton, "Asymptotic Relations", from *The New Art*, Hayward Gallery, London, 1972, pp 20-21.

In short, outlined hard and speculative discourses about indexes from 1972 indicate that problems of the discourse of the world or art can not be located only by analytical discourses of heuristic orientation, but that from very abstract intensionally obscure *de dicto* modalities of the other or n -degree can general notions and their frameworks which include speech within and about the art be separated. Art&Language refers to modal logic, writings by Hintikka, Quine, Kripke, Carnap etc, and recur to formal instrumentalism of symbolic logic for three reasons: (a) to demonstrate that discourses of the world of art are not expressive discourses, but discourses which can be articulated in general schematizations of the higher meta-discursive order, (b) to demonstrate that theoretical discourse about language of art (by the language of art discourse of the world of art is thought) is conceptually and logically autonomous in relation to aesthetical discourse – in other words, analytical discourses of analytical aesthetics were never in this degree philosophically sophisticated to be compared with discourses of the Art&Language, in this sense, discourses of the Art&Language are post-aesthetical, and (c) to create basis for reconstruction of concepts of relevant theoretical models of art and culture, and this means to demonstrate that conceptual models of art and culture are not intuitive locations, ontological autonomies, but are results of conceptual, logical, and discursive speculations. Last thesis (thesis /c/) is the basis for realization of complex speculative discussions published in the magazine *Art-Language*, Vol. 2, no. 4, and the book *Proceedings I-VI* (most of the material appeared between 1972 and 1974). Text "Points of Reference, The Hope of Ideology"⁶³ deals with definitions of culture derived from learning conditions. In that sense, to say that subjects X and Y belong to the same culture means that there is a possibility that X learns from Y . Idea about connectedness between learning and culture, to the contrast of early discussions of indexes in which relation between individuals is treated, indicates in this text the relation of English and New York Art&Language grouping. Text "The Old Gourmet"⁶⁴ and texts from the book *Proceedings I-VI*⁶⁵ are taken off the track, they are traces, and not models, discursive maps, networks or grids of the Art&Language. Characteristics of these textual discourses are more speculation (logical implosion) than analytics. While texts from the transit from 1960s to early 1970s were dominantly analytical, later indexes are scholastically speculative and intensionally obscure. That they were analytical means that they emerged from direct separation from concrete artistic practice and concrete discourses of the world of art. Discourses of the world of art or discourses of articulation of artwork are problematized and discussed on the secondary level. Later indexes appeared from logical formalizations of discourses about discourses about discursive articulation or speech of the world of art and that in the sphere of logically philosophical intensional obscurity. The question whether one should read only globally (outwardly) or one should enter them is often posed. In the book *Essays on Art&Language* Harrison recourses to the first approach: to speak about what discussions and speculations about true indexes mean for the Art&Language on the primary and secondary level, that is, to separate general secondary characterization of discourse without entering the labyrinths of singular discourse and singular discussions. Our standpoint is that general characterization about what are speculations of the late indexes is necessary, but that only

⁶³ Art&Language, "Points of Reference. The Hope of Ideology", from *Art&Language*, Van Abbemuseum, Endhoven, 1980, pp 72-75.

⁶⁴ Art&Language, "The Old Gourmet", from *Art&Language*, Van Abbemuseum, Endhoven, 1980, pp. 76-83.

⁶⁵ Art&Language, *Proceedings I-VI*, Kunstmuseum, Luzern, 1974.

reading of the texts introduce us into discursive practice of the Art&Language, however perplexed it is. However, reading itself without knowledge about general characterizations is also problematical, since texts with their indexes do not offer explicit standpoint, solution, or schematics, but face us with the course of logic and conceptual procedurality in dialectics of positive and negative heuristics, that is, in the frameworks of negative heuristics, which means problematization of the outspoken through discursive hierarchy of logical and conceptual conditions of pronouncement. Modal logic and its schematic of possible worlds is suitable for facing of the reference, discourse, and way in which the reference is given to the discourse from world to world (from culture to culture and from history to history). Procedure of analysis and speculative discussions of the Art&Language is meta-semantic analysis of intensional (abstract) objects of the discourse of the conversation among its membership. Meta-semantic analysis do not imply decryption of the meanings constituted through the conversation, i.e. describing, explaining, and interpreting of the objects of the conversation, but describing, explaining, and interpreting in logical and conceptual sense of formal (abstract, intensional) and in modal sense (*de dicto*) linguistic constructions which stand behind everyday talk of the world of art and theoretical discourse about everyday language of the world of art, intuitions of the art, artist's and theoretician's convictions. Harrison describes the general schematic of the indexes in the following way:

Analogues for the indexing-project are to be found that borderline between the study of artificial intelligence and the theorization of mind and memory which has enlarged into a distinct field of research over the past two decades. In work in this field, forms of knowledge are represented in terms of such devices as 'semantic nets' and 'frames' – which are kinds of index. The aim of theoretical systems hypothesized in this field is not that they should be subject to criteria of logical orthodoxy, but that they should adequately model the open operations of human remembering and learning. The analogy with such systems also serves to distinguish between different forms of Conceptual Art: on the one hand, for instance, the art of the intellectual ready-made, in which ideas were treated as immutable objects and the art world as a kind of system in which these objects were to be installed; on the other hand, works which required as a condition of engaging adequately with them that not only they themselves, but also the structures within which they were located, should be seen as problematic, so that the mutual relations between 'work' and 'structure' might be rendered dynamic and transformable.⁶⁶

Strategy of construction of networks or meaning or index maps was not directed to aesthetization of meaning and sense, but to locating of meaning in networks of possible discursive relations. Intention of Art&Language to shift from semantic to pragmatic researches and analysis is the intention to set the concrete speaking community of members of the group or institute as the terrain of empirical research of the sphere which is framed by linguistics and philosophy of language. Pragmatic dimension of the analysis is not only contained in empirical locating of linguistic and philosophical problems on the terrain of concrete conversation, but also in that the research is demonstrated as ideological auto-reflexive reassessment:

Since 1970-72 we have to some degree been concerned in dispensing with conceptualist materialist fetishes. (Consider the 'stylistic' expectations *vis á vis* Art&Language; there is now apparently something called 'classic' Art&Language.) In order to try to continue the work as dynamic, discursive, we had to endeavor to remove it from the curatorial net.⁶⁷

Taking into consideration the theory of indexes and pedagogical intentions in the text "Pedagogical Sketchbook (AL)" from 1974 Art&Language offers general explanatory criteria and characterizations of mapping. Let us start successively. Starting thesis is located around the question of the Art&Language status and consistency of the community of interlocutors in pedagogical process. Referring to Hintikka they conclude that in defining the community of different interlocutors protective standards can be given, but that one can not expect consistency of interlocutors. Author of the text emphasizes one of the fundamental problems of ideological defining of the community when stating that interlocutors have problems when trying to define the subject of the conversation in the first person plural (we). One of Art&Language programmatic standpoints is that they wish to generalize relations between

⁶⁶ Charles Harrison, *Essays on Art&Language*, Blackwell, Oxford, 1991, pp. 72-73.

⁶⁷ Art&Language, "Leeds University, February 1979", from *Art&Language*, Van Abbemuseum, Endhoven, 1980, p. 240.

New York and English part of the group. Development of the Art&Language methodology is evolution from mainly semantic towards pragmatic analysis, from conversation of the individual of one culture to inter-discursive exchanges of different cultures (English and New York group). Skeptical thesis is derived from problematized consistency of the conversation within the community:

We're not a well-formed set. We don't even know who 'we' are. It depends on who makes out the list – among other things. We can't ever do more than understand parts. The trouble with the concept of 'understanding' is that it implies some completeness – well-formedness – where there can't be any.⁶⁸

⁶⁸ Art&Language, "Pedagogical Sketchbook (AL)" (1974), from *Art&Language*, Van Abbemuseum, p. 92.

Epistemological skepticism and nihilism from which Art&Language interlocutors come, and which means standpoint that adequate and consistent knowledge is impossible, emanates from two positions: (a) existential position of Art&Language expansion and functioning of two culturologically entirely different communities: here are at stake rural, intellectual, and university oriented English group and cosmopolitan, artistic, modish, exotic, and activist New York group or movement, and (b) theoretical positions of logical implosion, i.e. moving on all the more abstract schematizations of intensional semantical and modal formalizations of the discourse – logic in its extremely syntactic-intensional status leads to all the greater particularization of knowledge, i.e. from knowledge about the world towards the knowledge about logical conditions of the inscription about inscription and further towards the questions of local consistencies, since the system consistencies, if we follow Gödel's theorem, are not possible. On the other hand, Art&Language skepticism is result of the efforts to avoid 1968 leftist optimism and idealism. Here is at stake internal leftist separation of the utopian-project conception which owes to 1968 idealism and is close to New York authors and critical-skeptical theoretical position:

It's important here to make the point that A&L 'works', the instrumentalities we've developed, etc., are not seen as specific non-opaque, non-complex means to specific non-opaque, non-complex ends. There's no 'art for a new world order'.⁶⁹

⁶⁹ Art&Language, "Pedagogical Sketchbook (AL)" (1974), p. 92.

Quoted fragment is methodologically relevant, because from analytical terms (for example, transparent corresponds to the extensional object) ideological terms are being abstracted, for example, about relations between the art and the new world. Problem of the status and definition of the artist appears for Art&Language as paradoxical idea. They are prototype examples of artist against the painter or sculptor, but at the same time, they offer the notion *artist* to critical problematization facing intensional obscure notion (artist) and extensional transparent notion (painter, sculptor):

Profession 'artist' has achieved autonomy of a kind which is in no way justified by the etymology of the term; the terms 'painter' and 'sculptor' relate to a history of people doing a certain kind of job (and getting paid for it); 'artist', in modern sense, has no such history; it's snob word, suggesting something like a dilettante-in-action. The Artist is a person whose profession it is to be opaque in a world in which others are assumed to be transparent, to be exotic in a world in which others are known to be dull. As far as A&L is concerned, we're all transparent or we're all opaque or we're all both. You can't get very far with A&L work unless you're prepared to consider the existence of a world in which that work is not exotic.⁷⁰

⁷⁰ Art&Language, "Pedagogical Sketchbook (AL)" (1974), p. 93.

Indicated paradoxicality in Art&Language observations about the status of the artist originates from facing of three different contexts: (a) analytical context which leads them through logical and meta-discursive speculations to intensional obscure object, (b) Marxist context which intentionally deals with extensional and production-determined subject, and (c) context of the world of art of the 1970s in which contradictories of exotic Existentialism of the artist (special individual), production requirements of the market, and critical purity were facing each other. Claim for demonstration that the world of art is problematic and paradoxical became fundamental domain of the Art&Language interests during first half of the 1970s but epistemological framework, which is the criterion for analysis was still strong and during the following years, it will be substituted by ideological discursive framework. Then, they indicate hegemony of the determining concept of modernistic art: art-as-accessibility-to-somebody's-understanding-but-not-yours. This cumbersome syntagm indicates

predominance of the concept of private language in modernistic culture. Consequence of private language determined by encapsulation and artist's and art's autonomy has for the consequence that people are badly educated and that education is scandalously directed. Their starting pedagogical thesis is subversive – they offer context of learning rather than understanding;

We have to work to set up situation in which there is more chance of people 'learn to learn'; this is made harder by the fact that one doesn't really know what's happening when 'learning' is taken place.

Our involvement in teaching is conditioned by the fact that we're fighting for a certain sort of survival; i.e. we're working to establish the conditions for our own survival as part of some social nexus, rather than as exotic features of some social otherworld (there would be no problem in achieving the latter). This is one reason why some/all of us get worried about each other's varieties of social performance, and why we are concerned to review each other's performance as 'teachers'.⁷¹

Pedagogical concept of the Art&Language is double excessive: (a) it is facing humanistic concept of education determined by the object and contents of learning, and not by its mechanisms themselves, and (b) it is facing artistic concept of education based on exotic status or, for example, on individual imagination. In the conversation about pedagogical work of the Art&Language, Harrison pointed me out that Baldwin was dismissed from teaching because he was teaching artists to think. Teaching artists to think means teaching them not to fit in exotic intuition (tacit individualized rules of the artist paradigm), but to think about what intuitions are and how they appear not only related to the work, but also within the world (society, culture) in which the work occurs. Characteristic example is connected with the analysis of the status of imagination. Imagination analysis is analysis of one of the dominant dogmas of modernistic discourse in art schools. According to Art&Language, imagination, how it is used in the Western culture of the twentieth century, is very ideologically loaded. It was not as much directed to God's gift as it was to from causality of class and culture independent arbitraries:

Listen to (almost) any art teacher over the age of x. (A student may be described as 'imaginative' if he can provide fuel for the fantasies of his tutors. Unwilling or unaccustomed to accept the degree to which their own fantasies are conventionalisations, these tutors may not be prepared to acknowledge 'imaginativeness' in the (e.g. 'proleterian') student who expresses fantasies conventionalised in terms of his culture rather than theirs.)⁷²

Following Wittgenstein's critique of private languages, in analytical field they reject imagination as a higher characterization reducing it to "conventionalization of personal fantasies" (rules of private language). In order to personal fantasy is conducted through the educational system and the world of art, it must be conventionalized and outspoken. Individual's intuitions must stop being tacit knowledge of the community. This, in the field of sociological analysis means that imagination as well as personal fantasy is culturologically determined, definable, etc. that is, that its character is cultural, social or class, and not psychological etc. Immediate consequences of such or similar analyses are location of instances of reflections about reality which is expressed by each discourse or different modes of performance, but also the claim to identify symptoms of discursive community which is formed in the Art&Language or in the process of education. Developed pedagogical thesis of the Art&Language is:

The aim is to produce well-educated skeptic rather than well-educated and cynical positivist.

Logic of constituting well-educated skeptic can be displayed through the series of problematic instances: (a) it is necessary to convince student that his situation is problematic, (b) it is necessary to convince him that he is able to speak about his problem, (c) it is necessary to convince him that there are problems which he shares with you and that problems in which problematic one should convince other people include also his professors. Behind these problematic instances hides basic claim to map student's and professor's intuitions in relation to the process of art education and its place in discursive frameworks of cultures they belong.

⁷¹ Art&Language, "Pedagogical Sketchbook (AL)" (1974), pp. 93-94.

⁷² Art&Language, "Pedagogical Sketchbook (AL)" (1974), p. 95.

pedagogy: from poly-genre across seduction to phantasm

Notion 'post-pedagogy' was derived by American Derridian Gregory L. Ulmer in relation to conceptions of 'writing scenes' by Jacques Derrida, who applied it on entirely different 'authors' such as psychoanalytic Jacques Lacan, sculptor and *performance* artist Joseph Beuys, film director Sergei Eisenstein and theatre director Antonin Artaud. For Ulmer, notion of post-pedagogy (*post/e/-pedagogy*) indicates deconstructive movement across conventional artistic and media pedagogy, towards experimental and activist work, to establishment of pedagogy in the era of electronic media.

One of critical examples of post-pedagogy is pedagogical work of German sculptor and performance artist Joseph Beuys. Beuys is German sculptor, Fluxus, performance and conceptual artist. He was preparing himself for studying medicine, which he gave up during the war when he became Wehrmacht soldier. After the War he studied sculpture at the Art Academy in Düsseldorf. After completing the Academy, he lived for ten years in the woods around the river Rhine. He became professor at the Düsseldorf Academy in 1961, where he thought until he was dismissed in 1972. His art work and life are, in real sense of the meaning, the example of *individual mythologies*, because he transformed each segment of his everyday life into exceptional story (interest in science, war, initiation in the Tatar tribe, solitaire life with the animals, way of dressing, relation with the students, excess political work, alternative pedagogy) in the place of expecting the work of art. For Beuys, the work of art is yet assumed trace of his life activities:

It is a sort of additional energy.⁷³

He extended the idea about sculptor's work into the spheres of behavioral activism (actions, happenings, performances, installations) by indicating to complex theoretical, political, mythomantic and spectacular relations with anti- or post-pedagogy⁷⁴, anarchism, ecology, historic materialism, anthroposophy⁷⁵, de-nazification, German Romanticism, utopian visionary work, alchemy, occultism⁷⁶, spectacle system, etc... His basic concept of sociability is based on ideas about horizontal mapping of the 'modes of life' and, on the other hand, ideas about direct, which means non-representative, democracy. For him, sculpture has become paradoxically, demonstrative and open conceptual potentiality and figurational realization of events among people and for the people.⁷⁷ Beuys's artistic development, certainly, has three footing *vitalistic* points: (i) German late Romanticism and Expressionistic tradition with the affinity towards utopian/visionary work, searching for *Gesamtkunstwerk*⁷⁸, that is, the art as the polygon for recreation of the society or social traumas, (ii) international *fluxus* and, thus, multidimensional opening of the work of art towards hybrid situations and events, and (iii) European conceptual art as an effort of post-symbolic re-creation of metaphysical occurrence in the world of art. His pedagogical work is vitalistic and activist because it is based upon mythical-messianic concept of projecting and modeling individual and social life through direct interpersonal cooperation. His pedagogical work was full of contradictions because he demonstratively faced creational relation of charismatic professor and demands for direct democracy – decision-making in art and political actions. Thereat, he perceived the art work itself as a mode of social-political action and interests in contemporary Capitalist world. Beuys realized his ideas through activism which oscillated between acting in high elite and alternative art:

It could be said that this is the theory of work: each work has a sort of relation towards the art, and the art does not represent any more a type of isolated action or gathering with people capable to do the art while the others must do something else. That is exactly the aim of my effort.⁷⁹

At the same time, Beuys' acting in the period between utopian last neo- and post-vanguards and rising post-modernity obtains the character of spectacle. In the mass media spectacle he brings organic processuality of the substance or organism – from such a gesture which looks like a *shamanistic*, actually, the shaman is being de-realized and artistic *super star* is being derived. His teaching at the Düsseldorf Academy was set in spectacular way, and that means in the way when accumulation of charismatic actions of the professor and

⁷³ Bernard Lamarche-Vadel, "Razgovor", from Denegri, Ješa (ed), *Dossier Bojs*, DAF, Zagreb, 2003, pp. 433-434.

⁷⁴ Gregory L. Ulmer, "Performance: Joseph Beuys", from *Applied Grammatology – Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, The Johns Hopkins University Press, Baltimore, 1985, pp. 225-264.

⁷⁵ Sigrun Paas, "Joseph Bojs i Rudolf Steiner", from Denegri, Ješa (ed), *Dossier Bojs*, DAF, Zagreb, 2003, pp. 225-242.

⁷⁶ J. F. Moffitt, *Occultism in Avant-Garde Art: The Case of Joseph Beuys*, UMI Research Press, Ann Arbor, 1988.

⁷⁷ Armin Zweite, "Plastička teorija Josepha Bojsa i rezervoar njegovih tema", from Denegri, Ješa (ed), *Dossier Bojs*, DAF, Zagreb, 2003, p. 185.

⁷⁸ Harald Szeemann, *Der Hang zum Gesamtkunstwerk. Europäische Utopien seit 1800*, Aarau/KH, Zürich, 1983.

⁷⁹ Bernard Lamarche-Vadel, "Razgovor", from Denegri, Ješa (ed), *Dossier Bojs*, DAF, Zagreb, 2003, p. 433.

critical democratic political work of students becomes demonstratively visible and demonstrative. Contradictory spectacular relationship between charismatic teacher and activistically oriented students was not a simple confrontation and paradox, but also a sort of *seductive social practice* in which 'learning' takes place as the simultaneous process of seduction (inseparable approaching of the object and the subject) and demystification (critique of the fatal confusion of the object and subject of the art, i.e. the politics).

postmodern post-pedagogy: eclecticism, nomadism, and enjoyment in the painting

By post-pedagogy, in a broader and more undefined sense, we can also call the process of education of postmodern retro, eclectic, nomadic, and enjoying artist. Epistemology of the postmodern art education is defined by exactly these concepts of postulation of the postmodern subject-as-the-artist-as-the-painter. In other words, artist can be perceived not as 'practitioner' or 'projector', that is, as the 'author', but as plural *symptom* – place of slippage of the symbolic order – art, culture, and society. Retro⁸⁰ characterization designates retreat from the idea about advancement and progress in the name of synchronic rendering of hybrid diachronies. The artist therefore reorients his epistemologies towards the 'learned', i.e. towards the selection of paintings and potential meanings from the archive of the past. Characterization of eclectic⁸¹ designates plural and most often cultural arbitrary knowledge of heterogeneous and hybrid character. The artist becomes a sort of 'nomad'⁸² who goes through parallel, seemingly non-conflicting worlds. Artist-nomad is the artist on the move, in displacement, and taking over of different roles none of which is the right one. Postmodern artist is being taught unstable and slippery movement through open concepts and worlds of production of the 'artistic' – from painting (Francesco Clemente) across film (Peter Greenaway) and theatre (Ian Fabre) to music, dance, and opera (Philip Glass). Postmodern artist can face his own enjoyment⁸³ in the work – in the substance itself retro, eclectic, and nomadic concatenation or networking into the order of the 'impossible truth' of the art. Educational epistemology of 'eclectical postmodernity' is basically 'right oriented' and 'neo-conservative' tendency towards 'romantic artist' in late Capitalist media culture. It is contradictory and in this contradictoriness its aesthetical-cultural potentiality which should be surmounted through transformation in the production of the world of painting to paintings is hiding.

In postmodern painting (trans-vanguard⁸⁴, neo-expressionism⁸⁵, anachronism⁸⁶) the art of painting is defined as visual *speech* (rhetoric, quotation, collage, montage, simulation) about painting models of representation and expression of symbolic, archetypal, narrative and allegorical topics of the Western history of art (Renaissance, Manirism, Baroque, Classicism, Romanticism, Symbolism, Futurism, metaphysical painting, but also alchemy, magic, occultism, eroticism, perversion, travesty). Postmodernist painting is eclectic attempt of restoration, but also of parodying and deconstruction, of a big mimetical historical painting of the West or heroic authenticity of expressionistic modernism, which promises *transcendental shift* from piquant toward invisible (death, sexuality, politics, religion). Post-historical eclecticism on the transit from 1970s to 1980s is not the *true* renewal (recycling) of several among each other incommensurate *sources of the art* of the West, but rather softening (in expressive way) and relativisation (in philosophical-historical sense) of institutions of the modern art. Eclectic representation of ways towards the *source of the art* of the West was not established because of the *sources*, but because of the domination and hegemony of modernism.

Postmodern eclectic promise for transcendental turnover is, paradoxically, realized as *enjoyment in the meaning of the painting*, but also as *enjoyment in the act of painting itself* in all his erotic or auto-erotic over-determination. Skin of painting and the color of the body. Body of the painter and skin of the painting. Haptic of the painting is inscribed again in the places from which the body has been superseded in modernistic *fetishization* of the optical. Postmodern painter does not allegorize his sexuality, but shows it through tactile (manual) relationship with humidity, viscosity, and pampering of the color. It becomes almost genital.

⁸⁰ Ješa Denegri, Bojana Pejić, Tahir Lušić, Mileta Prodanović (eds), "Era postmodernizma – umetnost osamdesetih" (temat), *Polja* no. 289, Novi Sad, 1983; and Marina Gržinić, *Rekonstruirana fikcija. Novi mediji, (video) umetnost, postsocijalizam in retroavantgarda — teorija, politika, estetika 1997-1985*, ŠOU studentska založba, Ljubljana, 1997.

⁸¹ Marcelin Pleynet, "U povodu suvremenog 'eklektizma'", *Život umjetnosti* no. 31, Zagreb, 1981, pp. 32-33.

⁸² D. Olkowski, "Nomadism", from *Gilles Deleuze and the Ruin of Representation*, University of California Press, Berkeley, 1999, pp. 47-53. Achile Bonito Oliva, *Transavanguardia International*, Giancarlo Politi Editore, Milano, 1982.

⁸³ Roland Bart, *Zadovoljstvo u tekstu*, Gradina, Niš, 1975; Marc Devade, "Slikarstvo.... izblize", from Zoran Belić, Dubravka Đurić, Miško Šuvaković (eds), "Analiza - tekstualnost - fenomenologija i vizuelne umetnosti" (temat), *Mentalni prostor* no. 4, SKC, Beograd, 1987, pp. 87-90.

⁸⁴ Achile Bonito Oliva, *The Italian Transavanguardia*, Giancarlo Politi Editore, Milano, 1980; *Transavanguardia International*, Giancarlo Politi Editore, Milano, 1982; and also *Avanguardia Transavanguardia*, Electa Milano, 1982.

⁸⁵ "Zwischenbilanz II – Neue deutsche Malerei" (temat), *Kunstforum* no. 68, Köln, 1983; Donalld Kuspit, "Flak from the 'Radicals': The American Case against Current German Painting", from Brian Wallis (ed), *Art After Modernism: Rethinking Representation*, The New Museum of Contemporary Art, New York, 1986, pp. 137-152.

⁸⁶ Branka Stipančić (ed), *Anakronisti ili slikari memorije*, Galerija SKC Beograd / Galerija suvremene umjetnosti Zagreb, 1984.

Experience of touching the genitals. It is not at stake *which color it is*, but is *materiality of the color* which he covers the canvas with. By touching the color, by investing the body into the color, the *time* of painting takes place. Body is not only the depicted figure (order of pictorial information), but the depicted figure on the canvas in the *eroticism of touching the color* expresses the bodyness of the painting which the painter does not have and cannot have sexual relationship with. Illusion of the haptical or promise of the haptical centers the eroticism of the color. In the painting, there is not sexual relationship, although everything indicates it, promises it, and suggests it... There is erotic play of undoing of the allegorical function of the color in the sensuality of the painting. But, painting and body, are one *Non-Whole (Pas Tout)*: something is always dropped, falling, postponed, canceled or covered.

Postmodern eclectic epistemology of pedagogy of art is therefore set as *negative practice* in relation to canons of the preceding modernism. For the first time, during the 1980s at the art schools comes to the shift from 'positive axiology' (canon of modeling in the tradition of artistic academism) or to shift from 'struggle for the right to voice' (redirection of vanguard or neo-vanguard negative and nihilistic subversions into 'positive subversions') at art schools towards ecstatic, enjoying and amoral (traitorous⁸⁷), but *cool*, negativity of the 'postmodern subject' in the art.

⁸⁷ Akile Bonito Oliva, *Ideologija*, izdajnika – Umetnost, manir, manirizam, Bratstvo jedinstvo, Novi Sad, 1989.

actual art school in the epoch of transition/globalism

Contemporary art schools are, mostly, set on plural relationship of confrontations or interleaving of *hybrid education practices* of the contemporary artist, and this means in the range from neoliberal pragmatism and bureaucracy in the world of art across traditionalist para-postmodern orientation towards retro-positions to critical and activist 'artivism'. Contemporary schools are 'plural', and this means that in the time we live in there are entirely different programmatically constituted art schools: from modernistic pro-essentialistic art schools across postmodern eclectic and open art schools to hybrid official or alternative art studies, new-media, politics, and activism/artivism. *Map* of art schools indicates the differences, concurrencies, or incongruities of epistemological, art and pedagogical conceptions and practices. Such a *map* is in a way interminable and, certainly, contradictorily conflict, because it is established in the epoch when one joining 'canon' of learning 'in' and 'about' art was not established, but the plurality of anticipated or projected canons and canonizations of anti-canons, that is of their destructions or, more often, deconstructions. But, hypothetically-generalized following principles-models for constitution of new or actual art school could be singled out, and they are:

- art education within *mass industrialization of education*, i.e. system of 'art studies' as connection of practical and theoretical 'teaching' of the artist, custodian or worker in the culture or media (behavior model: offering the services to the client), in other words, a relative *study* relationship between custodian, cultural, and art education 'itself' is being established;

- art education within ostensible autonomy of open and emancipatory, i.e. research development of contemporary *art* as artistic culture-oriented, new-media, biotechnological, performance, and ambient art practice (model of behavior: individual and team cooperation in vertical organization of the school, encouragement of 'well educated' practitioners in the world of art);

- art education for new technologies on the principles of neoliberal project engineering in the spheres between traditionally separated competencies of art and science (model of behavior: manager, research, and production cooperation between hybrid institutional networks of culture, science, and technology, preparation of the artist for team work in economic and scientific-technological team acting);

- art education as a way of interventional epistemological and activist *self-organization* within artistic, cultural, and political work in contemporary culture and society by connecting and cooperation of art schools *NGO*-sector (model of behavior: partner horizontal relationship with anticipated political and ethical horizons of action).

At certain schools, these concepts can appear as part of complex in-school hybrid structuration of classes and courses, but these principles-models can also be performed as pro-

filed models of performing concurrent *new schools*. On the other hand, by increasing the mobility of students (*Bologna Declaration*) it makes possible for the art students to anticipate and perform on purpose or by chance their own 'nomadic profile' or 'study program' by passing through entirely different, mutually contradictory and confronted institutions or 'floating' practices. Students' mobility sets the idea of the curriculum, i.e. individual study program as a sort of *cartographic re-figuration* of epistemological, technological, and activist mobility⁸⁸ of the students. Contemporary mobility should be distinguished from postmodern nomadism of the 1980s, because (1) postmodern nomadism was in a high degree defined by 'non-logistical', but behavioral or existential arbitrariness of potential referent choices in the artistic acting, and (2) contemporary mobility, i.e. movableness, is *logistically structured practice* of joining (*plugging-in*) into entirely different educational institutional networks or their potential 'intersections'. Therefore, epistemology of the *zones, registries or regimes* of sensual, conceptual, political, ethical, and even behavioral actions which are no longer 'life choices' but tactical regulations of own action, and that means 'sorts' and 'characters' of human labor as interventional mode of action in education, i.e. *becoming of the artist* become very important. Deleuzian idea of demonstrative 'becoming'⁸⁹ as permanent transfigurative happening of figuration of the 'self' or 'student' artist is an important characteristic of contemporary art production within art schools. Nicolas Bourriaud accentuated very precisely:

The artistic question is no longer: 'what can we make that is new?' but 'how can we make do with what we have?' In other words, how can we produce singularity and meaning from this chaotic mass of objects, names, and references that constitutes our daily life?⁹⁰

Therefore, the education of artists (for example, painters, composers, or directors) does not lead towards studying of 'composing work of art', it is part of some preparation for studies, but towards studying and working at social 'techniques' and 'technologies' of programming and reprogramming of existing shapes by which they enter into complex media as cultural procedures of acquiring, displacement, appropriation or yet immediate use of 'data'.⁹¹ This way set logistic or the artistic work is not apologetic as such nor subversive, but rather 'technocratically possible'. This technocratic and, often, bureaucratic anticipation makes possible any choice and use of the *chosen* for the purpose of:

- performing the *problem* in actuality (critical pedagogical epistemology),
- destruction of real or fictional centre of power (subversive pedagogical epistemology),
- neutralization or, in sense of Duchamp, anesthetics of each usability (artificial and alienating pedagogical epistemology),
- apologetic unnoticing of the 'problem' or 'centre of power' for the purpose of fetishization of the logic itself as the new media/interface (technocratic liberal pedagogical epistemology),
- ecstatic substitutions of critical thesis and disclosure in logistics of safe haven for *hyperformalistic* activities of demonstration, expression, construction, behavior, etc. (designer pedagogical epistemology), etc...

These formulations are exemplary indexes for interpretation of *local politics* within art schools and their producer appearance on art scenes.

Schools based on the first principle-model are directed towards mass education of 'workers in the field of art' who can be artists-authors, artists-technicians, or performers, bureaucrats custodians and, certainly, educated audience which is preparing for further artistic, theoretical, or custodian educations, that is, redistribution of the capital. Such schools are based on study courses and their networking. It appears that in contemporary education big difference between author, designer, producer and consumer is not made and is not manifested. Thereat, *author* is the artist who sets the concept and project of the work in the system and the world of art. *Designer* is the artist who by means of techno-media realizes the work for 'presentation'. *Producer* is the artist/custodian who prepares the work for distribution, exchange, and consumption in the world of art and culture. *Producer* is all the more accomplice of the author and, often, the author himself, who becomes the bearer of the project of the work. *Consumer* is artist/custodian or admirer who 'lives' in the world of art and culture as the educated and active accomplice. This type of school is characterized by paying attention to learning 'skills' or 'techniques' which are appropriate for dominant social modes of

⁸⁸ Mieke Bal, *Traveling Concepts In the Humanities – A Rough Guide*, University of Toronto Press, Toronto, 2002.

⁸⁹ Gilles Deleuze, Felix Guattari, "1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...", from *A Thousand Plateaus – Capitalism and Schizophrenia*, Continuum, London, 2004, pp. 256–341.

⁹⁰ Nicolas Bourriaud, "Investing in Fashion and Media", from *Postproduction – Culture as screenplay: how art reprograms the world*, Lukas & Sternberg, New York, 2005, p. 17.

⁹¹ Stephen Wright, *Dataesthetics – How to Do Things with Data*, Arkzin Zagreb, Revolver Frankfurt, WHW Zagreb, 2006.

production, exchange, and consumption in global and transitional society, and this means, above all, bureaucratized information and spectacular technologies. In other words, a shift from studying art crafts towards studying bureaucratic and production characterizations of information and spectacular technologies has been made. Through this sort of school emancipated art bureaucracy and audience appear.

Schools based on second principle-model are usually schools established through evolution of traditional modernistic academies in direction of new art media, bio-technologies, performances, and ambient work. These schools are based on structure of 'art classes' (ateliers, studios) in which permanent or visiting professor teaches the 'class' (group of students) individual or collective research work on 'art projects'. Teaching in classes is connected with *additional courses* within the school or at other schools. Indicated model is based on establishing research projects and their individual or collective development under the supervision of the artist who guarantees with his artistic authority very arbitrary projects and their evolutions. In such the context theoretical and pedagogical work are set as external education in the sense of support to 'research work of the artist'. Theoretical and custodian education is led to transparent intuitions for establishing research process, but not the critical-theoretical analysis of these intuitions, that is, the critical-theoretical analysis of the artistic practice. Work of art becomes art documentation or, more precisely, art documentation⁹² presented as complex cultural information. Critical, subversive or negative become certain tacit 'values' in the place of values such as 'artistic itself', 'authentic', 'new', that is, in the place of traditional modern values such as 'fine' or 'skillfully made'. Exclusion or inclusion of critical-theoretical work in such sort of education is one of fundamental problems. For example, English artist and theoretician of culture Victor Burgin gave in one interview the following solution:

"Peter Suchin: You have recently taken the calling Millard Chair of Fine Art at Goldsmiths College. What the College has made entirely known during last ten years is that is was connected with Brit Art... which was confronted to critical theory in most of its manifestations. Do you intend to make a shift in the relation to anti-theoretical standpoint...?"

Victor Burgin: I am not a missionary I do not intend to convert anybody from his original religion. But I can tell you how I look at this problem. Place of the theory in art schools is a single case of a more general question of critical thinking in the society as whole. All we say and do implies theory about the way in which world operates. There is no possibility for ever being 'without' theory. Therefore, the choice is not between 'having the theory' and 'not having the theory'. The choice is between being aware of theories which we ascribe – and thus being able to revise them – and simple leaving theories as general knowledge or personal thought".⁹³

The artist is no longer perceived as 'creator', but as 'contemporary researcher' who exceeds single media and craft specialization in the name of authorship multimedia or nomadic approach. The problem is how he should become aware of his individual positions in relation to art, society, and theory. Does such sort of education offer *immanent critique* by means of practice itself, or what is required is a 'shift' towards cognition of conditions and circumstances in which art practice occurs? This is an open and controversial place of such schools/education.

Schools based on the third principle-model are technocratically-engineering organized art-science-technical schools. Such schools are most often perceived as 'digital Bauhaus' or 'bio-technological' or 'bio-genetic Bauhaus'. And that means that in new conditions and circumstances of global cybernetized and bio-technologically ordered civilization they strive towards possible and economically accomplishable 'synthesis' of art and science. New unity of science and art does not take place on the utopian level of fascination with the science of the future, but on the level of economic synthesis of scientific-artistic projects in (a) anesthetization of the 'new world' or, more important, in (b) integration into military-technocratic-bureaucratic architecture of digital and biological media and interfaces:

Has the ideology of our time become unpredictable, devious line of intersected traces, recorded in singular metric points of abstract field? Aesthetical mode of *derivation* is every-

⁹² Boris Groys, „Umjetnost u doba biopolitike – od umjetničkog djela k umjetničkoj dokumentaciji“, from *Učiniti stvari vidljivim – strategije suvremene umjetnosti*, Muzej suvremene umjetnosti, Zagreb, 2006, pp. 7-28.

⁹³ Victor Burgin, Peter Suchin, „Interview“ (2000-2001), from *Victor Burgin – una exposicion retrospectiva*, Fundacio Antoni Tapies, Barcelona, 2001, p. 260.

where. But the same is true for hyper-realistic network of the infrastructure of the Empire. Questions about social subversion as well as removal of psychic conditionality are widely open, unanswered, seemingly lost for our thinking, in the time in which civil society is integrating into military architecture of digital media.⁹⁴

Such epistemology of education is set on the principles of neoliberal project engineering in the spheres between traditionally separated competencies of art and science, which means on the platform of new 'imperiality' of technological power as 'model' for integration of different relevant and marginal spheres of human labor, acting, and, certainly, living.

Schools based on the fourth principle-model are most often *alternative schools* or educational practices based on 'tradition' of anarchism, anti-authoritative education, and strategies and tactics of self-organization and self-education in culture and society.⁹⁵ Thereat, it does not mean that practices of self-organization⁹⁶ cannot be included in previous modes of education, they often occur, but examples of institutional self-organizing art education are very rare. That is because such schools or education programs are based on criteria of direct democracy, i.e. self-organization, then, activism and auto-critique based on decentering of the authority-power, most often, 'teacher'. Direct democracy indicates horizontal and non-authoritarian self-organization of the school (curricula and syllabuses, realization of teaching, and also outer and inner life of the school, and that means politics and ethics of inner-school and outer-school relations). Horizontal and non-authoritarian organization of the schools presupposes, above all, partner relationship of colleagues in the teaching process who are themselves carriers of the school's 'functioning' or organization. If in such a school, hierarchies of the educational structure of teaching and life appear, they are commonly given as temporary and provisional, thus subject to critique and auto-critique of the interested partners. Activism signifies entirely different strategies and tactics of behavior which articulate teaching, as well as inner and outer intervention life of the school, that is, intervention role of the school and its 'teams' in direct or indirect real or virtual cultural and social environment. Activism emerges as twofold: as political strategy on intervention performance of the art in culture and society, but also as 'value', that is, 'target content' of contemporary art practices on the transit from the twentieth to the twenty-first century. Self-organization and activism have a long modern history in art education. They can be traced from mystical, political, and art communes of the nineteenth century (*Monte Verita*)⁹⁷ through certain departments of Bauhaus⁹⁸ and certain phases of Soviet art schools (UNOVIS)⁹⁹ to self-organizing structure Black Mountain College¹⁰⁰ which is the first explicit example of an 'anti-school'. Ideas of activism can be seen, most often, as those which art assume as practice of shaping life or as political practice which instrumentalises intervention potentialities of the art. Auto-critique appears as one of the regulative activities of self-organizing practices and attempts that direct democracy develops through permanent auto-analysis and evaluation of interpersonal, structural, and educational relationships. Self-organization and activism are often looked at as opponents, as theoretical and anti-theoretical practices. They are set as anti-theoretical practices when the primacy of action, practice, or life is given to an empirio-centric way, while theoretical practices are given primacy when self-organization and activism are projected as concrete utopia derived from theory, and also, when practice is seen as a mode of theoretical work which needs to be subjected to theoretical analyses. These three paradigms are often confronted. Self-organizing schools are subject to conflicts, mutual differentiation, and thus very often short-lived. One of the functional modes of self-organization in education is the creation of networks of institutional schools and extra-curricular practices, above all, the *NGO* sector.

a very short conclusion

The discussion about contemporary models of art education indicates that, almost nearly every problem of analysis of 'education of an artist' faces four matters which need to be considered:

the relationship of autonomy of the art and art activism, that is, intervention relationship of art, culture, and society;

⁹⁴ Brian Holmes, "Tumaranje mrežom", from Stephen Wright, *Dataesthetics – How to Do Things with Data*, Arkzin Zagreb, Revolver Frankfurt, WHW Zagreb, 2006, p. 111.

⁹⁵ Jan Ritsema, "Obrazovanje izvan dominantne matrice učitelj-učenik", „Autoceste znanja“ (temat), *Frakcija* no. 41, Zagreb, 2006, pp. 32-036.

⁹⁶ Bojan Đorđev, Marta Popivoda, Ana Vujanović, „Self-managed Educational System in Art: S-O-S-project – An Attempt at Cracking the Codes of Knowledge Production“, from „Art in the grip of education“ (temat), *Maska* no. 103-104, Ljubljana, 2007.

⁹⁷ Harold Szeemann, *Der Hang zum Gesamtkunstwerk. Europäische Utopien seit 1800*, Aarau/KH, Zürich, 1983.

⁹⁸ H.M.Wingler, *The Bauhaus – Weimar Dessau Berlin* Chicago, The MIT Press, Cambridge MA, 1975.

⁹⁹ *The Great Utopia. The Russian and Soviet Avant-Garde 1915-1932*, Guggenheim Museum, New York, 1992.

¹⁰⁰ M.E. Harris, *The Arts at Black Mountain College*, The MIT Press, Cambridge MA, 2002.

the relationship of practice, theory, and theoretical practice in the teaching process;
the relationship of vertical and horizontal organization of the school, that is, relations of invariant, open, and transient pedagogical hierarchies with absence of any firm invariant teaching hierarchy and authority;
the relationship of the artist's profession as 'autonomous profession', as a 'cluster of open and changeable professions, and as 'anti-profession'.

translated by: Nada Jaćimović



2.0.

Project,
initiatives

2.1. Self-education at PAF (Performing Arts Forum)

collective authorship

PAF (Performing Arts Forum) is an organization built upon an offer of space without a pre-existing normative or representative structure.

Theatre director and performer Jan Ritsema bought a former convent of large capacity in St. Erme in France in 2005, and issued an open invitation to whomever in the performing arts would be concerned in using it. Unlike the residency system that nowadays represents a cheap form of co-production by providing the artist with a room of her own and almost no production budget, PAF depends exclusively on artists' involvement: on their financing and self-organization that ranges from moving house walls to organizing one's research process. Being thus an emergent self-regulating structure run by users that are at the same time its developers and consumers, it offers only space and time so that inventing working conditions for oneself in non-supervised and non-representative ways is not only possible but necessary in order for anything to happen.

In the context of West European institutional market, PAF surfaces a need of performing artists to reclaim and take charge of the part of their work that has been parented by various institutional co-optations of critical, "experimental" and research based formats. It also attests to the capacity of performing artists to surpass the culture of complaint and structure proactively the desire for expanding possibilities, interests and exchange of one's own working practice. Amidst a saturated infrastructure for performance production, a quest for another "forum for producing knowledge in critical exchange", "a tool-machine" in researching methodology, "a place for temporary autonomy" is specific in so far as it motorizes artists to take responsibility and cooperate in producing a space for in as much as themselves as for others. Work thus expands to the production of space in activity and knowledge its users invest, exchange and bring forth while not accumulating it to a representative function of a public institution like theatre, museum, or cultural center.

Self-education at PAF offers the opportunity for a non-hierarchical, self-motorized learning process. In contrast to other educational programmes based on instruction, Self-education at PAF focuses on:

- learning how to identify your own interests, and how to set up the means to develop your own curriculum of study,
- encountering other young professionals from different backgrounds, and
- sharing your work with other artists, theoreticians and cultural practitioners in residence at PAF.

Activities are structured in various formats determined by students, guests and other PAF residents: presentations of work and feedback sessions, discussions and debates, film screenings and lectures, classes and workshops. PAF provides a large amount of working space, studios of various sizes, spaces for communal activities and a mediatheque. The peaceful surroundings support full concentration on work. In a double structure of both self-motorized, self-guided individual/group study, and intensive exchange with other artists, students can expand their knowledge and learning process. The particular emphasis of the research practice at PAF is on investigating artistic methodology, creating tools to design working processes, and developing skills beyond those already established.

Briefly, learning at PAF means engaging in a dialogue that may challenge your artistic goals, methods, and visions of art in contemporary society.

First Self-education round at PAF is six months long (1 April – 30 September 2007) and includes Summer University (10 days in July/August 2007) and students exchange period (21 May – 1 June 2007).

Self-education at PAF is initiated and run by Carla Bottiglieri, Elke Van Campenhout, Alice Chauchat, Bojana Cvejić, Annie Dorsen, DD Dorvillier, Thomas Greil, Sandra Iché, Mette Ingvartsen, Krõõt Juurak, Florian Malzacher, Xavier Le Roy, Berno Odo Polzer, Marta Popivoda, Nikolina Pristaš, Sergej Pristaš, Jan Ritsema, Petra Sabisch, Eszter Salamon, Ana Vujanović.

Despite the generous offer of so many qualified colleagues the first self-education round brought only one participant, who learned a lot, who discovered other perspectives on making, other perspectives of appreciating a performance and who changed artistically and personally fundamentally, as she told us 'a school would never be able to generate', but, who had hard times too, being the only one. It is clear that it would be much better that at least 5 participants take part in this self-education program. The free peer-to-peer learning, which is in normal schools an essential part of the education, is also more than necessary in the self-education.

PAF continues to call for self-educators.

PAF | PerformingArtsForum Contact & Information:

Address: Jan Ritsema / PAF 15, rue Haute F-02820 St Erme Outre et Ramecourt, France
Web site: www.pa-f.net
E-mail: jritsema@gdt.nl, self-education@pa-f.net
T/F +33323801846 | mobile: +32479910668

4.2. Self-managed Educational System in Art

Marta Popivoda
with Bojan Djordjev, Ana Vilenica

name / title of the project:

Self-managed Educational System in Art: s-o-s-project
(Samoupravni Obrazovni Sistem u umetnosti: s-o-s-projekat)

where is your organization based?

Belgrade

when did your project start?

September 2006

describe your project:

Self-managed Educational System in Art is a research project on educational systems in the fields of arts and humanities, initiated by *TkH – center for performing arts theory and practice*, from Belgrade, in 2006. It is organized in collaboration with *Kontekst* gallery, Belgrade. According to the original Serbian title: *Samoupravni Obrazovni Sistem u umetnosti*, we are using the acronym as a short title of the project in Serbian and English: s-o-s-project.

Key topics/concepts of the project are: artistic education, production and management of knowledge, research, self-organization, self-education/learning, (workers) self-management, application of *open source* procedures in education, contemporary contexts of knowledge production, and commodification of knowledge.

s-o-s-project is conceived as an open system of scientific-research, theoretical-practical *public lessons*, presentations, and textual production that implement the practices of post-pedagogy in the fields of art theory, culture studies, cultural activism, and educational methods. Its goal is to find and/or shape critical alternatives to the official educational institutions in the direction of *self-education*, especially as a collective practice.

s-o-s-group read and analysed several books and texts on education. Books that were fundamental for our research are: *The Ignorant School Master* by Jacques-a Rancièrea¹, *Applied Grammatology* by Gregory Ulmer², and *Deschooling Society* by Ivan Illich³. These three books as well as numerous texts that we have been analyzing during our research underwent the following procedure:

individual reading of a text/book (or its appointed part)

group reading and discussing of a text/book from the project's positions during the research group meeting

taking the key notions from a text/book with a special focus on those that could be implemented in the self-education methodology

production of the final diagram i.e. graphic-textual display of the relation and interaction of the notions/concepts from a text/book and contemporary educational contexts; this procedure represents specific contribution of the s-o-s-group with regard to the analyzed material.

¹ Jacques Rancièrè, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford: Stanford University Press, 1991.

² Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Baltimore: Johns Hopkins University Press, 1985/1992.

³ Ivan Illich, *Deschooling Society*, <http://reactor-core.org/deschooling.html>, 18. 09. 2007.

Our intention is not only to create separated diagrams, but to confront and re-read them after a certain period of investigation. On the basis of such a principle we plan to develop self-educating models.

For further information see: <http://www.tkh-generator.net/spip.php?article80>

description of your educational methods/approaches:

One of the *s-o-s* project's points of departure was the decision to focus on creating the specific self-education methodologies through the research-based work/process instead of making research that would be spontaneous accomplishment of the self-educating act. This decision was specially actuated by the fact that what we are dealing with collective self-education, and it was a result of the project's conceptualization phase and its departure points that were reference-points in a researcher's work all the time during the research. These positions have been questioned, problematized, called up, complexified; they are changing, disappearing...

In order to avoid the situation of acting within the borders of our own knowledge and ideologies, through reading and discussing texts and books we regard being important for the self-education issue and education in general, we are trying to create models that would potentially be broadly applied. i.e. the methodology of self-education as a collective act, the methodology that would – in the manner of program code of the *free software* movement – stay open for the further intervention, upgrading, distribution... With this methodology the well-known and internalized situation of further execution of the institutionalized education matrix would be avoided.

target group/scope of participants:

Students, post-graduate students, professionals from the fields of arts and humanities

names of persons in charge within the project:

Marta Popivoda, Bojan Djordjev

contacts

e-mail: tkh_centar@yahoo.com, kontekstgalerija@gmail.com
postal address: Kraljevića Marka No 4 (Magacin)
phone/fax: +381 11 3286849
mobile: +381 64 1200458; +381 64 4200611
web site: www.tkh-generator.net

2.3. Radical Education

<http://radical.temp.si>

Bojana Piškur

Radical Education is a long-term project by Moderna galerija in collaboration with many collectives, groups, and institutions from local and international context – some of them are also here today- covering a wide range of alternative and emancipatory methods in education, arts, social and political activism for the purpose of new organizational, managerial, collaborative configurations in production of knowledge and its relation to other social spaces.

It is a slow process based on trust. We strongly believe collective social movements are incubators of new knowledge and that knowledge as such is a tool with which to intervene and take an active part in our realities. Some of the questions that we are addressing through this project are: What are the commonalities and differences between various methodologies and epistemologies of research, education and historicization in different socio cultural contexts? And following Foucault – on what basis theory and knowledge can become possible; within what space of order knowledge is constituted? How can different aspects of knowledge enrich the same object of study? What and how can we learn from each other? How can we influence each other without hegemony?

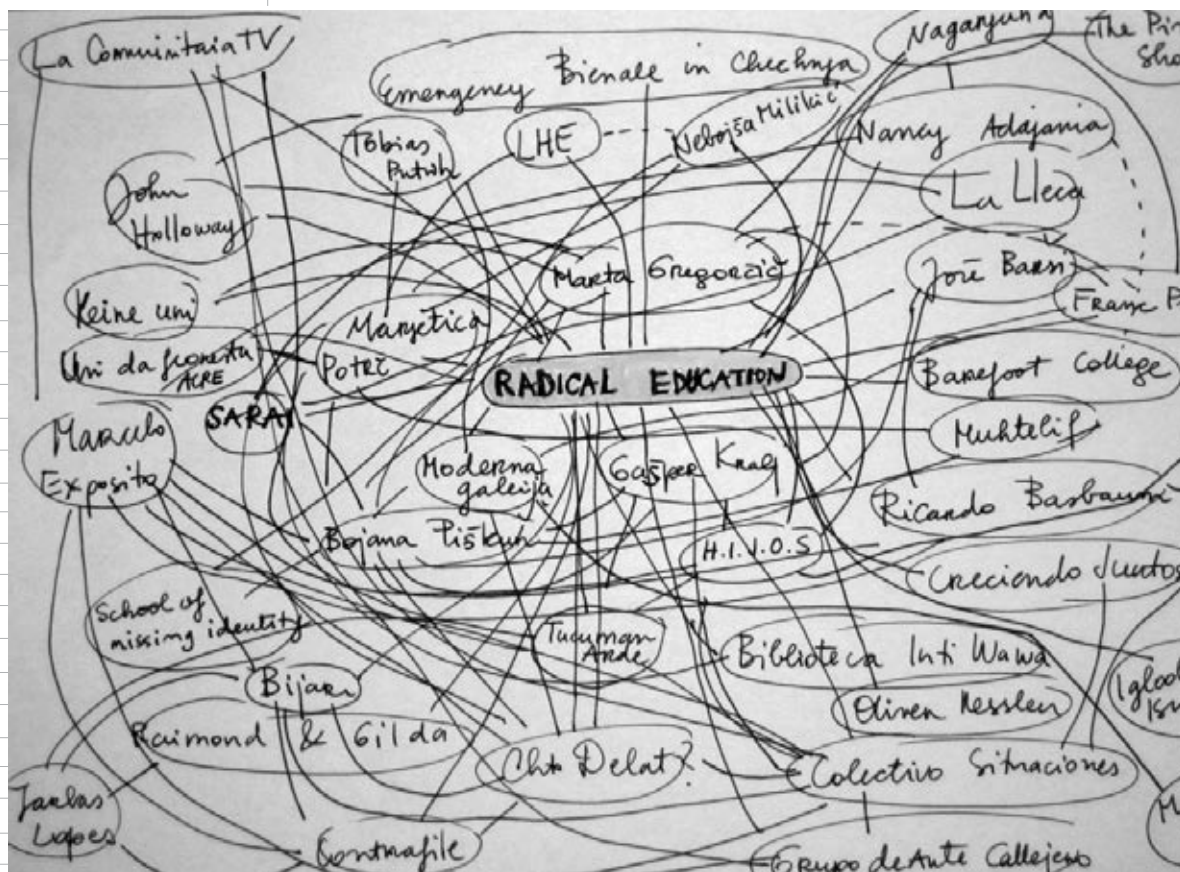
Education is at the same time also becoming one of the creative cultural practices and this renewed interest in radical pedagogy has not only to do with questioning the status of art as a commodity, of exhibition spaces as spaces of spectacles, of corporatisations of museums since these concerns have been around for a while, but also with all sorts of issues regarding the reinterpretation of histories, hierarchies of aesthetic values, different publics, their participation, the authority of experience as well as the emancipatory role of the artists and institution. Of course I am not talking about certain populist public sphere visions neither about consumerist subject production here.

The main research points of our project are therefore critical reflections on various *relations between knowledge and power* (on control of knowledge, of its legitimation, exchange, dissemination, co modification and instrumentalization) and ways of bypassing and changing these. Knowledge is a manifestation of power but on the other hand also produces subjectivities that will resist and change it; but first hegemonic production, reproduction, representation, distribution of knowledge has to be challenged via cracking that very same system / undermining the narrowing and demeaning process that pass under the name of education/ with means of counter discourses, and keeping the autonomy of the subject intact. Resistance is, as Suely Rolnik says, not in opposition to current reality in an alleged parallel reality but its aim is now the principle that leads the destiny of creation. The process of struggle should therefore not result in a cloned territory but using instead the investments of the Institution (of a museum, of a university, etc) and negotiating with it in order to keep life as leading ethical principle and to prevent abstract space from taking over lived space.

Experimental University Rosario from Argentina developed the so-called “contact surfaces” with the State University but only with regards to reading/writing/intervention and not to management. In the same way Radical Education is simultaneously within and outside various institutional systems. The importance of this particular position lies in its possibility for the construction and support of “open spaces” or “spaces of encounter”. These are spaces of certain practices; counter models that decolonize or interrupt certain methodologies of

representations of space, which are dominate spaces in any society and which, as mentioned embed ideology, power and knowledge.

Space is never an unproblematic especially since different social groups are placed in very distinct ways in relation to space-time; they can be collaborative, dialogical, antagonistical, etc. According to Henry Lefebvre space is not only supported by social relations but is also producing and produced by social relations. This interpretation of space is critical to recent debates and narratives on relational aesthetics. Often a multicultural paradigm produces



a reactionary backlash; an indiscriminate and false tolerance and participation which leaves everyone in its own place as Jorge Ribalta argues and such paradigm is politically useless, because romanticized respect for differences prevents any real social change.

Radical Education is not interested in representing various forms of art activism neither in translation of otherness but in the very *production of space*, where cultural and social differences can approach each other by way of meaningful analogies within the same territory with other words – in producing a different kind of spatiality, a space of *autonomy* which is not given but is always negotiating with its other extreme – *instrumentalization* and *institutional management* on the other hand. Subsequently this means that knowledge is also *socially constructed* and activities connected to it are social processes. We believe it is not enough to talk about *accessibility* (access to works of art, information, transmission of knowledge within institutions) but about ways on how *to actually open up a system*. The broad question Radical Education poses and at the same time its aim are – how can operationally closed systems such as art and educational systems *create openness* and how do these openings – “outside thoughts” manifest in praxis or more precisely: HOW CAN MUSEUM CONTRIBUTE TOWARDS CONSTRUCTION OF VARIOUS PUBLIC SPACES FOR VARIOUS UNPREDICTABLE PUBLICS AND VICE VERSA VIA CULTURAL PRODUCTION, CRITICAL ENGAGEMENT AND EMANCIPATORY DIMENSIONS OF CULTURAL EXPERIENCES.

Or, in the words of DG – how to *prolong* the act of creation, which always passes through a liberated line?

2.4. *I know what is good for you*¹

projecte3*:

an experience of self-education and self-construction in a secondary school

¹The Head Teacher of Joanot Martorell Secondary

School speaking to the students participating in
projecte3*

Mariló Fernández
Francisco Rubio
Adolfo Serrano

LaFundició is a cooperative dedicated to educative services and cultural production formed by a team that has been working in these fields since 1999. Therefore, LaFundició is, among other things, a way to regularize our situation as cultural workers, as well as a tool to start and control projects that put into practice our concept on education.

Briefly, we understand education as a disciplinary means and a way to reproduce established discourses that must be overcome by horizontal and transversal processes of knowledge construction strengthening agency skills of everyone involved. This *indisciplinarity* is an answer to our interest in re-thinking the ways and places where knowledge is produced and distributed, and it is based on the analysis and awareness of the links between knowledge and power.

We are interested in 'art education' since the subject is, almost in Spain, a sort of blind-spot within the official curriculum and educational policies. This situation allows us, who are not teachers, to enter the classroom and work freely. We seek for partner schools interested, at some point, in transforming their educational practices, proposing them to participate in our projects. Staging our proposals as artistic projects allows us, in some degree, to avoid bureaucracy and try to override or, at least pervert, school as an indoctrination and treatment device. From a radical perspective on education, schooling has been considered as a means of social control and disciplinarity; projecte3* focuses on the spatial and temporal uses and dispositions, the rituals and routines, through which students' and teachers' bodies incarnate (pre)determined and very concrete power relations.

We proposed to participate in projecte3* the Joanot Martorell Secondary School in Esplugues de

Llobregat, actually located in the middle of a road junction, at the entrance to the city of Barcelona, surrounded by waste grounds and a few buildings. This environment was about to suffer a radical change since it was planned to build a mall and raise office and housing buildings all around the school. Since we had a good knowledge of the current context of the center, we found interesting to analyze together with the students that would participate in projecte3* the way those radical town-planning changes will affect their school or not. Due



to the fact that this urban planning had been highly controversial and rejected by part of the population, while supported by the town council, the Head Teacher of Joanot Martorell forbade us explicitly to treat the topic. Our position wasn't, in any case, to start a propaganda campaign against or for the planning, rather it seemed to us a good excuse to tackle the relations between the school and its environment. School can be seen as a sort of 'black box' that obscures its internal operation where pedagogues and psychologists are the 'technicians' commissioned for applying the 'treatment' students will receive and control the flow of inputs and outputs that circulate through the institution. One of the main aims of projecte3* is to open up the box and allow multiple flows in any direction, from the inside to the outside and vice versa, osmotic exchanges and collisions. In organizational terms, projecte3* would be a collaborative work between a co-operative of artists and educators (LaFundició), a team of architects (Catarqsis and Santiago Cirugeda) and a public institution (Joanot Martorell Secondary School); on the other side, the project also proposes to establish ways and mechanisms to allow the school and the community² to mutually affect each other.

² Many community based (art) projects deal with so called 'excluded' or 'marginal collectives'.

For sure, from a socio-cultural and so called 'statistical' point of view, most of the young students that have participated in projecte3* would have been rated as 'marginal'. We never use this word or even think in those terms since doing so constitutes the first step to construct marginality and exclusion, covering individuals with stereotypes that usefully serve strategies of domination.

³ P.F. Montau, *Elementos de higiene pública o Arte de conservar la salud de los pueblos*, Madrid, 1871, 3rd ed, p. 171, as quoted on Julia Varela & Fernando Álvarez-Uría, *Arqueología de la escuela*, La Piqueta, Madrid, 1991, p. 47.

For children and young people, school has become a quarantine space until they reach adulthood. It is well known that childhood itself is a historically constructed institution, from a gender perspective there are not too many differences between the historical construction of the 'woman' and the 'child'. Defining children as weak and fragile beings allowed segregating them from their social *milieu* in order to indoctrinate them depending on the needs of the industry and the modern nation-states. Education, in the form of universal compulsory schooling, becomes a powerful biopolitical tool. Just an example, the Catalan hygienist Pere-Felip Montau wrote in 1871: "[...] the worker is poor so it is necessary to help him; the worker is ignorant so it is urgent to indoctrinate and educate him; the worker has wicked instincts, so there's no other resort than moralize him if we want societies and states to be in peace and harmony, healthy and prosperous."³ Those are very well known processes, but closely witnessing how the lack of capabilities and power is internalized by students prompted by a hard work of undermining self-confidence and will, is still strikingly shocking; this is not an abstract procedure, there are really specific regulations and legislations on what students are allowed to do and decide or not, and they can not be seen otherwise than disadvantageous. We like to think in Charles Fourier, the French philosopher and utopian thinker, who proposed the age of being four years old when people should be legally recognized as adults.

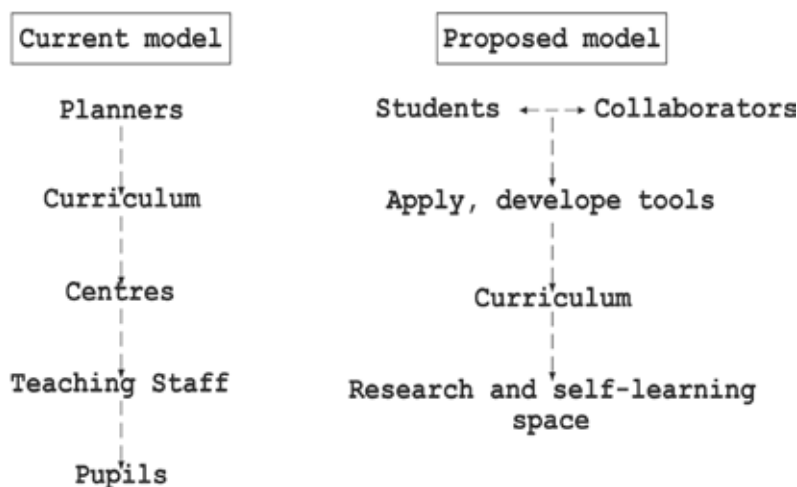
⁴ Jacques Rancière, *El maestro ignorante. Cinco lecciones sobre emancipación intelectual*, Editorial Laertes, Barcelona, 2003, p. 15.

Our position in the classroom has not been that of the 'teacher', the one who explains what the other can't understand by its own means, in fact, as Jacques Rancière says, "[...] explaining something to someone is, first of all, demonstrating him or her that he or she is incapable of understanding it alone",⁴ and even more "Inability is the fiction that structures the explanatory conception of the world. The explainer needs the incapable and not backwards, it is he or she who constitutes the incapable as such. Before being the action of the pedagogue, explication is the myth of pedagogy, the parable of a world divided into ignorant and wise natures, immature and mature kinds, incapable and capable, stupid and intelligent ones."⁵ In the Joanot Martorell Secondary School, students are divided into three classes: A, B and C that ironically correspond to the lowest, medium and higher level of students; 'surprisingly', group A has the higher rate of immigrants. Here can be seen how the difference of intelligences and knowledge is constructed and, even more, how this ranking relates to social and cultural exclusions. Our experience shows how many of the sharpest and compromised participants in projecte3* belonged to the A group, therefore we can consider our work as 'educators' has been successful since it has allowed and encouraged students to use their whole potentialities. If we want to become emancipatory 'teachers', what must be abolished is the illustrate paradigm that instills in the pupil the idea of his/her own inability, in order to make him/her dependent on our assistance to illuminate the path from the mud of ignorance to the heights of true knowledge. Far from that position, our role has been that of a consultant and facilitator of information and learning, means designer and chairperson, while students assumed the role of socially engaged and active collaborators. The use of web-based technologies and applications has been crucial for this network, although it

⁵ Ibid.

wasn't an objective of the project; rather, the use of the wiki site, instant messaging or e-mail has arose in a spontaneous way as part of the daily life of youth, the social use of technology appears as another huge gap between this and school life.

projecte3* proposes to carry out a research on the relation between spatial layouts and power distribution together with the students in a way that tries to deactivate the hierarchical relations between teachers and pupils, establishing a self-managed networked team where students, artists, teachers, and architects can share their own background in a collaborative, mutual and horizontal process of knowledge construction. 'Knowledge construction' can be juxtaposed to the regular way students passively consume prefabricated discourses at school. This point is highlighted but the reaction of the Head Teacher when, while presenting the project to the School Council, we argued that students could contribute with their own knowledge to the project and, so to say, 'teach' their teachers; faced with this proposal the Head Teacher answered visibly offended: "What could students teach to a team of professionals with more than thirty years of experience in the education field?"⁶ The anecdote clearly reveals the way knowledge is validated from above within the schooling system, discrediting and silencing the voice of students. The scheme⁷ below shows the way curriculum is ordinarily established and besides it is the model our project wanted to test.



⁶ During the same meeting, the Head Teacher specified that the new space would be under close control of the staff, completely disregarding our claims for autonomy.

⁷ This scheme has been kindly handed over by Antonio Collados from Aulabierta, a project with similar goals and methodologies to projecte3* started by students of the fine arts faculty in Granada (Spain). For more information on Aulabierta visit <http://aulabierta.info/> and <http://www.lafundicio.net/wordpress/?p=38>

projecte3* proposes to materialize alternative self-managed learning processes through new spatial configurations. In this sense, students in projecte3* had started research projects focusing in subjects of their own personal interest that shift from popular youth culture to macro-political issues; activities and routines during the spare time were also studied as another way to establish connections between the school and its social *milieu* from the perspective of students. projecte3* proposes to try out alternative education models, in this sense, students had been engaged in different kinds of self-managed learning processes and strategies:

Group lectures and buzz group: Both students and members of LaFundició had brought to the classroom textual and audiovisual stuff with regard to several aspects of the schooling system. The texts, songs and clips had been openly discussed in the classroom in a dialogical and informal way. Some of the specific topics that surfaced were: 'distribution of chairs and tables', 'knowledge legitimated exclusively by the teacher', 'the surveillance system they underwent, from space distribution to the rules that forbid them to stay in the corridors or the siren that regulates entering the classroom', 'the prohibition of cellular phones and mp3 players the classroom', 'the misrepresentation of their interests inside the school', 'an imposed curriculum they are not interested in'.

Personal research projects: Research projects focused in subjects of their own personal interest that shift from popular youth culture to macro-political issues such like: teenage TV

series, pop-rock bands, tuning, the agoge, couple relationships, squatting, the G8, pornography and many more; this research, as well as the whole working process, news or other stuff related to the project is being published on a wiki site (<http://projecte3.pbwiki.com/>). The wiki site is also a starting point to integrate the project in a wider network of educative, social and cultural initiatives at local and global scale.

Peer learning: In collaboration with Catarqsis architects, students had developed a complete study on their usage of space taking into account parameters such as surveillance, study, freedom, opportunity, hate, fun/pleasure or prohibition, tracing a kind of psycho-geographical cartography of the school.

These analyses have been useful when designing a physical space where to put into practice new forms of self-education tested during the personal research projects; the new space, also designed in collaboration with Catarqsis and the architect Santiago Cirugeda, would be a self-managed space where students will carry out their research projects, a meeting place -not only for students but for the whole community-, a place for debate and discussion on education and, also, a place for leisure and spare time, not necessarily tied to school timetables. The Cartesian distribution of tables and chairs oriented towards the

leading position of the teacher should be replaced by a more flexible and undetermined one that would allow students to carry out different tasks simultaneously, open access to information (not placed in a segregated space: internet room or library) and finally, a space that would blur the border between the inside and the outside.

projecte3* not only deals with self-management of education and space, but even more with self-construction of space itself. Self-construction could be seen as a mere symbolic gesture, but our experience shows us that, for the students, self-construction can be an effective tool – yet costly – to reclaim and regain autonomy.

projecte3* is still a work in progress in its very early stages, but during this beginning it has come across serious obstacles. In Spain, innovation has become one target of educational policies since

education itself has been opened to a pseudo-market where schools might compete for the 'best' students. But, what kind of innovation are technocrats talking about? when innovation implies a deep change at some point in the way school operates and 'produces' education, when it deactivates school as a 'treatment' device – in terms of Ivan Illich⁸ – is strongly rejected by the bureaucratic apparatus, arguing pedagogical, curricular or disciplinary regulations or 'security issues', a keystone of the contemporary educative system, that has turned school architecture into an architecture of fear, surveillance and control.

In Western countries, knowledge, creativity and innovation as well, have been placed at the heart of capitalism; those constituents of contemporary means of production are not homogeneously distributed among workers leading to new forms of social stratification where the lowest layers are occupied by immigrants, women and the less favored heirs of the 'old' proletariat. Nowadays, school has the mission to 'produce' a huge amount of non-qualified workers that will cover the need for non-qualified work on telemarketing, couriers, bars and hotels, domestic and healthcare work... resembling that of the mass of workers that entered the factories in the beginning of the 20th century. It should be noticed that many of the initiatives of self-education we've traced all over, had been carried out by higher education stu-



⁸ Ivan Illich, *Deschooling Society*, Marion Boyars Publishers, London, 1974.

dents that, at some point in their academic career, have the will to regain control over what they learn and the way they learn it, encouraged by the mediocrity of their syllabus; even more, a great number of these initiatives come from the arts sphere. If we consider, as Paolo Virno suggests⁹, that cultural industries have been a test field for new forms of flexible life and labour under the new conditions of Post-Fordist production, would it be a misconception considering self-education as the test field for its training needs? This is not, of course, a call to conservatism, on the contrary, we should become more aware and persistent on the 'emancipatory' aim of our projects; on the other hand, it also becomes peremptory, thinking which response could be given, from a radical perspective on education, to those who incarnate the crisscross of power relations going through institutions and specifically, the schooling of which is discouraging, implies a loss of self-confidence and power and, ultimately, is a means of instruction, social control and rank assignment.

⁹ Paolo Virno, *Gramática de la multitud. Para un análisis de las formas de vida contemporáneas*, Traficantes de Sueños, Madrid, 2003.

ANNEXE I (story of a 'poisoned candy')

After five months of intensive work, the project experienced a sudden and positive turn: the Saragossa's City Council has handed over Santiago Cirugeda forty prefabricated homes, part of a settlement that was to be scrapped. One of these homes of forty-two square meters was going to be assigned to projecte3* for the construction of the future self-managed educational space. The home consisted in three modules that could be easily transported and assembled on site; the School Council, with the agreement of the Head Teacher, students, parents and teachers representatives decided to place the home in the school's playground.

In the evening of May the 2nd, two lorries carrying the three modules arrived to the Joanot Martorell Secondary School. Early in the morning, the 50 tones crane that needed to pass the modules over the walls began the unloading, students participating in projecte3* run out of their classes and, just like ourselves, watched exited and expectantly the first maneuvers.

Around 2 p.m. the Secretary came gesturing for us to stop the operation. The School Directive Board, overlooking the School Council resolution, had decided the modules couldn't be admitted because they were damaged and aesthetically not suitable. A sort of crisis cabinet was called for; during this meeting we confirmed what before we could just assume: the 'embodiment' of the project in an architectonic - yet precarious - object, drove the hierarchical power, incarnated in the figure of the Head Teacher, to radically abort the project. The arguments expounded by the School Council outright revealed the fear of the unforeseeable, a blemish for the established order: the prefabricated home was seen as a source of infection that would attract collectives considered as undesirable and 'dangerous', in their own words, 'gypsies', 'Rumanians', 'prostitutes', 'junkies' and 'couples that would come to fuck' - if the latter can be seen as a 'collective'. The prefabricated home was itself defined as 'a dangerous place' that would become 'conflictual', was considered 'tacky', 'dreadful' and 'inadequate for the students'. Even more, when placed on the playground, the modules 'would hide a part of it that would not be under control'.

With blatant disregard for the will of students, the project was canceled.
LaFundició¹⁰

ANNEXE II

projecte3* has been carried out during the last six months at the Joanot Martorell secondary school in Esplugues de Llobregat (Barcelona, Spain) with the participation of 25 students and the collaboration of Catarqsis and Santiago Cirugeda. Catarqsis is a collective of architects that understand architecture as a technology. Like etiology, conductism or ergonomics, sciences all very close to pedagogy, architecture is an instrument that historically, hasn't had the obligation to be accountable for its aims and social goals, neither treats 'power' in an explicit way¹¹. On the other side, Santiago Cirugeda¹² is also an architect that employs legal voids in the search of urban situations that could foster new opportunities for

¹⁰ LaFundició are: Mariló Fernández, Francisco Rubio and Adolfo Serrano. For more information, please visit: <http://www.lafundicio.net/> (website) or <http://www.lafundicio.net/wordpress/> (blog).

¹¹ For more information on Catarqsis visit: <http://hackitectura.net/escuelas/tiki-index.php?page=catarqsis>

¹² For more information on Santiago Cirugeda (Recetas Urbanas) visit: <http://www.recetasurbanas.net/>

citizens; his work is often based on ephemeral and prosthetic interventions, strategies of occupation and recycling.

ANNEXE III

projecte3* started in an educational center of Baix Llobregat region, as an elective course with two teaching hours per week. Started in the 2006/07 school year. The Head Teacher supported the project because he saw how pupils were integrated and interested in what they were doing.

The course implied the installation of a prefabricated module that pupils may tune in order to program every sort of activities, both educative and recreational, for people of all ages. We borrowed the prefabricated module from Santiago Cirugeda, who brought it from Zaragoza. The Head Teacher, seeing the state of the module wasn't good enough, refused to install it inside the school, he argued pupils would get hurt and he would be responsible for it. Since the Head Teacher didn't allow us to install it inside, we were forced to illegally locate it in a terrain besides the school, property of the Education Department – this terrain is really a waste ground, and in the future it will be enclosed by a near construction on the property of FIATC Corporation.

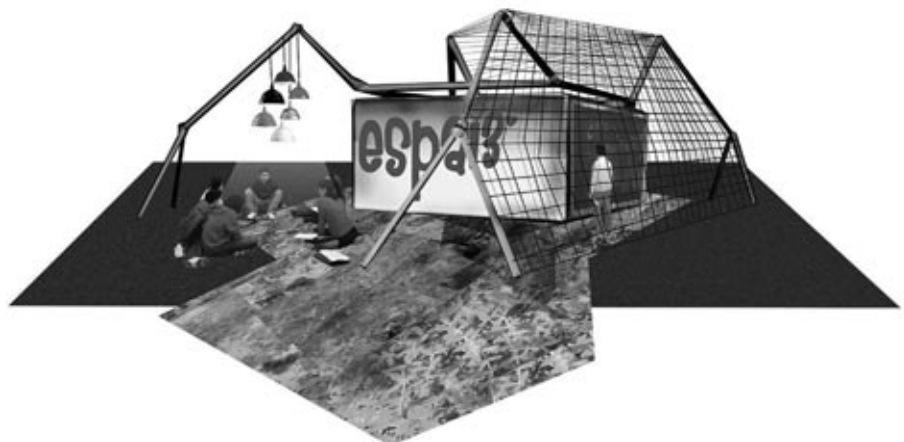
The module has been staying there for three months, when someone from the Education Department phoned to advise us that the module should be moved away from the terrain in less than five days. We went to ask the person in charge for the FIATC construction to keep the

module until we found another location, he agreed but only until October the 31st.

While FIATC has been keeping the prefabricated module, we've been trying to have a meeting with the Youth and Citizenship Councilor of Esplugues City Council. As we didn't get any reply, we filled in an official request and now we're waiting for an answer. If we don't receive any response before October the 31st, and then we have no place for the module, we'll have no other choice but to squat the waste ground of the Educative Department.

Montse i Núria Vallbona Torrent

(4th degree students at Joanot Martorell Secondary School)



2.5. East – Dance – Academy

Working notes by
Janez Janša,
Bojana Kunst,
Aldo Milohnić,
and Goran Sergej Pristaš

premices and concept

The great advantage of contemporary dance as one of the youngest art disciplines is its permanent articulation and re-articulation. Although it is still struggling for its own institutionalisation in most parts of the world, we may say that the greatest chance for dance is to establish itself as a practice of permanent re-articulation rather than a discipline. This would be possible only if dance were understood as a cultural and mental paradigm, rather than a mere aesthetic discipline.

Education in contemporary dance is still rarely found. If it does exist, it is mainly based on the master-student relationship, on the situation in which someone's personal knowledge is objectified in the moment of transfer to those who are exposed to the transfer of knowledge. The objectification of personal knowledge is possible because of the authority of the situation, which authorizes the master as the bearer of knowledge. This situation has rarely been reflected upon, since dance education has been established as an extension of general education, constructed as an ideological apparatus of the state. Education in dance understood as a discipline means to discipline a student, to prepare him/her for the reproduction of the master-student matrix in the choreographer-performer situation. If general education in schools trains us to become good citizens, dance schools train us to become good citizens in the profession of dance; to become an always and already stand-by working power.

The idea of the East – Dance – Academy is based on the fact that we can still rarely find regular dance education in Eastern-European countries (the same holds for southern and northern Europe). The knowledge of dance is fragmentarily imported via students who have been educated in Western Europe or in the United States. Mostly, they are trained dancers, who visit schools and workshops and import the acquired technical knowledge. Local dancers are educated through the knowledge of a returnee or through workshops where the knowledge of a western master is compressed in time and space. Therefore, everything we know in dance is based on the institutionalised dance knowledge from the West. And dance knowledge in the West is mainly institutionalised as the knowledge of the master.

The East – Dance – Academy should definitely have a completely different name, but for the purposes of its initiation, its present title is sufficiently associative and provocative to keep the debate sharp. Its potential program, structure, institutional frame ... they should be based not on the compilation of the existing Western models, but on rewriting the European dance history, which should include the specific dance history of Eastern Europe.

rewriting the history of european dance

An urgent issue in dance is to redefine the European dance history: to substitute it by one that would not be determined by Western parameters or based on aesthetic evaluation. That approach would be something that we might call *political aesthetics* (analogous to the political economy).

Dance as an art form has always been considered an art form of democratic societies. There is no other art form that would be so closely linked to contemporaneity (modern, post-

modern, contemporary) and freedom as dance is. Dance is an art form *par excellence* of the first world, the democratic and free world.

It is not surprising that the official histories of contemporary dance do not mention dance in non-democratic societies. There is only folklore, ballet and the military parade — all of them being forms typical of pre-democratic regimes.

Even in the second and third world countries, the history of dance as an art form is seen entirely through the eyes of the West. If there is a dance history, it is the history of some student of a great Western master, mostly Laban, Wigman, or Palucca.

The history of dance is not understood here as an institutional history with its developed white areas and black spots, which comes very (suspiciously enough) close to the geopolitical mapping of the Western world. What interests us is precisely this 'different history', which Derrida defines as the "*history of paradoxical laws and non-dialectical discontinuities, a history of absolutely heterogeneous pockets, irreducible particularities, of unheard of and incalculable sexual differences...*"¹ What one should do is to map the spaces and the articulation of bodies differently, to disclose the history of events and the affirmations of dance through other forms. Such history can reveal that the history of dance in the West has existed all the time, but as the domain of material, bodily transition of genres and recognised forms.

What one should do is to detect and find those places, areas, and events where dance has been *piercing through*. If we take the example of our close environment, then performances by the conceptual group *OHO* and the *Pupilija Ferkeverk* collective of poets (both active in Slovenia in the late 60's), *Kugla glumište* and Milana Broš (both active in Croatia in the 70's) were the places where dance was *piercing through*. Dance could not find its own institutional status until the communist regime had started to decline (in the 80's), but it was constantly present and emerging in those fields that were the so-called fields of experiment — visual arts, experimental music and theatre, performance art ... The critical interpretations of performances by *Pupilija Ferkeverk* say that "they used elements of dance." But actually it was vice versa — it was dance that had found its way into their performance, however poetic this may sound. To put it simply, the notion that dance did not exist in non-democratic societies is a highly questionable thesis and the urgent thing to do is to redefine the history of dance. This would also shed a completely new light on the processes that have been going on in the European dance over the last 10 years.

If we look at the work of the Croatian-based *BADco.*, the Slovenian choreographer Nina Meško, Romanian Eduard Gabia, or the Estonian group *United Dancers of Zuga* — to mention just a few — we can see that its origin lies in something that we may call *dance piercing through*.

east

East is not only a geographical category, it is also a political notion, as well as a mental structure.

There are, however, *hidden* histories of the East, histories that some researchers even consider *impossible* (cf. *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes and Post-avant-gardes in Yugoslavia, 1918 – 1991*, edited by D. Djurić and M. Šuvaković, MIT Press, 2003). In order to create the preconditions for these histories to become possible, there should be evidence of a *third* history included in the canonic dance historiography. On the other hand, many performances that were produced in Eastern-European countries in the last few decades of the 20th century incorporated not only material elements of dance but – and that is even more important – a mental operation of "thinking-through-dance", which was not merely aesthetic, but also had important political implications. This fact of dance *piercing through* other media and genres was also related to the status of art production at that time and the lack of institutional background, supporting infrastructure, etc. In the Eastern context, dance and performance arts were produced in rather poor material conditions, in a spontaneous manner, and even on the edge of political or/cultural incident. Furthermore, performers were coming to the performing arts from different artistic contexts,

i.e. literature, fine arts, art history and theory, etc. Usually they lacked any specific dance education.

There are many *vectors of research*, which point to various directions. One of them might be an analysis of the (cultural, political, economic...) context and mapping of dance production that was geographically located in the East. More precisely, it should include not only artistic production of performances, but also theoretical production, i.e. dance theory that was (and still is) well developed and innovative in that part of Europe. Another vector of research might be a more relational approach, comparing East and West as mental categories, with their own patterns and presuppositions. In this context, it could be productive to work with a range of notions that might be a good starting point for such theoretical operation. For instance, the list of the so-called "7 sins" of the East as it was constructed in the framework of the *7 Sins* exhibition in Ljubljana (Museum of Modern Art, Ljubljana, December 2004 / January 2005). These "sins", which are allegedly typical for Eastern Europe, would be *collectivism, utopianism, masochism, cynicism, laziness, non-professionalism* and *love of the West*.

Rather than thinking in aesthetic terms, we are interested in "coming out" of the dance *habitus* of the politically and ideologically dense societies of the East. Although there is nothing essential about the East as such, there is at least a persistent idea of transitivity that was always assigned to the former political regimes of the East in terms of transition from socialism to communism, then from fake communism to wild -capitalism, etc. This never-ending flow/flood of transition(s) is in fact something like living in a constant *trans*, i.e. in a state of art that is always in motion, in constant transformation, transition, and translation. Moments of transgression, of subversive singularities rather than massive oppositional cultural practices, are at the same time chains of transitional moments with their intrinsic potential to transform both space and time, to shift the co-ordinate system in which the artwork is produced. In other words, the specific quality of transition comes out of an intensive approach to the debate on the 'transitional moment' (here and now) rather than the transitional period (understood as a massive time metaphor, in which one acts now and then), which demands a reconnection of our optic and sonic links to the world we live in through a different approach to the production of time. In the process of transition, of becoming the same, only more redistributed and actualized, one is always late, especially in comparison with the engaging speed of capital. Mental sets that we call "dance" are *trans*-positions of thinking, which are graspable in a metaphorical, yet material (traceable) way.

dance

The problems that East - Dance - Academy is formulating are not relevant only for the Eastern-European context. We do not think that there is anything essential about Eastern-European Art, but this longing for essentialism produces an over-identification with the Western *imaginarium* of the East. In fact, it seems that the problems we are dealing with are becoming more transparent once they are on the outside of this image, being a part of it, but also a threshold to its sphere.

The dance piercing through is, therefore, not a phenomenon that we wish to pursue in comparison with the disciplinary history of the Western dance. What we would like to do is to isolate dance as a cultural category that still produces a sort of discomfort within the aesthetic disciplinary debate. And that is because dance is still predominantly perceived as or accused of self-expressionism and romanticism, of freedom from all meaning.

This leads us to the necessity of exploring the cultural category (strategy) of dance as a non-disciplinary form of expression, emerging from and piercing through other disciplinary forms of art, such as performance art, music, film, etc. Therefore, we will focus on the reconstruction and archaeology of the emancipatory strategies of art production in Eastern Europe, in which dance has pierced through and inscribed a lightness of thinking in favour of joy, creativity, and improvisation.

unprofessionalism

"The unprofessional attitudes that have allegedly been characteristic of Eastern Europe are reflected in works by artists who are interested precisely in the potential of such attitudes. First, not being professional may imply a sincere and "loving" (amateur) approach to a certain field. Unprofessional and non-professional attitudes developed by artists and social groups are directed not only against structured work procedures and established ways of relating, but also against the marketplace. Such attitudes imply joy, improvisation, and creativity. Additionally, it is possible for artists to enter numerous fields in which they are by no means professionals and to work within, and with, these fields, offering new insights, approaches, and perspectives as well as, sometimes, criticism."

Quoted from the concept for the 7 Sins exhibition, Modern Gallery in Ljubljana

The fact that the Eastern-European visual and performance artist is engaged in dance and takes part in language inevitably leads to the discussion on the formative categories of choreography and performance as metaphors in favour of thinking dance as a cultural rather than merely an aesthetic category. It asks for re-approaching the expressive character of dance, but also, beyond the paradigm of self-expression, for redefining dance in accordance with the philosophical concepts of "lightness" (Nietzsche, Badiou), *Gelassenheit* (Heidegger), "weak thought" (Vattimo), "whatever" (*quodlibet*) (Agamben), etc.

The strategies of dance should be rethought in the light of emancipatory will, opening up towards the material change, the passion for reality. There is a risk that those strategies will remain ungraspable or non-objectifiable, but we should also think about the field of art as a sort of space generated by technicity, a discovery of practical methods of ordering and structuring, which do not guarantee results, but nevertheless generate powerful effects, products of social and cultural change (Elisabeth Grosz).

academy

It seems to us that today we should start thinking from the beginning and consider a generic model of production and exchange of knowledge in art, escaping the idea of a centre in opposition to which periphery is configured, that we should open the highways of knowledge between old and new institutions, those that still need to be defined.

There are several steps that need to be taken:

1. One should formulate a model in which the consumers define the type of knowledge they wish to obtain (there are modified variants on the black market of knowledge);
2. The existing institutions for the production of knowledge should not be perceived as competitive or opposed; instead, they should be integrated in the network of other institutions and non-institutionalised subjects in the production of knowledge, which would erase the difference between centre and periphery and introduce a new dynamism in the distribution and exchange of knowledge;
3. One should consider forms of knowledge production and transmission that exclude or postpone the appropriation of knowledge by institutions, since forms of knowledge within the network should remain a sort of public good.

Under the term of generic model, we mean a certain non-identitarian type of education, which is again a tautology, since it screams out the fact that it is happening in art. Therefore, it means running away from the representation of the state of things, but at the same time running towards the edge of an abyss, where the situation can only be observed from behind. In a way, that is a reflection of transformativity in art; learning how to look through and from art rather than learning how to create art. Hereby, we are necessarily entering a paradox where the 'theatrocracy' becomes rather interesting, though not as an identification with the spectator's gaze, but rather as the artist's effort to learn how to become an observer by looking from his or her own work and than backwards through it.

future steps

0. Sending information about EDA by mid-June 2006

1. Research on the 3 concepts - East - Dance - Academy - understood as mental sets

- Maska, Frakcija, TkH - common issue on the 3 concepts in the fall 2007

- Archive of the case studies - Slovenia (Pupilija, OHO...), Croatia (Kugla, Milana Broš, T. Gotovac...),

- Application for research grants

2. Establishing a network of researchers and education partners

- Maska (Ljubljana), CDU-ADU (Zagreb), Czech Theatre Institute (Prague), Kanuti Giildi (Tallinn), TkH (Belgrade), Per Art (Novi Sad), National Dance Centre (Bucharest), Tanzquartier (Vienna), Art Workshop Lazareti (Dubrovnik), Lokomotiva (Macedonia), International Festival (Stockholm) ...

3. Presentation and debates about the projects in cities with a dance scene, but with no permanent professional education

- Zagreb, November 2006, Conference on EDA

- Vienna, Tanzquartier, January 2007

- Documenta publication on education, spring 2007

4. Pilot situations of the translation of knowledge (rehearsing methods of the translation of knowledge)

- Translation of knowledge as production of knowledge

- Open dialogues on the dramaturgy of performance

- Demonstration of reconstructive approaches

5. International "Festival of knowledge" - festival as a place of celebration of (exchange of) knowledge

- Exchange of art practices, research methods, network experiences, protocols of knowledge, dissemination strategies

- Synthesis of the first 4 points

(As of June 5th, Vienna, written by Emil Hrvatin, Bojana Kunst, Aldo Milohnić, and Goran Sergej Pristaš within the framework of the Education Acts project: *Artistic positions on the current debate on education*)

A project of Tanzquartier Wien in cooperation with the Faculty of Philosophy and Educational Science and the Institute of Theatre, Film- and Media Studies; University of Vienna)

2.6. Highways of Knowledge

Center for Drama Art

Oliver Frljić

Within CDA there is a permanent activity dealing with education. Within the program Action/Fraction, initiated in 1999, a series of lectures, presentations, video-projections, and workshops were held, led by or in which various artists, artistic groups, and theoreticians from the field of performance arts (Wax Factory, Ong Keng Seng, Jon McKenzie, Hooman Sharifi, Boris Charmatz, Goat Island, Micheal Hardt, Thomas Lehmen, Michel Uytterhoeve...) took part. Within the program Action/Fraction, international conferences *Unclear/ Unstable/ Incomprehensible, Group Dynamic*, and *Politics of Virtuosity* were also held (participants: Baz Kershaw, Jackie Smart, Joachim Gerstmeier, Bojana Cvejić, Goran Sergej Pristaš, Bojana Kunst, Petar Milat, Tomislav Medak, Lada Čale Feldman, Heike Roms, Marin Blažević, Georg Schöllhammer, Chris Mills, Matthew Goulash, Lin Hixson, Ivana Ivković, Hooman Sharifi, Emil Hrvatin, Aldo Milohnić, Susanne Winnacker, Mårten Spångberg, Ric Allsopp, Alan Read, David Williams, Dragan Živadinov, Bojana Kunst, Nebojša Jovanović, Ana Vujanović, Miran Mohar, Charles Esche...). Together with Academy of Drama Art in Zagreb and Ohio University, Athens, Ohio, CDA initiated Imaginary academy in Grožnjan within which a series of workshops was also held.

In 2007 CDA continues with its educational program through the *Highways of Knowledge* project but trying to reflect conditions of knowledge production and models in which this production happen. Existing educational models on the local scene (institutional, but most often also outer-institutional) include more or less modified variations in which there is a clear and invariable division to producers, distributors, and consumers of knowledge. These models include reflexive space in which conditions of production themselves would be considered. They are dominated by verificatory instance which determines what knowledge is, which ways of its transfer are allowed, and when the transfer of knowledge was sufficient.

With the *Highways of Knowledge* project, CDA wants to instigate a broader consideration of existing models of knowledge production. The aim is not to make an alternative model to the existing ones, which work primarily on accumulation and hierarchization of knowledge, but to see which way they can be included into a broader network of knowledge production in which number of active subjects constantly rises dissolving thus the idea of centralized knowledge production that includes and controls forms of distribution as well and potential consumers.

In the context of broadened concept of knowledge production, this project will also deal with specificities of art as knowledge production, as well as with the macro-economic dimension, which the prevailing market insufficiency of art tries to include into its logic. The emphasis will be put on market condition in which general alternation between knowledge and art is being established, as well as on the situation in which knowledge and art happen in the same mode of production.

The *Highways of Knowledge* project will be realized through four segments.

1) This segment will include possibility for each and any individual participant within a limited time (30 minutes) to have a chance to talk with experts from various fields (theatre directors, dramaturges, choreographers, custodians, theoreticians, and others). During this

time, through narrative form, they will gain certain transfer of knowledge, with the possibility to modify on-site the form of transfer itself, as well as types of knowledge transferred. It is important to emphasize that the communication between expert and participant always happens in the form "one to one". This segment will be realized in cooperation with the project *Blackmarket for Useful Knowledge and Non-Knowledge* proponent of which is Mobile Academy from Berlin. Topics to be treated are: dancers' education, non-professionals in disciplines and educational dispositives.

2) Second segment includes cooperation with the program by Multimedia Institute *Exchanged Skill (Razmejena vještina)*. During the CDA's cooperation with this program within the symposium *Protocol: Systems and Records*, when we tried to recognize which are operative qualities of informatics protocols in performing arts, it proved that precisely encounter of experts from such different fields (performing arts and informatics programming) produces a new knowledge. Significant quality of the knowledge produced this way is that it is not laden with the idea of verification, but is developing in applicable possibilities in which each participant in his production finds himself. Together with the quality of knowledge itself, this segment wishes to put emphasize also on possible conditions for production of new knowledge, to discursive differences and way in which their by-products can be included in a broader economy of knowledge. Within the cooperation with the *Exchange of Skills* program we will continue to deal with the topic of protocol, and will also start with topics: models of deciding in different types of performance and (ir)reversibility in knowledge transfers.

3) Third segment will include international experts from different fields who will, unburdened from the experience of existing educational models on the domestic scene, be put in situation to teach participants the knowledge outside the field of their expertise. This way, beside the knowledge production itself, we wish also to consider the meta-production in which knowledge about knowledge production is produced. Idea is creation of situation in which the concept of knowledge is constituted in different conditions, in the process, through constant discursive moving and always new re-distributions of power. Triad producers-distributors-consumers of knowledge becomes thus unviable because its presuppositions are annulled. Expert and participants are put before the task of dealing with invention of new, faster, shorter-term, and more effective strategies for production and transfer of knowledge. Topics: auto-cathalic interchange in knowledge production, surpluses and appropriation and *anything goes (and stops)*.

4) Fourth segment are dramaturgic trainings the CDA conducts in cooperation with its partners from the region: TkH (Belgrade) and Maska (Ljubljana). Trainings are perceived as opening dialogue about the process of emergence of works from the field of performing arts. Team of dramaturges comes to a certain environment in which they are not active participants, unburdened from local dynamics, and attending rehearsals of projects still in their developing phases. After that, a conversation with authors of the projects follows in which presuppositions and conditions in which the project emerged are discussed, as well as aims and developing directions of the project.

End of each event, except the dramaturgic trainings, will include public presentation of what was produced in each segment, after which public discussion with guests will follow which will be thematized by dynamics of knowledge transfer in different (outer)institutional frameworks.

Contributors of the project:

Florian Malzacher (dramaturge, Graz)

Gordan Karabogdan

Jan Ritsema (director, Amsterdam)

Aleksandar Ilić (Professor at ALU, Zagreb)

Hannah Hurtzig (curator, Berlin)

Antonia Majača (curator, Zagreb)

Bojana Cvejić (theoretician of performing arts, Belgrade/Brussels)

Marcel Mars (media activist, Zagreb)
Marin Blažević (historian of theatre, Zagreb)
Rabih Mrouè (director, Beirut/Paris)
Xavier Le Roy (molecular biologist, choreographer, dancer, Berlin)
Ana Hušman (video-artist, Zagreb)
Branko Brezovec (Professor at ADU, Zagreb)
Marjana Krajač (choreographer, Zagreb)
Stefan Kaegi (leader of the group Hygiene Heute, Switzerland/Germany)
Slaven Tolj (performer, leader of the ART workshop Lazareti, Dubrovnik)

Spaces: Studentski centar in Zagreb, gallery Miroslav Kraljević, printing office Borba.
Project bearers: Goran Sergej Pristaš and Oliver Frlić

translated by: Nada Jaćimović

2.7. Nomad Dance Academy

Dragana Alfirević,
Dejan Srhoj et al.

symposium Inbox

dejan srhoj to n_d_a, guidoreim
show details 24 Sep 2007

hello everybody,

i was at bitef festival in belgrade last week and part of the festival was symposium on self education. (also dragana and dalija were there) in the public there were theoreticians and practitioners like jan ritsema, bojana cvejic, ana vujanovic, katerina zakravsky and others. i would like to share some remarks and observations they had after i presented nda.

they asked two things. first, why do we call it balkan educational program. 'balkan is construct, it is an age of post-identity therefore idea of balkan can not not exist anymore, balkan evokes so many emotions...'

then dr.suvakovic said 'you need to construct a new idea of balkan, not just mention it and let the observer without anything'

the other thing they asked was what do we mean by creating a unique dance scene. why unique, why a scene when we are all so different...?

ritsema said: i don't have problems with balkan, just don't become elitistic, let anyone interested to know of what you are doing or be a part of it'

so, i found out that balkan is a good term to provoke, to play with, but we need to work on it. also utopian idea about balkan scene is great, but what is the model of a scene in society of individuals?

best, dejan

p.s this mail is send to nda group and guido

tamara TALA to n_d_a
show details 24 Sep 2007

hi,

this symposium sounds great!

I agree that balkan is good term – all reasons Dejan mentioned.

I see idea about BALCAN DANCE SCENE exactly about our differences working and exchanging together, that makes it "unique", cooperating and developing our region – that helps all of us to develop individually... regionally...

that is art all about, sharing all...developing...experiencing...discovering...

kiss Tamara

Bojana Mladenovic
show details

to n_d_a, guidoreim
25 Sep 2007

hello dears,
a few thoughts on (pro)posed questions:

i tend to think that we are using the term balkan already in very loose way and i think our main utilization of it is strategic in my opinion.

loose way means that we (who established BDN) are defining which countries are balkan and which not. and we are making choices ad hoc- for this moment in time (regardless how many actual years it will last) and without claiming that this is only possible balkan. there are as many balkans as organizations and people that want to name it like that (well this is quite post-identity statement). anyway my point is that we are not claiming any universal truth – nor we are establishing something that has aim to impose itself as right, proper or only good (by stating this we are positioning us as peaceful entity that tends to operate in this world in good and collaborative manner with any other entity: country, region, group of artists, individual artist, project etc.)

second: strategic positioning has (hopefully) two impacts:

on happenings inside what we call balkan

on what (what we call) balkan can bring into larger picture (e.g. into construct called europe)

above mentioned impacts can be reached through “seducing” potential financial support from within our construct and from outside of it’s “borders”, basically because the aim is to create conditions for standing on equal grounds (with those that we don’t consider balkans for this occasion)...

what i find important in searching the answer to what do we mean by “unique”, is our clear positioning ourselves as group of artists that are aware and able to constructively and critically (re) think our very position. by that i mean that we are aware that contemporary dance is (another construct) western product. that until now what was most often done in balkans is taking for granted and often non-critically implementing styles, forms, ideologies that had their natural birth (by) somewhere else.

what we are trying to do now is for the first time entering into the DIALOGUE with contemporary dance practices rather than as until now, being TOLD.

and as for becoming elite it is a good question do we/when is the moment to open it up to artists regardless belonging geo-politically to any proposed area, but elite is quite big word.

i think that in this moment NDA is an art-educational project but it is also in a way social (in sense of social system). in our pro(su)posed balkans the element of no structural support for development of contemporary dance is the fact that creates this area being more clearly distinguished from european (non balkan) area where it is structurally, institutionally, financially organized already in last few decades.

so this is the fight for providing people in this area with the (infra)structure that is necessary and that is responding to urgency for its existence.

this is our beginning position and first steps. i am looking fwd to a near future moment when the NDA program will be opened to just anyone. that moment is not yet now[here i talk about the beneficiaries – students of the program – the exchange on all other levels and openness is already happening].

kisses to all,
bojana

Von: guido
Datum: 26. September 2007
An: dejan srhoj
Betreff: Re: symposium

dear dean,
what does that mean: don't become elitistic
and after representing NDA today in the danceweb meeting today, I just have the idea
that you and I are presenting two total different stories about one hope on two places in the
world an all our listeners are hearing even more individual stories. words are funny and there
is space in-between our thoughts – always.
guido

p.s.: maybe I have to explain the need of uniqueness better. its not better or outstanding,
it is meant in terms of „different“, very simple like your left hand to your right one or one oak-
tree and one birch tree. they are so different and beautiful if the are what they are and don't
want to be something else.

Am 27.09.2007
schrieb dejan srhoj:

dear guido,
when ritsema said program should not become elitistic, i said that we are not able to
move 100 people around the region, and he said something like ‚of course not, just make sure
that what you do also others can approach or get to know.‘ that's it. i think all of us
engaged in nda want it to be an open project, but of course we still need to clarify open in
what way, how to structure this ‚openness‘ within the project and so on.
remark to personal stories on the project: yes, maybe we presented the project in differ-
ent ways or maybe the listeners were very different. do you think that a project needs one
and the same story?
best
dejan

From: dejan srhoj
To: bojana
Sent: Monday, October 1, 2007
Subject: balkan

ciao bojana,
znaci, sa jedne strane mi konstruiramo ideju balkana zbog strateske pozicije. a sa druge
strane mi stvarno stvaramo balkansku scenu, kao nesto razlicito od zapadne scene. i tek
scena moze da postane partner u dialogu sa zapadom.
ali i dalje se pitam sta stvara scenu? ako to nije ista estetika, niti ista filozofska, teoretska
pitanja na koja odgovaramo, onda su to slicni uslovi rada, slicni politicka i kulturna realnost i
istorija i zajednicki projekat konstruiranja nove realnosti.
sta mislis?
pozdrav
dejan

Re: balkan...

Bojana Mladenovic
Monday, October 1, 2007
To: dejan srhoj

dragi dejane,

da probam ovako (btw, uzimaj uvek moje reci kao glasno razmisljanje i uvek zamisli znake pitanja umesto tacaka na mojim recenicama):

pa i ta scena je konstrukt koji mi pravimo. ona u svojoj hererogenosti moze samo da raste i da se razivija. ja bih licno bilo protiv ikakve homogenizacije, izjednacavanja, upeglavanja. takodje ne bih nam dala za pravo da unapred odredimo ideolosku poziciju kao kriterijum za pripadanje/ nepripadanje sceni.

ono sto mislim da je vazno jeste upravo ta trka sa zapadom koja nas je do sada (iz kulturoloskih, ideoloskih, infrastrukturnih, etc. razloga) ostavljala par koraka iza njih, da sada ta trka postane paralelna uz cak povremeno trcanje po istoj liniji a povremeno jedni pored drugih. tako da "ispred" i "iza" postaju irelevantni. da se uvek nudi nesto kao pitanje/problem i kao nesto sto otvara prostor za "drugog" da udje u dijalog (te da iz dijaloga i jedan i drugi izadju promenjeni, novi).

ali ne neminovno da smo razliciti, kao i ne neminovno da smo isti – jer vec jesmo i jedno i drugo te nema potrebe to potencirati.

mislim da je jos jedna kljucna rec: potrebno (necessary). mi treba da radimo ono sto je necessary in this world in this time. samo tako ce se "granice" polako brisati i "mi" (ma ko god mi bili – ja ili ti licno, ili slovenacka scena, ili jedna hrvatska kompanija, ili ova nasa mala druzba (sa ne malim ambicijama doduse), ili amerika ili...) postajemo relevantan, neophodan "igrac" sa svim ostalima "mi". samim tim mi i mi pocinjemo da cinimo "nas" nema vise "njih".

uh sad se upetljah vise nego sto je neophodno. ali u svakom slucaju: sto otvorenije, sto raznovrsnije, sto razlicitije (na 'sceni") uz pronalazenje modela komunikacije i nikada odbacivanja ili zatvaranja. sve sto se ponudi kao problem, treba tretirati kao poziv na pronalazenje ne neminovno resenja vec postavljanja novog pitanja (nazovimo ga novim problemom) - tako se cini mi se raste i ne upada u letargiju i zatvoreni krug "identiteta" kao jednog jedinog i moguceg. flux, motion, growth, support, dialogue. no judgementalism and closed ideological circles.

ps. nisam sigurna da bih se slozila da tek "scena" moze da udje u dijalog sa "zapadom". to bi znacilo da scena treba da se formira (sa jasnim identitetom) pa tek onda... ali ko je taj ko ce da kaze ok, sada smo formirani, sada mozemo u dijalog? takodje, upravo je to problem (pozitivan) sto scena nije homogena te nema jedan glas.

mislim da "scena" jeste problematican termin. ali mozemo da ga se drzimo za sada kao termina koji nas pozicionira spram zapada (nasi "slicni uslovi rada, slicni politicka i kulturna realnost i istorija i zajednicki projekat konstruiranja nove realnosti") ali i kao termin koji otvara platformu za nase medjusobno, u okviru 'scene', promisljanje potreba, pozicija, neophodnosti i sl...

ajd pa pisi dalje!

ljub

b

dragana alfirevic
show details

to Bojana, dejan, tamara, guidoreim
10 Oct 2007

dears

we got this invitation to write a text about the nda for tkh (walking theory) special issue on self-education.

as dejan presented nda at the symposium, and we received some feed back, about 'bal-kan' to which then you reacted, i thought it would be interesting to publish your emails in tkh, together with a short presentation of nda.

i think that this kind of personal reflection can say more than some possible presentation only, and it is also important aspect of nda...

let me know (soon) what do you think.

yours

dragana

nomad dance academy

Balkan Dance Network is a regional platform for contemporary dance. Contemporary dance artists, managers and pedagogues from Bulgaria, Serbia, Slovenia, Macedonia and Croatia initiated it during Balkan Express meeting in March 2005. They agreed to meet again and after meeting in Sofia from 1-3 July 2005 the aims of Balkan Dance Network were stated:

- Promoting contemporary dance in the Balkans

- Fostering already existing and creating new links

- Enabling better education in contemporary dance as essential for competitive productions

- Gathering information, exchanging ideas and knowledge

- Strengthening local dance scene in each country

Nomad Dance Academy is a common initiative of six regional partner organizations with the aim to promote, educate and collaborate in the area of contemporary dance and related arts.

Since the beginning of this initiative, March 2005, NDA is developing in four parallel lines of activities:

- education

- artistic collaboration

- information exchange

- cultural policy transformation

Core activity of Nomad Dance Academy is the educational program, which gathers potentials and coordinates resources on local and regional levels.

In addition to this, there are a number of local activities and side activities, which are complementary to the main course of the Project, and together with it create a common strategy of developing local scenes.

Partners of NDA are:

Tanzelarija Bosnia-Herzegovina www.tanzelarija.org

Brain Store Project and Dance BG, Bulgaria www.brainstoreproject.com,
www.dancebg.org

Tala Dance Center, Croatia www.tala.hr

Fico Balet, Slovenia – www.ficobalet.org

Lokomotiva, Macedonia www.lokomotiva.org.mk

and STATION Service for Contemporary Dance, Serbia www.dancestation.org

Nomad Dance Academy gives the opportunity to each of the partners to strengthen the local dance community and contribute to enrichment on the regional level by participating in conceiving, organization and evaluation of the Project.

NDA partners create programs and events that meet the needs of young dancers and performers who are in the process of affirmation and professionalization.

The period **March 2005 – May 2006** was the introduction period, to recognize the partners and define the context, strengthen own potentials and rethink the needs of the local and regional dance structures.

From **June 2006 to September 2007** Nomad Dance Academy Pilot Project was launched. In this period, partners will create NDA program, work on creating a functional model of regional collaboration, and open the Project as a platform for new possible forms of artistic collaboration.

Activities of Pilot Project NDA (September 2006 – September 2007):

Working visits of NDA partners within the Region

International conference “Professional status of contemporary dance in the Region” in Belgrade, December 2006

Pedagogues exchange among the six countries

Experts’ meetings

Advisory Board and Artistic Board meetings

Two plenary meetings

Web site design + update

Newsletter launch

contact and information:

Dragana Alfirevic
dalfirevic@dancestation.org
www.balkandancenetwork.org

Vladimir Jerić Vlidi

< intro: (self)education? why bother? >

Is this another polemic about the power of networks, and a set of useful tips how to use it in the field of self-education? If you're curious enough to read it, decide for yourself. Some things I learned because I wanted to, and went after them, and on a lot of things I just bumped at, surfing the internet takes you places... In my system the things live happily together. I am as curious as ever. Curiosity is what brought me here at the first place, and is one of the names by which I call this mysterious motor fueled by desire which drives me around. If self-education is the topic we speak about now, then the curiosity appears as the very valid subject in the debate. If curiosity is the desire to desire, the mother of all desires, I have to admit that my curiosity is served better and better, as each day the menu of desires is being enriched by more offerings...

< until the end of knowledge >

What evolution did for our brains (some would argue that even the state of revolution was reached at one point), it failed to do for our bodies, yet. If we follow the progress of development of humans, it is a steep, logarithmic curve emerging to depict what is happening with the brain, and much more mild and painfully linear graph to display the evolution of the body. This "schism" is beginning to produce more and more of a pain – and nobody today is genuinely delighted with the promises that starting tomorrow science will bring this kind of logarithmic development to the body. For you and me it will be too late. Today we know what our brains could do if the body would allow it – but there is just not enough time. About the perceived slowness and calmness of yesterday we think as of a "blessed unawareness" of the potential of our thinking machines, and a consequence of the lack of the accumulated and systematized knowledge and the means to spread it horizontally over the society. Biology sucks, knowledge "hurts". Who can be satisfied now, knowing about the existence of all the flavors and depths of knowledge, and suspecting there is much more, even silently hoping that the end of knowledge could be reached for the cost of some more circadian cycles invested, maybe just a few more then our body would allow?

If all the narratives could end at one point, and become building blocks for mega-structures aware of its completion, entities able to reflect upon their own history but when outside of it, if we talk about reaching the full volume of the history of art, for example, if we could contemplate where the full awareness starts and where histories end, how tempting is the ultimate possibility of reaching the end of all the strategical narratives and all the knowledge? The curiosity is unbearable, and we just want to be there when it happens. Very selfish, indeed. The temptation to step behind the end of everything, to be outside of all the timelines of history, is amplified even more by not having the possibility to be anything more than speculative about it – this is not that case in which the process of observing changes the existing realm of knowledge, but the other case in which what we want to observe is not there yet, although we are sure that it is going to materialize itself very soon.

Why all the pain? The moment we create the illusion that we can compress the time left to the anticipated end, fueled by the speeding up of communication and outsourcing of memory and all the technology-serving-to-improve-biology is the moment in which it appears that we will know it all, reach the end of it, whereby “becoming” is not a state between cycles but a permanent state frozen as the object of timeless reflection. We know where this desire is coming from – in the contemporary society we are well aware that we do not just learn what to desire, but how to desire, as well. But where the desires will lead us we cannot be sure, as it seems that desires are clustered – when one is perceived fulfilled, a set of new desires arises and haunts us even more. So maybe it is not a pain we feel for the ultimate desire to be fulfilled and out of awareness that we ourselves could not reach it – it may be a pain not to experience the state without pain, when all desires will be obsolete. A flat line, to say. A calm sea.

Will the desire get stronger as our bodies start to advance faster, and when the end of knowledge will appear to be even closer? Will post-humans, AI’s, nanotechnology improved cyborgs or neohumans scream of unbearable pain of desire? What we know is that we learn about desires, and we constantly learn more. What we don’t know is how it will look like after the end of knowledge, when there will be no more words. What we should know is that we can’t count on “nature” or whatever they call it to ease the pain. A remedy should be a homeopathic one – if we created desire and accepted to become one, then we can guide ourselves to, if and, what we desire. Can we?

< wikipedia and pocket calculators >

The teachers used to say in my elementary school, justifying the ban on pocket calculators, that “our brains get lazy” as the consequence of using “tools”. I guess that was the first stupid excuse they could think of. There was mentioning of “not being able to understand the problem if its solution is automated”, or something similar. This other claim gave at least some grounds to argue without feeling humiliated for even considering the argumentation, while this “not-lazy brain” they envisioned, the one busy with crunching the same numbers and equations over and over again, is the brain I would like to encounter only in sci-fi stories. Does our understanding of the process get deeper each time we go through it? I’m not so sure about that. Of course, you will master the mechanics of the process the more you are going through it, but for genuine understanding you need to develop the process beyond the mere repetitive tasks of re-justifying its basic principles (only one answer is correct, all the others are not. why? because. a simple experience.). You need to build it, in both the abstract and material sense, to the point where the process itself is sophisticated enough that it can interfere with you and provide its own history as the basis for reflection and understanding of the process. How could I ever understand mathematics if I will repeat the exercise in how logarithms and integrals are calculated, over and over again? The process should become the subject. By offering the external points of reference, the traditional approach leads to either understanding the processes through the fixed singular and eternal view carved in stone (literally – remember Moses?), or through the imposed mindset of yesterday as the unquestioned expertise. Looks like the best way not to ever really understand anything. Unless I believe that the process could create and contain all the necessary reference points to reflect and understand itself, I cannot truly believe that one process could genuinely replace the previous process, not without using the old references to build and understand the new notions, without viewing the new as the offspring of the old, where the old is embedded in the new... To me, not believing in the creation which cannot create its understanding of itself leads right back to Moses.

So, we better go back to the more interesting story of pocket calculators and the “lazy brain” explanation the teachers offered – do they claim that “Wikipedia is the questionable source” now? From the aspect of “expertise”? Or, in the traditional academic manner, do they claim that it is impossible to quote Wikipedia because the source changes (surprisingly many people do not understand or use the “history” tab)? Talking about the schism of human biol-

ogy and the growing dichotomy between the brain and the body, the advancements in using our brains are indisputable. But it is not about how many things we can store, or squeeze in the brain – it was always about how we interpret the correlation between the things we know. Obviously, the more we know, the potential number of possible correlations and interpretations will rise exponentially. This is where lies what I consider knowledge – in performing the connections between the things we know – not in reproducing data as a mere playback. The process of education should be understood as analyzing (correlating), not storing data. Similar to archive, brains are not a simple storage and retrieval system. At this point I'll make the expected "brain-computer" analogy – throw things at me and yell "geek go away" – BTW that's why they called me to write this – but I am yet to be convinced that there is a better example (and I agree, computers are so not sexy, yet). The analogy goes as always: the process of thought is a software, operating with the data stored in the memory (two basic kinds: hard disk for large volume storage to be retrieved from RAM – random access memory – for immediate manipulation). And there is one more component to fill the memory, the one which more and more fills our computer RAM, and often much more than our static hard disk does – the network. Let's imagine that cables and wireless signals which fuel our computer memory to provide the software with data to be interpreted are not much different from our eyes and ears filling our brain memory for performing the immediate analysis and contemplation by the brain software. Let's be aware that the advancement of the brain, however fast it is, haven't led to the point where we can store terabytes of data and are able to manipulate it simultaneously. And let's doubt the "storage" concept altogether in favour of "connecting outside the single line" or "joining the dots" approach. Add a network component, as both source or storage, and as a social momentum. So how much things like Wikipedia can amplify your ability to contemplate, connect, differentiate, think? Most of the brain's hard disk could be free for associating, or computing, not for storage and performing the basic interpretations. Or at least the RAM part could be fed by much more data to manipulate and process from the network than from its own storage, even if the brain would be the size of... Well, you know what I mean. If it would be much bigger. The results could be either recycled in RAM for another cycle of manipulations, or stored in the brain-as-hard-disk for later usage. But why not store it in a network? Could we outsource the storage altogether to the network, and use our local hardware and software in full capacity in order to perform computing better and faster? Can we network the brains, both in intermediate and immediate way? I'm not sure if that's possible today. But is not taking this offer we ourselves created, wherever it leads, impossible? Can a 5-year-old refuse to grow further? Usually not, the growth just happens... So we should refuse to discuss Wikipedia or brain implants or whatever on the grounds of a "yes vs. no" debate, and focus ourselves to understand and advance those processes the best we can. And to keep in mind (both in networked and "local" one) that the most important questions are not the ones of speed, or "stability", or perceived quality, but the questions of ownership, control and utility. What they said about pocket calculators, "lazy brain"? Right. We should work on it. As we came a long way from being banned of using pocket calculator to being ordered to become one.

< future is the hostage, what is the ransom? >

We need to have our "imaginary futures" in order to survive, as much as we need the air and water and other toxic waste. Some of the futures are exclusively ours and ours alone, but still have to be derived from the envisioned networks of futures of other people. So who abducted the future, who collects the ransom?

And what is really shifting in the networked environment? Do we witness a creation of totally new or at least a radically different class and economical/political models? And if we do, how much of that, if any, leaks back to the "other side", the traditional world, or how some gamers call it, "the meat space"? What we can say for sure now, and regarding the notion of self-education, it is that this is different. Quite different.

The old capitalism required a state-run educational system, through which it could channel human resource profiles and produce the flavours of laborers according to its estimated

development. State used the system to produce what it estimated as necessary for its own maintenance and growth. It is usually understood as the one of the elements of welfare state capitalism.

History went its way, then “suddenly” there was no time or space for capitalism to spread further by using “the traditional means”. Like with all viruses and supersimple, thus very adoptable and redundant entities, the state of non-reproduction or stagnation means extinction. After another cycle was completed, the biggest and most widespread so far, the “natural” resources were pretty exhausted already, those “other resources” started to complain too much and to constantly try to raise their costs of reproduction and maintenance, the markets either not able to pay the price requested or oversaturated by offers... This was immediately followed by the emerging of “cultural industries” concept, and introducing first the service economy, and then its subdivisions like attention economy and experience economy, to supplement and replace traditional production economy. A mutation of the system showing the ability for very fast and vigorous response through adaptation. The old things like Ford are replaced (well, depends on where geopolitically you are – they actually moved – went to China) by new things like Google, and it seemed that the capital will have another happy circle of its marathon run. But we had a dotcom crash instead of fireworks for the new Millennium; a few months ago the global networking of banks and loans nearly collapsed, allegedly because of the serious fault in one of its nodes; things became to resemble the networks they were built upon, and the traditional notion of “stability” had to adopt to the permanent state of “crisis management”. Networks don’t behave in a linear way. The world became “unstable” place.

What was happening in the late 20th century looked like a tectonic change on the calm landscape of the cycles of investment – development – return of investment. The sheer speed of development of networks of this and that, succession of the curves and average-based economical theories by power laws of networks, and the state of instability inherent to our new life in, well, networks again – all that was at the same time a consequence and a cause for new forms of social relations to arise, something we could describe as the open-source capitalism. It appears that capitalism slightly “mispronounced” the new words it freshly appropriated, as it has that particular habit, and that it originally meant to say it wants to be called the “outsourced capitalism” now. Whatever the term, to you and me it will materialize as the one and the same – in the form of DIY capitalism.

As the result we got the form of education we have now, in post-welfare state, the one in which there is no time for intermediaries, like the state or private owned institutions in charge of producing adequate labor, to act and to interfere with the process. In this post-welfare state, like the most of the other things, the education is being increasingly outsourced to the very subject of educational trainings, the workforce, the people. Traditional big systems, the factories for producing skills and knowledge, can’t do much but to observe the changes in offer and demand and to try to interpret it the best they can. The demand was clear – new world of networks needs constant and frequent software and hardware updates, in all aspects of life and work, and no 4 or 8 or 12 years of training will produce a working entity capable of catching up with the world at 5th or 9th or 13th year and to just be utilized from there; to use the words of Jiang Zemin, describing what the orientation of the world will be:

“A learning society in which all the people will learn or even pursue life-long education will emerge to boost their all-round development.”

This also meant that traditional models of education, viewed as capacity building, which allowed for some exclusive time for getting introduced with certain practices and then exploiting the models established over entire generations, couldn’t even be applied to the different and constantly shifting surroundings. Obviously, existing mechanisms of institutionalized education were, in political sense, social order and class control tools developed a long time ago, envisioned within the much slower cycles of social, mostly communicational evolution. New tools were needed, and fast.

Self-education was no longer a practice of the underprivileged or a choice of peculiar taste which couldn’t be satisfied with institutional “à la carte” educational programmes –

it became a constitutive element of what we call “the world”, and the way that it works. A contemporary laborer, a “human resource”, is now outsourced with this task of maintaining and updating him/herself. There is nobody out there who will do it for you. You are allowed to choose what you consume, in all ways – and it is you who bears the responsibility for the “wrong” choice. Because you “lead the way”. You are even encouraged to propose – it is now a long time ago when directing committees or management boards were imperators. They are curators now, whose job is observing and listening the networks, and whose task is to spot and invest into propositions which will contribute (or by way of critique improve) the given narrative. You can think of it as the network router exposed to a constant heavy traffic with most of the ports permanently closed. A large filter, if you like.

The development of the visions of development is transferred from the boards to the very workforce that will carry them out. Curators of the concept of “cultural industries” are there to complete the illusion that our vision of the future may be considered, if we propose it the right way. Some propositions win, we could see it happen, right? So everybody’s got a “chance”? But if we imagine a world from the eye of this curator as a constant flux of keywords depicting visions and propositions, and if we imagine the curator as a network filter with a defined algorithm that admits just certain words through (the curators are also curated, by the same tool of investment), what happens if suddenly not a single keyword is right, not one proposition fits the narrative? Or when possible singularity happens, and all the words disappear? By outsourcing itself to its resources, the capital plays the most edgy game ever. And it knows it – it was not that the stakes were so high that the temptation couldn’t be resisted. OK, maybe it was, up to a certain degree. But much more it is that apparently it was the only way for another cycle to be opened. Stagnation equals death, and that’s one rule that you cannot change without changing the game itself.

And let’s not forget that, exactly because of how the world of today works, taking part in the process of constant self-education in utilitarian sense, however (in)voluntary it may be, carries the risk of being appropriated and becoming a contributing part to the system. Each of us is a small enterprise now, resembling all the elements and processes of the system, and taking responsibility for all the steps in building our market value.

(Self-)education is the ultimate investment, and becoming the part of productive network the ultimate goal. Conflicts of interests between investor, management and labor you need to solve within yourself. If the “underprivileged” of yesterday decided to learn “the ways of the world” in order to “adjust” to today, then it can be interpreted as “the victim became the collaborator”. To collaborate in what? In its own process of utilization, or exploitation?

< welfare starts @100 Mbps >

Sometime ago when slobodnakultura.org was emerging it was because we discovered that we have a significant part of our lives in common: we spent a lot of our time working, producing, articulating, and communicating whatever we do through digital networks. A significant part of our individual social structures was already based entirely on the infrastructure of digital networks, and entering another network was a common, casual, “natural” move.

me: hey, hi, haven’t saw you @irc for a while

geek4life: right, I was busy with some stuff

geek4life: there is this project I do, we want to make a device to distribute files in public spaces

me: internet thing?

geek4life: no, local. offline. something like a digital kiosk...

me: hmm I’m curious

geek4life: I can put you on the list if you like

me: yes yes ofcourse

But by default, it implies something else we had to have in common; as the time went by, increasingly dominant part of our personal and social culture was actually formed and formulated within and through the network environment, and as a consequence of it. It wasn’t

just “switching” to a new “set of tools” – this emerging world formed us as we formed and navigated it (evergreen by McLuhan and The Machines, of course).

Curiously, although there is no dispute about self-education being the practice inseparable from navigating networked space and culture, its political, especially economical attributes, which were pretty much defined before recent compulsory utilization of self-education, became questioned and challenged.

A set of policies and regulations of ownership and ways of usage and behaviour were introduced, mirroring the practices of institutional education, which again relied on the traditionally dominant economical systems.

me: new underworld just in

me: masterpiece.

me: want rapidshare?

geek4life: torrent halfway already, thanks anyway :-)

If we now established that slobodnakultura.org, by its very topic of interest of dealing with (digital) networks is inherently dealing with and exploring the practice of self-education, it is of little surprise that in the first period of our acting we were dedicated to the issue of ownership over what is legally defined as “intellectual property” today, and is more and more referred to as “the content”.

According to the “cultural industries” logic, all what we do in the network surroundings is defined as a “content exchange”. The “content” part is supposed to reduce whatever is out there or in here to describable and predictable packages of commodified goods, while the “exchange” part should reduce a complex set of relations into the numbers game of the future economy (when definitely all the factories move to China). It is all fine. And has nothing to do with self-education, expect when it tries to inhibit or appropriate it.

The attempt to claim networked societies, along their inherent element of self-education, as the “continuation of traditional cultural policies but using other means of communication” (much as in that “the war as the continuation of politics/diplomacy by OTHER means”) was pretty lame. No traditional “business model” or the set of “cultural policies” could just mock its way through, by appropriating the fresh terms of today and simply claiming it is “new” now. Or are we wrong? Appropriation and hide-and-seek techniques performed by the system are ever more sophisticated, so there is a possibility that we are already Own3d.

Another thing we are interested in is how we accumulate, store/keep and distribute/contribute to the pool of mutual knowledge and experiences. There is a lot of discussion about archives nowadays, and about if archives should be available for everybody and anybody, or not. We, like the most of the people who actually contributed, believe they should; but it is important to keep in mind that archives are not just a simple storage and retrieval systems, and that there is much more than the ownership on the archives that we should discuss. As a matter of fact, we are very close to joining the claim that this debate is over&out (see <http://www.piratbyran.org/walpurgis>) and to move on. For the time being, we are still getting ready to present what we filtered from the “ownership debate”; in the light of compulsory self-education, it is the picture of the ultimate injustice. We are outsourced with the task to cater for our own education in order to have the basic means of survival. And then we have to pay for it before we get any chance to use it; the only way to do it is to enter debts at the beginning of the process. Our small personal enterprises need to symbolically perform joining the network by voluntary subscribing to be a subject of it.

And this is not how the networks work. This is also the reason why the structures build on that premise just do not align with the new foundation of the world, rooted in networks. To put it the other way, the structures which have already collapsed at the stage of blueprint.

Now, a short break for disclaimer: I am not an economist. I do not understand the details of mathematics of, for example, this:

<http://www.strategy-business.com/press/article/21232?pg=all&tid=230>

but, as we said before, I can understand the principle and what it means. I can even utilize it if I want to, and apply on different layers of work and life. If I am the entrepreneur in the

“music business”, this is a compulsory position. I do not research on business models, nor do I propose one; what I propose is not to ever be stuck in a non-dynamic and autistic one model of anything. Obviously it will be so-not-working after a certain period of time. Why can we strive to comprehend the quantum physics and accept the definitions of universe as almost timeless and ever-expanding endlessness, and yet cannot dare to envision the succession of a mere institution of economic relations by a different institution, claiming that questioning this social construct endangers the very foundation of what we call “the world”? Beyond me.

Recent research on, for example, Brazilian techno-brega scene or Nigerian movie industry, shows that the concept of “creative industries” can be built without the repressive apparatus to enforce the “legislation” copied and pasted over and over again from the 19th century experience of production and distribution of physical objects. This

<http://icommons.org/articles/from-social-to-legal-commons-the-spectrum-of-commons-based-business-models>

http://research.yale.edu/isp/a2k/wiki/index.php/The_Political_Economy_of_A2K_Panel

<http://www.openbusiness.cc/2005/09/26/tecno-brega>

<http://www.openbusiness.cc/2006/09/06/tecnobrega-shows-off-an-open-business-model>

<http://icommons.org/articles/a-message-from-nollywood-just-do-it>

...or the groundwork theoretical AND practical work by Sweden’s Piratbyran...

<http://www.piratbyran.org/index.php?view=articles&id=114>

...embodied in practice through this great service...

<http://thepiratebay.org>

...are all the parts of this diverse approach towards the same problem. And it seems that as the outcome there will not be just one model, one answer, one solution to copy and paste anywhere anytime, not a blanket or umbrella system, but rather a set of experience-driven micro-strategies, drawing a lot from the specific geopolitical and historical circumstances. After all, creativecommons.org, copycan.org, kopimi.se or piratpartiet.se/international/english, numerous initiatives, movements, conferences, and summits, each in its own manner, are shaping (and exchanging in the process) the forms of collaboration and exchange of today. And those are some visible concepts to shape the communication and economy of tomorrow. The until recently dominant traditional model could not even take into the account such a scope of change. Even if the “change” is nothing more than admitting how practice works today. And just imagine the possibilities of tomorrow, and the development of what they do @ www.smartpox.com to, for example, Bruce Sterling’s spimes (<http://en.wikipedia.org/wiki/Spime>), with most of the world’s surface being a touchscreen...

< pirates of malacca (the pain of intellectual property squeezed between cognitive capitalism and experience and attention economy additionally complicated by the puzzling mathematics of networks) >

Without ever slipping from our mind what Edward Bernays did in engineering the public consent, we should also pay the utmost attention on how we relate to media. The new and the old, media is this one field in which the succession of ideas will be performed. And about ownership on what is networked, we have nothing to add.

But maybe to return to what they call “piracy”, once again. According to all the new memes of non-representative democracy, horizontal networks and all, and all the old memes of democracy and the voice of the people, let’s hear what real real pirates have to say:

from Malacca Strait Pirates

By Peter Gwin

As agreed, Jhonny Batam appeared the next day on a backstreet near a row of butcher shops. Animal blood ran in the gutters beneath the stifling odors of fresh meat. Jhonny, a handsome, bearish man in his 50s, wore an immaculate white sports shirt and pressed

slacks, his wavy black hair perfectly coiffed. A fake gold Rolex dangled around his wrist, and he might have passed as a golf pro if not for the tattoos inscribed on his knuckles.

In a nearby restaurant, he said he knew John Palembang, whom he called a low-level seaman. The coffee shop grapevine had laughed at news of the Nepline Delima fiasco. "Amateurs," Jhonny scoffed. He began to describe his own career, how he had piloted tugboats and a ferry before taking the helm of a small cargo vessel. In time, he built a network of friends among sailors and harbor workers. Along the way he took side jobs, smuggling untaxed garlic, cigarettes, electronics, and drugs. In the 1980s, he relocated to Hong Kong to work for Chinese crime syndicates. There his repertoire broadened to include making large cargoes "disappear."

(...) I pressed him on how his team was able to board ships undetected. "We use magic," he said. "We cast a spell to make the crew stay asleep. We can be invisible, bulletproof." He pointed to his head. "It's a power that you learn." Then how did you get shot, I asked. "They fired twice," he said. "I resisted the first bullet but wasn't strong enough for the second."

Later that night at an outdoor café, Jhonny and I loitered over a few beers, and he revealed that he believed in mathematics, not magic. He borrowed a pen and on a napkin demonstrated how he could reduce my telephone number, or any seven-digit figure, to the number eight using a series of equations. "It looks like magic," he said. "But it is mathematics." Numbers, he said, always had fascinated him. As a boy he'd memorized several of these numeric parlor tricks and later taught himself algebra and geometry. At sea he'd come to trust numbers far more than superstitions. They told him how far he traveled, when to turn, how much fuel his ship needed, how hard the wind blew. Numbers were predictable, accountable, reliable—qualities that were hard to come by in Jhonny's world.

He continued to doodle on the napkin and asked if I'd heard of the golden mean, which he described as a ratio discovered by Greek mathematicians that represents perfect balance. Riau seamen had their own golden mean, he said, which measured the tipping point between working within the bounds of the law versus working illegally. As long as this Malaccan version of the golden mean favored robbing ships, there would be pirates in the strait.

<http://magma.nationalgeographic.com/ngm/2007-10/malacca-strait-pirates/pirates-text-p6.html>

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Can it be more clear that what is called "the piracy" is the consequence, and not the cause? A mere "legal" framework, not touching at all the essence of what is trying to describe, and nothing but a PR stunt? Although, quite a successful one... And isn't the way Jhonny Batam self-educated himself similar to the way he and his friends got self-organized in redistributing the enormous wealth flowing through the neighbourhood, when left outside of any institutional framework to cater for their needs? And I have the impression that they know exactly what they are doing, and why they are doing what they do. And I think I know why they think that they don't need to excuse to anybody. And I am sure a lot of you would do the same. I wish you a calm sea everybody.

All the best,
vlidi.

<vladimir.jeric@slobodnakultura.org>

2.9. <illegal_cinema>

Marta Popivoda

name / title of the project:

<illegal_cinema> (original title in Serbian is <ilegalni_bioskop>)

where is your organization based?

Belgrade

when did your project start?

June 2007.

describe your project:

<illegal_cinema> is conceived as an open (self-) educational project of exchange and contextualization of the *auteur*, documentary, activist, queer, anarchist, censored and other marginalized and in the local context hardly accessible films. The project is open to everyone interested to propose films, with obligation to speak about them, to open up discussion, or to invite guests – wherewith we are trying to erase the boundaries between the editor (curator) and audience and to perform a long-term process of self-education. During its realization the project is constantly developing and expanding its original framework, generating different program-lines and trying to explore new modes of facilitating art and culture as a space for diverse knowledge production. Compared to similar projects in Europe, such as Pirate Cinema Berlin and Copenhagen, which mostly deal with expanding the subject of copyrights, <illegal_cinema> is especially interested in addressing the local cultural context. So, in this project, “illegal” means producing a space for contents, procedures and modes that are removed from local cultural production and distribution.

As we consider continuity and regularity crucial for sustaining an influence on a context, the project is being realized every Sunday at the same time (6 p.m.), without any break during



the year. The project is taking place in the new venue hosting the independent scene in Belgrade (Magacin u Kraljevića Marka), and is organized by TkH-center (www.tkh-generator.net), in collaboration with the platform of the Belgrade Independent Scene Druga scena (Other Scene) (www.drugascena.net).

description of your educational methods/approaches (in few sentences):

The most important and influential approaches in the project is collapsing the distinction between an editor (curator) and audience, and opening the public space for new procedures and/or content, different from those existing in art institutions. We are thereby trying to support and develop the culture of free public speech and violate exclusiveness of the competent speech and its compartmentalization. As a tool for exchanging information, statements and program-making we use the *free software* mailing list (ilegalni_bioskop@tkh-generator.net).

target group/scope of participants:

The project is very open to different social and cultural groups. Participants are mostly actors from the independent cultural and artistic scene, but this is not a rule. Our target group includes: students, artists, cultural workers, activists, filmophiles, LGBTIQ population, theorists and many others. The border between participants and visitors is not strict.

names of persons in charge within the project:

Marta Popivoda

contacts:

e-mail: marta.popivoda@tkh-generator.net, ilegalni_bioskop@tkh-generator.net
postal address: Kraljevića Marka No 4 (Magacin)
phone/fax: +381 11 3286849
mobile: +381 64 1200458
web site: www.tkh-generator.net