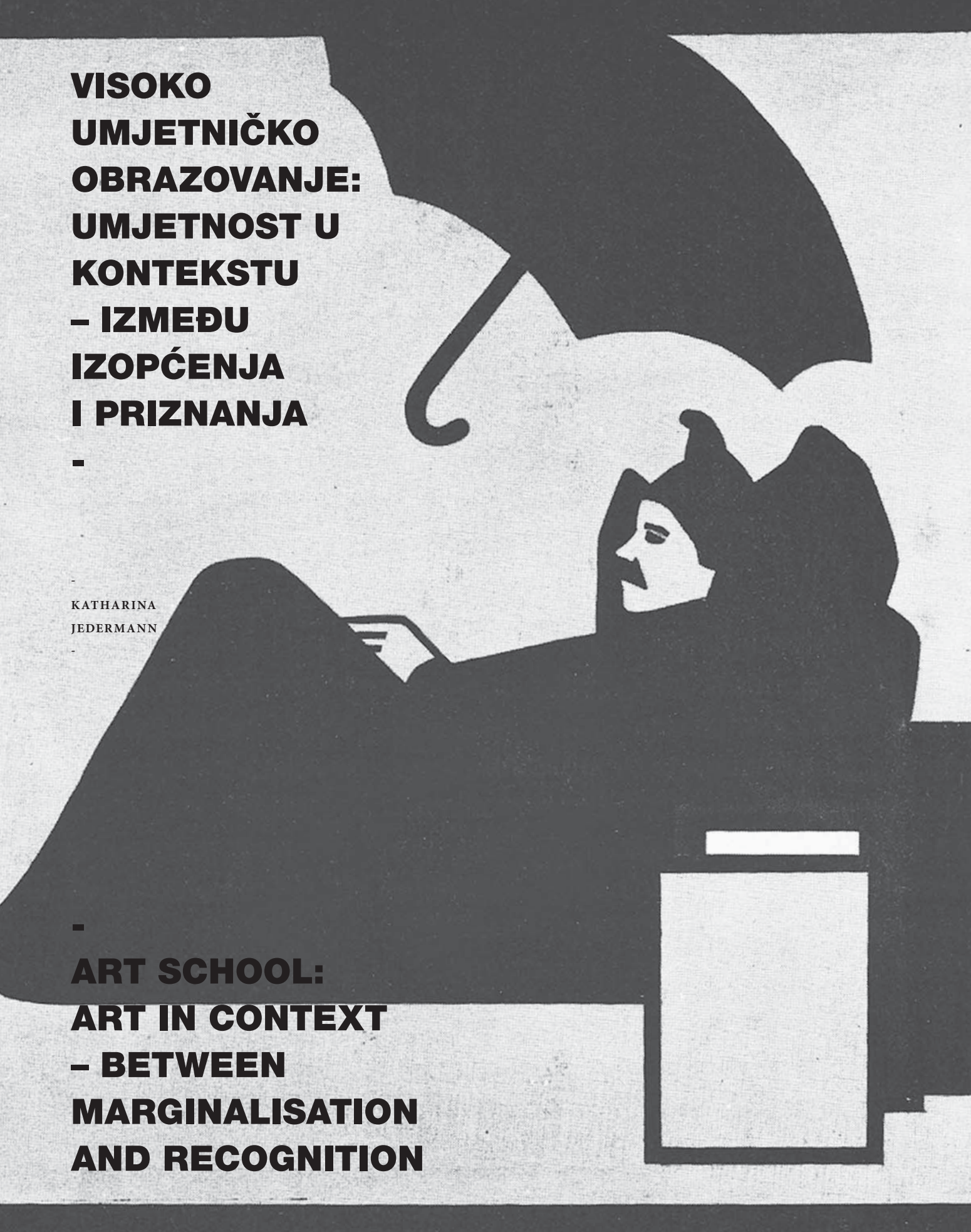


**VISOKO
UMJETNIČKO
OBRAZOVANJE:
UMJETNOST U
KONTEKSTU
– IZMEĐU
IZOPĆENJA
I PRIZNANJA**

KATHARINA
JEDERMANN

**ART SCHOOL:
ART IN CONTEXT
– BETWEEN
MARGINALISATION
AND RECOGNITION**



„Ono što prema mome mišljenju postojeći obrazovni modeli u području umjetnosti ne uspijevaju ispuniti jest dati predodžbe umjetničkog poziva koje daju nešto drugo osim 'samoostvarenja'... Prije nego što počnemo govoriti o postojećim i alternativnim obrazovnim modelima, moramo iznova definirati poziv 'umjetnika/ce' ... današnje akademije stvaraju fantome...“¹ To je Christian Philipp Müller još 1995. godine zapisao u zborniku *Knjiga o akademiji (Akademie-Buch)* urednika Stephana Dilleutha, ali čini se još uvijek aktualnim. Kada danas razmišljamo o medijaciji umjetnosti i obrazovanju umjetnika/ca, u pozadini imamo, Bolonji unatoč, vrlo spore promjene sustava visokih umjetničkih škola, a istodobno imamo i kontekst rasprava o proizvodnji znanja (knowledge production), kao i samoorganizirano učenje koje organiziraju sami studenti visokih umjetničkih škola, a da pri tome dosada nisu puno promijenili u strukturi samih učilišta. „Očito je da državne umjetničke akademije imaju ideale i ciljeve, tradicije i misije otprije stvorene, koji se provode uz pomoć niza definicija na temu što umjetnost jest i što bi umjetničko obrazovanje trebalo biti. Ali te definicije nisu samo nejasne, nego ih i svaki profesor, svaka klasa drugačije artikulira. Korpus obvezatnih znanja nije određen, niti tehnike kojima studenti/ce trebaju vladati, a postoji tek proizvoljan

kaos mogućih usmjerenja. Osim uobičajenih procedura i rutina koje formalno oblikuju studij, upravo taj ideološki okvir ili profil ima stalni utjecaj na krhke društvene i profesionalne odnose moći između profesora i studenta, čvrsto ukorijenjene u taj okvir. Umjetničko obrazovanje u Europi te odnose moći prikazuje na specifičan način, ujedno se to predstavlja kao nevažno, no ipak izuzetno utjecajno. Zbog toga razloga 'pozicija' profesora na umjetničkim akademijama često je neobična kombinacija snage i hinjene slabosti. Još vrlo često nailazimo na model dobrog starog 'majstora' koji dominira klasama i velikim ateljeima na akademijama širom Europe, kombinirajući autoritet s romantikom i ugledom. Ipak, danas primjećujemo značajan pomak, ne samo zbog impulsa koji dolaze od bolonjskoga procesa, nego i stoga što je taj model postao preuzak za vrlo složen umjetnički svijet. I tako je taj stari model umjetničkog obrazovanja (i umjetnosti) polagano uništio sam sebe vlastitim radnjama, jer ne može prihvatiti sve moguće artikulacije i modele koji danas u kulturi obitavaju.“² U Njemačkoj su se umjetnički studijski programi do sada većinom uspješno oduprli bolonjskom procesu i zadržali princip majstorskih klasa. To za studente/ice ima i prednosti i nedostataka. Uživaju veću slobodu nego studenti na sveučilištima koja rade prema

“In my opinion, existing education models in the art world are lacking in the formulation of descriptions of job prospects that go beyond 'self realisation'... Before speaking about current and alternative education models, we must reformulate what it means to be a professional 'artist'... existing academies produce phantoms...“¹

Christian Philipp Müller made this observation in 1995, in Stephan Dilleuth's academy book, and it still seems relevant today. When we consider art education and art training, we do so against a backdrop of art schools that change only very slowly – in spite of Bologna. We think about these things in connection with discourses about knowledge production and self-organised learning that are current amongst art-school students themselves, but which have, so far, led to few structural changes.

“It's obvious that state-run art academies have ideals and goals, traditions and agendas, designed in advance and operationally regulated through a set of definitions of what art is and what art education should be. But these definitions are both vague and articulated differently from professor to professor, from class to class. There is no fixed corpus of obligatory knowledge or techniques that students must be

grounded in, but an arbitrary chaos of possible directions. Aside from the regulatory procedures and routines, which shape the way the studies are formalized, this ideological framework or profile has a continuous impact on the fragile social and professional power relations between professor and student, which are embedded in this framework. Art education in Europe stages these power relations in a particular way because its presence is downplayed, but nevertheless constitutes a powerful sphere of influence. For this reason, the 'position' of the professor in art academies is often a strange combination of strength and the performance of an intentional weakness. Very often we still find the good old 'master artist' model haunting the classes and big ateliers in the academies in Europe, combining authority with romance and reputation. But nowadays we see a considerable shift, not only because of the regulating impulse of the Bologna process but also because this model has become too narrow for the complexity of the art world. So this old model of art education (and art) was slowly unraveled by its own operations, because it could not sustain the multitude of possible articulations and models actually circulating out there in culture.“²

Bolonji, no imaju manje mogućnosti izbora kad se jednom odluče za klasu nekoga umjetnika/ce i budu primljeni. Veza između ponude teoretskih kolegija i umjetničkoga rada u klasama uspostavlja se samo tamo gdje je to ujedno način rada i/ili nastavna metoda određenog/e profesora/ice. Umjetnici/ce koji se bave medijacijom, koji iniciraju participacijske projekte ili se u svojem umjetničkom radu u javnom prostoru bave pitanjima razvoja grada i društvenom problematikom i danas su nedovoljno pripremljeni za takve izazove: prioriteti njihova obrazovanja su samozakonitost umjetnosti i oslobođenost od svakog konkretnog cilja, dok je u središtu interesa vlastita osoba. Napetost između umjetničke pedagogije i „slobodne“ umjetnosti, koja je na visokim umjetničkim školama i akademijama uvijek iznova vidljiva u raspravama između instituta, nastavnika i studenata i koja se pri tom utjelovila u raznovrsne institucionalne oblike, bila je i ostala povezana s tradicionalnim obrascima vrednovanja i tradicionalnom hijerarhijom – uključujući i onu rodnu. Na visokim umjetničkim školama i dalje postoji tradicija strogoga odvajanja primijenjenih umjetnosti (komunikacijski, modni i industrijski dizajn, vizualne komunikacije) od slobodnih, iako mnogi mladi umjetnici/ce često rade u raznim područjima i već odavno ne mare za njihove granice.

Smjenom generacija i postupnim pojavljivanjem „projektne umjetnosti“ (Projektkunst) na visokim umjetničkim školama od 1990-ih godina struktura majstorskih klasa tek se neznatno promijenila. Pored poslijediplomskih studijskih programa proizašlih iz tradicije 70-ih godina, poput *Instituta za umjetnost u kontekstu na Umjetničkom sveučilištu u Berlinu* (Institut für Kunst im Kontext, Universität der Künste Berlin), posljednjih su godina nastali novi studijski programi koji se bave medijacijom umjetnosti, kustoskim praksama i participacijskim projektima u javnom prostoru, no koji su tek u iznimnim slučajevima dio dodiplomskoga studija, a većinom se pojavljuju tek u okviru diplomskih, poslijediplomskih ili dopunskih studijskih programa s višim školarinama. Čak i nakon završenog studija prema nekome od novih programa umjetnici/ce se ipak nakon studija nađu u vrlo izdiferenciranom sustavu kvalifikacija i zvanja u području kulture te često stoje u konkurenciji s brojnim znanstveno obrazovanim medijatorima kulture i umjetnosti. Nada da će *umjetničkim istraživanjem* (artistic research) i doktoratom umjetnosti ili čak znanstvenom disertacijom moći držati korak s takvom konkurencijom ne ispuni se često. Socijalni položaj većine likovnih umjetnika/ca je danas baš kao i prije loš i čini se da u društvu i dalje dominira stara predodžba o umjetniku,

In Germany, the majority of higher-education courses in fine art have been successful in resisting the Bologna process, and have retained their master-class principle. This has both advantages and disadvantages for students. They enjoy greater freedom than students at universities (post-Bologna), but are constrained by the smaller number of options available once they have chosen, and been accepted as a student in the class of a particular artist. A connection between academic study and artistic work is only established if and when this corresponds with the working and/or teaching method of the professor in question. Artists who are concerned with mediation, who initiate participatory projects or whose artistic work deals with urban development and social issues in the public space, have – now as then – been insufficiently prepared to cope with these challenges. The emphasis of their training was on freedom from purpose and the freedom to make one's own rules in art, and they themselves were the focal point of their own training. The tense relationship between art education and 'free' art often finds expression in disagreements between institutes, between those teaching and those being taught, and has found many institutional modes of expression. It was in the past, and still continues to be, connected to traditional

forms of assessment and hierarchies, which are intertwined with the gender-based hierarchies. The strict separation of applied arts (communication, fashion and industrial design, visual communication, etc.) and fine arts, too, continues to take place although many young artists switch between these areas and long ago transcended these boundaries for themselves.

The master-class structure has changed only to a small degree through successive generations and through the "project art" that has found its way into art schools from the 1990s onwards. In addition to the postgraduate courses (such as that at the Institute for Art in Context at the Berlin University of the Arts) that developed out of the tradition of the 1970s, new courses have been set up in recent years, focusing on art mediation, curatorial practice and participatory projects in the public space. In a small number of cases, these form part of undergraduate degrees. In the majority of cases, they constitute postgraduate courses, research or further studies, and command higher tuition fees. Even if they have taken these new courses, artists find themselves in a system of qualifications and job prospects that serves increasingly to differentiate and separate in the cultural sector, and they often face competition from a large

bez obzira na činjenicu da kultura i kreativna industrija imaju sve veću važnost u razvoju grada i rješavanju aktualnih društvenih problema i da su umjetnici/ce aktivni u području medijacije kulture i kulturnoprosvjernog rada, čime se nastoje kompenzirati manjkavosti obrazovnog sustava. Kao zanimljiv istraživački zadatak ostaje međunarodna usporedba načina na koji se visoke umjetničke škole prilagođavaju ovim promjenama umjetničkog poziva i profila, odnosno na koji način one sudjeluju u njihovu stvaranju. U nastavku članka bit će riječi o nastanku i povijesti Instituta za umjetnost u kontekstu pri Umjetničkom sveučilištu u Berlinu, instituta koji se 1980-ih i 1990-ih godina morao boriti za svoj položaj na Visokoj umjetničkoj školi u Berlinu i koji bi, u slučaju kad ne bi već postojao kao što postoji, u današnje vrijeme lako mogao biti osnovan.

Pilot-projekt stručnoga usavršavanja umjetnika – 1970-e godine

U crkvi sv. Pavla u Frankfurtu 1971. godine održan je *Kongres umjetnika* – tri godine nakon što su pisci na svome kongresu proglasili „kraj skromnosti“. Slikar Gernot Bubenik u svome govoru prigodom otvaranja kongresa rekao je o „neslobodi slobodnoga zanimanja“ sljedeće: „Zanimanja

slobodnih umjetnika školovanih na slobodnim odjelima visokih umjetničkih škola, navodno lišeno nadređenih osoba, tržišta i društvenih obveza, ponajprije ima slobodu prodavati svoju slobodu – u najgorem slučaju izvan struke kao poštanski službenik. Ovaj se kongres održava jer mnogi umjetnici s takvom slobodom više ne mogu živjeti i stvarati.“³

„Kongres je uvjerenja da se ovakvo stanje (socijalna i kulturnopolitička zakinutost umjetnika i kulturna i politička zakinutost stanovništva ovisnoga o plaći) može nadvladati samo ako se sve sfere kulturne proizvodnje i njezinih instrumenata posredovanja povjere na samoupravljanje proizvođačima sadržaja u tome području, kao i širim slojevima stanovništva.“⁴

U okviru kongresa formirana je radna skupina pod nazivom *Umjetnost i obrazovanje odraslih* koja je kasnije razvijala i politički promovirala koncept za *Pilot-projekt stručnoga usavršavanja umjetnika* (1976.–1982.). Pilot-projekt je financiralo Savezno ministarstvo znanosti i obrazovanja, a nositelji su zajedno bili *Savezno društvo likovnih umjetnika* (*Bundesverband Bildender Künstler*) i *Visoka umjetnička škola u Berlinu* (*Hochschule der Künste Berlin*). Bio je to jedan od projekata koji je podupirala tadašnja socijaldemokratska vlada u okviru svoje kulturne i obrazovne politike, posvećene

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number of academically trained mediators of culture and art. Hopes of being able to trump artistic research or a PhD, let alone an academic dissertation, are rarely fulfilled. The social position of most artists continues to be poor, and the old image of what it means to be an artist appears to persist. This is the case despite the fact that the cultural sector and creative industries are becoming increasingly important to urban planning and to the resolution of current social problems, and despite the fact that artists are becoming active players in cultural education, which aims to counteract the deficiencies of the education system.

It would be interesting to research the ways in which, in comparison with other countries, art schools in Germany are adapting to the changed circumstances of the professional artist, and the ways in which the art schools contribute to the changing of the artist's image and profile.

In what follows, the history of the Institute for Art in Context at the Berlin University of the Arts will be introduced: an institute that had to fight for its position at the Berlin State School of Fine Arts in the 1980s and 1990s, and would have to be reinvented today if it were not still in existence.

A Pilot Project in Art Education – the 1970s

In 1971, three years after authors had proclaimed “the end of humility” at the author's congress, an artists' congress was held in St Paul's Church in Frankfurt. The painter Gernot Bubenik observed, in his opening speech entitled “On the Lack of Freedom of a Free Occupation”, that “the occupational group of free artists, trained in the *free* departments of the art schools, ostensibly *free* of superiors, markets and social attachment, have a freedom to sell freedom, its own freedom. In the worst case, this takes place in an unrelated occupation, as an employee of the national postal service. This congress is taking place because many artists can't live and work with this freedom any longer.”³

“The congress is of the opinion that this condition (the social and cultural-political under-privileging of artists and the cultural and political under-privileging of the wage-dependent population) can only be achieved by the absorption of all areas of art production and their mediation instruments into the self-management of those engaged in production in this area, and by the involvement of large sections of the working population.”⁴

cilju „kultura svima“. Temeljne ideje pilot-projekta bile su, s jedne strane, traganje za novim područjima djelatnosti i mogućnostima zarade likovnih umjetnika/ca, a s druge strane politički cilj – poticanje širenja umjetnosti u svim društvenim domenama uz pomoć umjetnika/ica i demokratizacija kulturnoga života koji se uvijek doživljavalo elitističkim. Godine 1975. objavljeno je prvo opsežno istraživanje društvenoga položaja umjetnika/ca, takozvani *Izveštaj o umjetnicima* (Künstlerreport) autora Fohrbeck i Wiesand.⁵ Katastrofalna ekonomska situacija u kojoj se nalaze umjetnici/ce bila je predmet javne rasprave i rezultirala je, među ostalim, i prijedlogom socijalnoga osiguranja za umjetnike/ce, koje je onda i uvedeno, ali tek 1983. U svojoj ocjeni faze pilot-projekta H. K. Bast, jedan od začetnika ideje, o motivaciji umjetnika/ca piše sljedeće: „Umjetnici/ce su željeli surađivati na prevladavanju privida o manjku potrebe zajednice za umjetnošću i pomoći ljudima da probude i prodube svoje potrebe i potencijale za kreativnošću i oblikovanjem.“⁶ Naravno, i Josepha Beuysa mogli bismo ubrojiti među praoce Instituta. Prilikom svojega nastupa na Documenti 5 1972. godine vodstvo Documente zamolilo ga je da pokaže svoje crteže i svoj *Ured za direktnu demokraciju* (Büro für direkte Demokratie)*, ali on je odgovorio: „Oboje ne, nego samo Ured. Ured je umjetnost.“⁷

Začetnici pilot-projekta s ogradama su, ali i s interesom, pratili i razvoj u DDR-u, posebice koncepte koji su umjetničkim radom i medijacijom umjetnosti namjeravali prodrijeti do širih slojeva stanovništva, što je bilo najvidljivije u diskusijama koje su se širom zemlje vodile o umjetničkim izložbama u Dresdenu, ali i u narudžbama umjetničkih djela za poduzeća te u takozvanim „kulturnim kružocima“, odnosno tečajevima koje su nudili umjetnici. No žarište interesa u još je većoj mjeri od tadašnje aktualne kulturne politike DDR-a bilo usmjereno na povijest obrazovnih i kulturnih institucija socijaldemokratskih i komunističkih radničkih pokreta koje su za vladavine nacionalsocijalizma i tijekom hladnoga rata bile „zaboravljene“. Narodni domovi i domovi kulture, izložbe Otta Nagela u robnim kućama, agitacija i propaganda u Sovjetskom Savezu poput „vlakova-kina“ (Kinozüge), ali i *dječje republike* (Kinderrepublik)** – baš svi oblici „revolucionarnoga“ posredovanja umjetnosti prve trećine 20. stoljeća bili su predmetom proučavanja i oživljavanja u 1970-im godinama. Lijevo orijentirana umjetnička društva (Kunstvereine) velikim su izložbama pridonijela tome da je zatrpano znanje opet postalo dostupno.⁸ Tijekom tri „obrazovne godine“ pilot-projekta postojala su tri obavezna temeljna kolegija: *Umjetnost i društvo*, *Kulturna*

At this congress, a work group called *Art and Adult Education* was established. This group later went on to develop and gain political support for the concept behind the *Pilot Project Advanced Training For Artists (1976-1982)*. The pilot project was funded by the Federal Ministry for Education and Science and implemented by the *Federal Association of Artists* in cooperation with the *Berlin State School of Fine Arts*. It was one of the pilot projects supported by the Social Democrat government of the time as part of its cultural and education policy, which was committed to the goal of “culture for all”. One of the pilot project’s founding principles was the search for new fields of employment and possible sources of income for artists. Another basic idea was the political goal of advancing the dissemination of art by artists to all areas of society, and enforcing the democratisation of the culture institutions, which was considered to be elitist. The first comprehensive investigation into the social position of artists, Fohrbeck/Wiesand’s *Artist Report*,⁵ was published in 1975. The catastrophic economic position of artists was discussed in public, and this led, amongst other things, to the establishment of the *Künstlersozialkasse*, a social insurance programme for artists (which was, however, not to be realised until 1983).

In his assessment of the pilot-project phase, H. K. Bast (one of the founding members) writes about the motivation of the artists that “[the artists] wanted to help to overcome the general population’s apparent lack of interest in art, and to activate and deepen the creative needs and abilities that are present in all people.”⁶

Of course, Joseph Beuys was among the institute’s ancestors, for example with his appearance at the Documenta 5 in 1972. The Documenta organisers asked him to show both drawings and The Office for Direct Democracy, to which he replied: “Not both; but The Office alone. The Office is art.”⁷

The founders of the pilot project observed the development of the GDR with a mixture of both reservations and interest. They were particularly interested in the concepts that reached out to a large segment of the population with artistic work and art mediation. This was to be seen most clearly in the countrywide discussions accompanying the Dresden art exhibitions, but also in the works commissioned by organisations and in the courses run by artists, known as *Zirkelwesen*.

While attention was paid to the GDR’s cultural policy of the time, the focus was primarily on the history of the educational and cultural establishments of the social-democrat and communist workers’ movement, which had been “forgotten” as a result of

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Each year, students from the Department of Animation and the New Media participate in the Vizura Aperta Momjan project. As yet another mutation of our collective pedagogical organism, we transplant ourselves into a different tissue, a community that absorbs each year a certain amount of external elements in the form of visiting artists, art groups, theoreticians, and urban planners, thus allowing for the creation of a temporary community of translocal population.

At Momjan, our already porous roles of professors, students, curators, artists, and friends are further disintegrated, while our curious tentacles stretch out of the already vague picture of the institution into an even vaguer picture of the community. Our activity at Momjan is unmotivated - it is a creative activity that has not been directly triggered by anything except for the sheer wish of making a difference, of interacting... the wish of achieving integration in which we will be free from all pre-given and familiar positions, with the potential creative acts generated from the project itself - that is, from our unique relationship with the Momjan community.

naobrazba odraslih i Kulturni rad s djecom i mladima, kao i izborni kolegiji vezani uz kulturnu i obrazovno-političku problematiku, ali i teme kao što su: *Umjetnost u poduzeću, Kulturni rad i slobodno vrijeme, Dizajn i kritika estetike robe, Umjetnost i okoliš, Kreativnost i društvo, Muzejska pedagogija, Kulturni rad sa stranim radnicima* itd. Pored muzeja i galerija, projekti su se provodili i u poduzećima, školama, omladinskim domovima i pučkim otvorenim učilištima, na kulturnim priredbama (takozvani javni kulturni rad/Offene Kulturarbeit), u zatvorima i klinikama. Oni koji su završili taj program nazivali su se radnicima/ama u kulturi ili umjetnicima/ama kulturnoga rada.

Integracija

Poslije 1982. godine pilot-projekt je kao program specijalističkoga studija preuzela tadašnja *Visoka umjetnička škola (Hochschule der Künste)*, a administracija mu je dodijelila ime „kulturno-pedagoški kabinet u dodatnom obrazovanju“ („Kulturpädagogische Arbeitsstelle für Weiterbildung“). Integracija je bila rezultat dugotrajne rasprave prvenstveno s predstavnicima „slobodne umjetnosti“ koje Helmut Hartwig – koji je kao profesor umjetničke pedagogije preuzeo vođenje studija 1982. godine – predstavlja ovako: „Gotovo nigdje nije bilo sluha za naš plan da pokažemo da

stručno usavršavanje umjetnika može biti usmjereno baš na ono što umjetnici/ce kao takvi nisu naučili ili su naučili tek djelomice: na oblike društvene kompetencije, na elemente znanstvenoga promišljanja te na motivaciju za prenošenje i medijaciju kulture. Tako smo mi to tada nazivali i angažirali se na postizanju tih ciljeva u okviru praktičkih projekata i razradi diskursa“.⁹

Ciljne skupine

Tijekom 80-ih godina u prvom su planu bile ciljne skupine i usmjerenost na adresanta općenito.¹⁰ Na raspolaganju su bili seminari i projekti o temama poput *kulturnoga rada s djecom i mladima, kulturnoga rada s odraslima, starijim ljudima, „strancima“ i „invalidima“, „kažnjenicima“, projekti sa ženama i djevojkama* itd. Diferencijacija adresanata poduzimala se ovisno o partnerima projekata i dobivenim potporama, pa se odlučivalo i s te strane. Mnogi su projekti bili vezani za nove društvene pokrete, kao što su *skvoterska* scena, feminizam, mirovni pokreti i netom osnovana stranka Zelenih. Umjetničke kvalifikacije bile su temelj na kojem su studenti/ce gradili/e strategije posredovanja za nova područja rada, stvarali poveznice za diskusiju i razrađivali strukture. Neki su razvijali projekte na osnovi vlastitoga rada u ateljeu, sudionicima/ama su pokazivali ono što je njima u radionicama i projektima

National Socialism and the Cold War. Volkshäuser (“houses of the people”) and Kulturhäuser (“houses of culture”), Otto Nagel’s exhibitions in department stores and the Agitprop of the Soviet Union (for example the cinema trains and children’s republics): all forms of “revolutionary” art mediation in the first third of the twentieth century were worked through in the 1970s. With the aid of big exhibitions, the left-wing art associations helped to make the knowledge that had been buried accessible once again.⁸

Three foundation courses were mandatory elements of the three “educational years” of the pilot project: *Art and Society, Cultural Adult Education and Cultural Work with Children and Young People*. In addition, there were optional courses dealing with questions of cultural and education policy, as well as with such subjects as *Art in Businesses, Cultural Work and Leisure, Design and Criticism of the Aesthetics of Goods, Art and Environment, Creativity and Society, Museum Pedagogy, Cultural Work with Foreign Employees*, etc. In addition to museums and institutions that hold exhibitions, project locations included businesses, schools, youth leisure centres and adult education centres, cultural festivals (so-called open cultural work), penal institutions and clinics. Graduates referred to themselves as culture workers or artists in cultural work.

Integration

After 1982, the pilot project was adopted by what was then the Berlin State School of Fine Arts as a further-education course entitled *Cultural-pedagogical Work Place for Further Education* (the title was the result of a committee decision). The integration was the result of a long process of discussions, primarily with the representatives of “free art”. Professor of art pedagogy Helmut Hartwig, who became the course convenor in 1982, describes the process as follows: “*It was only with great difficulty that we were able to draw attention to our aim of focusing the further education of artists on something that they, as artists, had either not learned at all, or not learned properly: namely, forms of social competence, elements of academic thinking and the motivation to engage in cultural mediation work. That’s what we called it at the time, and we worked towards this goal with practical projects and by fleshing out the discourse.*”⁹

Target Groups

In the 1980s, the focus was on target-group and recipient orientation.¹⁰ Seminars and projects were offered on subjects including *Cultural Work with Children and Young People, Cultural Work with Adults, Senior Citizens, “Foreigners” and*

najbližije. Drugi su radije zajedno sa sudionicima/ama usvajali nove umjetničke tehnike i metode rada samostalnoga učenja. Odvajanjem od vlastite umjetničke prakse, medijacijski, kulturno-pedagoški rad, kulturni rad postao je onaj *drugi* rad i nije se često pojavljivao u životopisima. Mnogi se su bojali da ih, ako ga navedu, neće doživljavati kao umjetnike/ce. Samo su rijetki u to vrijeme osmislili koncepte koji rad s drugima *per se* proglašavaju umjetničkim radom.

Orijentiranost na projektni rad

Nakon pada Berlinskoga zida počelo se na studij prijavljivati sve više međunarodnih kandidata i kandidatkinja i umjetnika i umjetnica koji su, slijedeći aktualne tendencije u području umjetnosti (ključne riječi: specifičnost mjesta/Ortsspezifiek, umjetnost kao usluga, kritika institucija), već radili na projektima, a sada su studijem željeli proširiti ili promijeniti svoj radijus djelovanja. Nakon pada Zida bit je bila prvenstveno u promišljanju vlastitoga identiteta kao umjetnika/ce i definiranja umjetničke prakse kao posebnoga načina razmišljanja i djelovanja koji se razlikuje i od znanosti i od drugih aktivnosti orijentiranih samo na djelovanje. Sve tanje i manje jasne granice prema ostalim zanimanjima, prema dizajnerima, arhitektima za unutrašnje uređenje, socijalnim radnicima ili terapeutima i menadžerima zahtijevale

su precizniju definiciju vlastitih kompetencija i društvenih pozicija. Raspravu je zaoštrila usporedba s predstavnicima/cama umjetničkih i kulturno-medijacijskih zanimanja bivše DDR, koji su se tada također pokušavali snaći na tržištu rada u kulturi. U okviru restrukturiranja Visoke umjetničke škole u Berlinu i spajanja umjetničke pedagogije sa slobodnom umjetnošću unutar jednoga fakulteta 1998. godine osnovan je *Institut za umjetnost u kontekstu*,¹¹ i to kao znanstveno-umjetnička ustanova (KWE) pri Fakultetu likovnih umjetnosti, jednome od četiri fakulteta Visoke umjetničke škole, preimenovane u *Umjetničko sveučilište* 2001. godine.

Novi studijski program od 2002.: poslijediplomski magistarski studij (Umjetnost u kontekstu)

Novim pravilnikom o studiranju koji se tiče studija Umjetnost u kontekstu, odobrenom 2002. godine, profil se nastavio dalje mijenjati. Novi uvjeti upis dopuštaju samo studentima koji su diplomirali na nekom fakultetu ili visokoj školi,¹² nastavni sadržaj obrađuje se u obliku modula i strukturira prema smjernicama bolonjskoga procesa. Proces restrukturiranja nastavio se odvijati i po uvođenju poslijediplomskoga studija u obliku kadrovskih promjena. Pošto je profesor Helmut Hartwig emeritiran, Ute Meta Bauer, Eva Sturm i Monica Ross pozvane su da svaka po jedan semestar održavaju nastavu

VISOKO UMJETNIČKO
OBRAZOVANJE:
UMJETNOST U
KONTEKSTU – IZMEĐU
IZOPĆENJA I PRIZNANJA

ART SCHOOL: ART IN
CONTEXT – BETWEEN
MARGINALISATION AND
RECOGNITION

“Disabled People”, “Offenders”, and Projects for Women and Girls. The recipients were selected depending on cooperation partners and funding opportunities, and were also defined by them. A wide variety of relationships with new social movements arose: the squatter scene, the feminist movement, the peace movement and the newly founded Green party.

The students used their artistic qualifications as a basis for the development of new work areas, contexts for discussions and structures. Some students developed projects out of their own atelier work, showing course and project participants what they themselves were most engaged in. Others preferred to learn something new themselves, acquiring new artistic techniques and working methods together with the recipients. Because it was separated from their own artistic practice, this art-mediation and cultural-pedagogical work – this cultural work – continued to be the “Other” and often did not feature on their CVs. Many feared that listing these activities would result in their being devalued as artists. At this time, only a small number of individuals developed concepts for themselves that declared work with others to be artistic work *per se*.

Project Orientation

After the fall of the Berlin Wall, an increasing number of international applicants and artists arrived on the scene who, in line with current tendencies in the art world (key words: site specific, art as service, institutional critique), already worked on projects and wanted to enlarge or alter their spheres of activity by taking the course.

The next step was mainly directed towards reflecting on one's own identity as an artist and towards defining artistic practice as a special way of thinking and acting that differs from both the sciences and other action-oriented occupations. The blurred boundaries separating this from other jobs – from designers, interior designers, social workers or therapists and managers – required a more precise definition of one's own area of competence and social position. The debate was intensified by comparison with the representatives of the artistic and culture-mediating occupations of the former GDR, who were at that point also trying to orient themselves in the culture-related job market.

The *Institute for Art in Context*¹¹ was established in 1998 within the framework of the restructuring of the Berlin State School of Fine Arts and the fusion into one single faculty of art pedagogy and fine art. The institute's position was that of an artistic-academic facility in the Faculty of Fine Arts, one of

kao gostujuće predavačice, a 2005. prof. dr. Michael Fehr imenovan je novim voditeljem studija. Smjena generacija nastavnoga kadra nastavljena je zapošljavanjem Heike Föll i Claudie Hummel. Poslijediplomski magistarski studij Umjetnost u kontekstu sada nudi četiri studijska profila: Umjetnički rad s društvenim skupinama, Umjetnički rad u ustanovama kulture (u okviru ovoga programa nude se još i Umjetnički studij muzeologije i Umjetnički kustoski studij), Umjetnički rad u javnom prostoru te Umjetnički rad u kontekstu medijske i znanstvene proizvodnje slika. Takva ponuda nastavnih sadržaja omogućuje studenti/ca/ma da, ovisno o svojim interesima i u dogovoru s nastavnicima/ama, osmisle vlastiti studijski program.¹³

Više od 300 završenih studenata/ica ovoga studija iz Njemačke i inozemstva svojim su različitim umjetničkim praksama i praksama medijacije umjetnosti u kulturnom životu, na sveučilištima i visokim školama, u muzejima, ustanovama za mlade, klinikama ili u okviru slobodnih projekata dosad možda već pridonijeli promjeni predodžbe o umjetnicima/cama.

Pogovor

U Njemačkoj, Austriji i Švicarskoj u međuvremenu je nastao niz novih poslijediplomskih magistarskih studija, a njima se može pribrojiti i sve veći broj certificiranih tečajeva (to je slučaj

i na našem sveučilištu) s nejednako visokim školarinama kojima učilišta, neovisno o redovnim studijskim programima, pokušavaju zadovoljiti rastuće potrebe za praktično usmjerenim usavršavanjem i istodobno poboljšati svoje financijsko stanje. Većini umjetnika i umjetnica takvi skupi programi usavršavanja uglavnom nisu dostupni pa se i dalje čini bitnim sačuvati instituciju kakva je *Institut za umjetnost u kontekstu* u njegovu obliku dostupnom svima.

Osim toga, mislim da je u skladu i sa samom tradicijom Instituta da u međunarodnoj raspravi o medijaciji umjetnosti jasnije nego do sada počnemo kritički razmatrati koncepte kulturno-prosvjetnog rada i medijacije kulture u postkomunističkim zemljama, kao i njihovu povijest, kako bi se izbjegle slijepe pjege u jednom važnom društvenom području. Da se to može ostvariti ne samo među generacijama unutar jedne regije, nego i u međunarodnoj razmjeni iskustava, pokazao je skup u Zagrebu. Tako je radna skupina koja se bavila umjetničkim istraživanjem i implementacijom aspekata samopromišljanja u umjetnički studij zastupala mišljenje da je za studente/ice umjetnosti bitno da od samoga početka nauče promišljati svoj vlastiti položaj, kako u tradiciji i povijesti discipline, tako i u aktualnom diskursu. Raspravljalo se i o tome na koji se način studente/ice može potaknuti na samoorganizirano učenje

the four faculties of the further-education establishment that was renamed *University of the Arts* in 2001.

New Course since 2002: Master of Arts (Art in Context)

The profile of the MA course, which was accredited in 2002, changed further in accordance with the new university regulations governing the course. The new entry requirements admitted only university graduates,¹² and the courses were organised into modules and structured in line with the Bologna guidelines.

The process of restructuring continued after the Master's course had been launched, and there were staff changes. Once Helmut Hartwig had been made emeritus professor, Ute Meta Bauer, Eva Sturm and Monica Ross were invited as guest professors for one semester each, and Prof. Dr Michael Fehr was appointed the new head in 2005. With the appointment of Heike Föll and Claudia Hummel that followed, the transition from one generation of instructors to the next continued. The course 'Art in Context' now offers four study profiles: Artistic work with social groups, Artistic work with cultural institutions (including artistic museum studies and artistic curatorial studies), Artistic work in the public space, Artistic work in the context of media and academic visual production. From the range of courses on offer, the students develop their individual

study plans, in accordance with their individual interests, and in consultation with the instructors.¹³

More than 300 students have graduated and gone on to live throughout Germany and abroad, representing a range of artistic and art-mediatory practices in cultural institutions, universities and institutions for further education, museums, youth centres, clinics, or as part of independent projects. No doubt they have made their contributions to the change of the artist's image and profile.

Epilogue

In the meantime, a range of further Master's courses have been established in Germany, Austria and Switzerland. They are supplemented (at our university, too) by an increasing number of certificate courses with varying levels of tuition fees. Further-education institutions use these to satisfy the growing demand for practice-oriented qualifications in the form of specially conceived courses (separate from regular degree courses), and also to improve their budgets. For the majority of artists, the expensive qualifications on offer are not affordable. For this reason, it could be argued that it is important to retain establishments like the Institute for Art in Context in a form that is generally accessible.

It also seems to me that, given the tradition of the institute,

i samostalnu proizvodnju znanja. Umjetničko istraživanje moguće je samo kao samoodgovoran, samoodređen istraživački rad koji bi poticaje i podršku trebao dobivati od institucija. Na visokim umjetničkim školama i sveučilištima trebalo bi biti više interdisciplinarnih foruma koji, za razliku od mehanizama umjetničkoga tržišta, omogućuju otvorenu diskusiju koju ne određuje konkurencija. Bilo bi dobro osmisliti zajedničke međunarodne istraživačke projekte i u području medijacije umjetnosti, za što su već udareni temelji.¹⁴

¹ Stefan Dilleuth (urednik), *Akademie*, München, permanent press Köln, 1995.

² Nicolas Siepen i Åsa Sonjasdotter, *Learning by Doing: Reflections on Setting Up a New Art Academy*, in: *E-Flux-Journal* # 14 3/2010.

³ Kongres umjetnika 1971. u Frankfurtu na Majni, zaključci, BBK, Bonn 1971.

⁴ Ibid.

⁵ Fohrbeck, Karla/Wiesand, Andreas Joh. (1975.): *Izveštaj o umjetnicima/ama* (Künstlerreport), München i Beč.

⁶ H. K. Bast (1982.) „Kraj i početak“, u: *Künstler & Kulturarbeit*, Visoka umjetnička škola u Berlinu/Savezno društvo likovnih umjetnosti, Künstler, Berlin, str. 7.

* Ured Beuysove *Organizacije za direktnu demokraciju putem referenduma* (Organisation für direkte Demokratie durch Volksabstimmung), osnovane u Düsseldorfu 1971. godine. Kao svoj doprinos Documenti 5 Beuys je izložio ured Organizacije i u 100 dana trajanja izložbe svakodnevno boravio u njemu raspravljajući sa zainteresiranima o direktnoj demokraciji i mogućnostima njena ostvarenja (op. prev.).

⁷ Ingrid Burgbacher-Krupka: „Proroci desno – proroci lijevo/Prophete rechts – Prophete links“, Nürnberg 1977., u: Rainer Rappmann (urednik.), *Mislioci, umjetnici, revolucionari_ Beuys, Dutschke, Shilinski, Schmudt, Četiri života*

it would be sensible to integrate a more focused discussion of the concepts of cultural education and art mediation and their history in post-socialist countries into the international discourse about art mediation. This would help to avoid blind spots in an important social area. The conference in Zagreb showed that this can take place not only between the generations of a particular region, but also in international dialogue. The work group dealing with artistic research and the implementation of self-reflexive aspects in university art courses argued that it is important for art students to learn, from the very beginning, to reflect on their own position both in the tradition and history of the discipline, and also in the current discourse. The question of how self-organised learning and independent knowledge production among students can be encouraged was also discussed.

Artistic research is only thinkable as independent, self-determined research work, impulses and support for which should be provided by the institution. There should be more interdisciplinary forums, providing open and (in contrast to the mechanisms of the art market) non-competitive discussion in both art schools and universities. Cooperative international research projects relating to art mediation, the foundations of which have already begun to be laid,¹⁴ should be developed further.

za slobodu, demokraciju i socijalizam / Denker, Künstler, Revolutionäre _ Beuys, Dutschke, Shilinski, Schmudt, Vier Leben für Freiheit, Demokratie und Sozialismus, FIU Verlag, Wangen/Allgäu 1996.

** Pojam potječe iz reformске pedagogije i podrazumijeva modele zajedničkoga života odraslih i djece kod kojih djeca na praktičan način uče o demokraciji, načinu funkcioniranja države i/ili o zakonitostima jednostavnoga suživota (op. prev.).

⁸ Usporedi program *Novoga društva za likovnu umjetnost* (Neue Gesellschaft für Bildende Kunst) <http://www.ngbk.de/> – Archiv.

⁹ Helmut Hartwig (2004.), *Uvod u semestar/Semestereinführung*, neobjavljeni rukopis.

¹⁰ Pojam participacijskih projekata došao je u upotrebu tek u devedesetima.

¹¹ Ime smo preuzeli iz naziva poslijediplomskoga magistarskoga studija Umjetnost u kontekstu (Art in Context) našega partnerskoga sveučilišta u Bristolu u Engleskoj.

¹² Udio autodidakta koji su ranije studirali na Institutu nikada, doduše, nije bio velik (maksimalno 10%), ali je ipak svjedočio o heterogenosti biografija i metoda rada.

¹³ Pravilnik o studiranju i više informacija dostupni su na mrežnoj stranici Instituta <http://www.kunstimkontext.udk-berlin.de/>

¹⁴ Tako se u Berlinu u svibnju 2011. održava skup na temu Medijacija umjetnosti u multikulturalnom društvu (*Kunstvermittlung in der Migrationsgesellschaft*). Skup su osmislile i realizirale galerije Instituta za odnose s inozemstvom, Institut za umjetničko obrazovanje (IAE) Visoke umjetničke škole u Zürichu i Institut za umjetnost u kontekstu Umjetničkoga sveučilišta u Berlinu. Vidi link: <http://www.ifa.de/veranstaltungen/kunst-konferenzen/kunstvermittlung-in-der-migrationsgesellschaft/>

¹ Stefan Dilleuth (ed.), *Akademie*, München, permanent press, Cologne, 1995

² Nicolas Siepen and Åsa Sonjasdotter, *Learning by Doing: Reflections on Setting Up a New Art Academy*, in: *E-Flux-Journal* # 14 3/2010

³ BBK (ed.) *Kongress der Künstler 1971 in Frankfurt/M. Beschlüsse*, Bonn 1971 4 l.c.

⁵ Fohrbeck, Karla/Wiesand, Andreas Joh. (1975): *Künstlerreport*, Munich and Vienna

⁶ H. K. Bast (1982): „Ein Ende und ein Anfang“, in: Hochschule der Künstler Berlin/Bundesverband Bildender Künstler (ed.), *Künstler & Kulturarbeit*, Berlin, p.7

⁷ Quoted in Ingrid Burgbacher-Krupka: „Prophete rechts – Prophete links“, Nuremberg 1977, in: Rainer Rappmann (ed.), *Denker, Künstler, Revolutionäre _ Beuys, Dutschke, Shilinski, Schmudt, Vier Leben für Freiheit, Demokratie und Sozialismus*, FIU Verlag, Wangen/Allgäu 1996

⁸ Cf. the programme of the Neue Gesellschaft für Bildende Kunst (new society for fine art): <http://www.ngbk.de> (Archive)

⁹ Helmut Hartwig (2004), *Semestereinführung*, unpublished manuscript

¹⁰ The term for participatory projects did not come into use until the 1990s.

¹¹ The course title was inspired by the Master's course “Art in Context” offered by our partner university in Bristol, England.

¹² The proportion of autodidacts who studied at the institute in the past was never very large (max. 10%), but is a valuable sign of the heterogeneity of the biographies and working methods represented.

¹³ Course regulations and more information can be found on the institute's website: <http://www.kunstimkontext.udk-berlin.de/>

¹⁴ So, for example, a conference on the subject of *Art Mediation in Societies Influenced by Migration* (*Kunstvermittlung in der Migrationsgesellschaft*) is taking place in Berlin in May 2011. The conference was conceived and will be carried out by the ifa galleries of the Institut für Auslandsbeziehungen (institute for international relations), the Institute for Art Education IAE of the Zurich University of the Arts and the Institute for Art in Context of the Berlin University of the Arts. <http://www.ifa.de/veranstaltungen/kunst-konferenzen/kunstvermittlung-in-der-migrationsgesellschaft/>

MARTIN KRENN
THE TRANSFORMATION
OF THE MONUMENT
TO KARL LUEGER INTO
A MEMORIAL AGAINST
ANTI-SEMITISM AND
RACISM

IN 2009 I RAN A COURSE ENTITLED "WIDER DAS VERGESSEN" (AGAINST FORGETTING) IN THE DEPARTMENT OF ART AND COMMUNICATIVE PRAXIS AT THE UNIVERSITY OF APPLIED ARTS IN VIENNA, DURING WHICH THE SEMINAR GROUP WORKED ON A PROJECT FOR THE TRANSFORMATION OF THE MONUMENT TO KARL LUEGER INTO A MEMORIAL AGAINST ANTI-SEMITISM AND RACISM. AN INTERNATIONALLY ADVERTISED OPEN CALL CONSTITUTED THE STARTING POINT.

IT WAS A CONSCIOUS DECISION TO CHOOSE THE MONUMENT TO LUEGER IN VIENNA FOR THIS PROJECT. LUEGER WAS THE MAYOR OF VIENNA FROM 1897 TO 1910 AND IS CONSIDERED TO HAVE BEEN THE FIRST EUROPEAN POLITICIAN TO HAVE WON ELECTIONS WITH THE HELP OF ANTI-SEMITIC AND RACIST PROPAGANDA.

THE SEMINAR GROUP WAS ABLE TO ADVERTISE THE SCHEME IN A VARIETY OF MEDIA BOTH NATIONALLY AND INTERNATIONALLY. BY THE DEADLINE, THE 31ST OF MARCH, 220 PROPOSALS HAD BEEN SUBMITTED. IN APRIL 2010, A JURY OF INTERNATIONAL EXPERTS SELECTED THE PROPOSAL "SCHIEFLAGE" (CROOKED) BY THE ARTIST KLEMENS WIHLIDAL. HIS DESIGN PROVIDED FOR THE STATUE AND PART OF THE PLINTH ON WHICH IT STANDS TO BE TILTED 3.5 DEGREES TO THE RIGHT.

PROTRACTED NEGOTIATIONS WITH THE CITY OF VIENNA FOLLOWED. ULTIMATELY THE AUTHORITIES REJECTED THE WINNING PROPOSAL ON THE GROUNDS THAT THE SUGGESTION WOULD CONSTITUTE A PERMANENT ALTERATION THAT WOULD BE IN BREACH OF THE RULES GOVERNING THE PRESERVATION OF HISTORIC MONUMENTS. MORE POLITICAL ARGUMENTS WILL BE NECESSARY IF THE AUTHORITIES ARE TO BE CONVINCED SO THAT THE TRANSFORMATION OF THE LUEGER MONUMENT CAN GO FORWARD. AT LEAST THE FAÇADE OF HARMLESSNESS THAT ENVELOPED THE MONUMENT HAS BEEN PERMANENTLY DAMAGED BY THE OPEN CALL AND THE DISCUSSION THAT IT TRIGGERED.

THE PRESSURE GROUP/SEMINAR GROUP INCLUDES: RUBEN DEMUS, LUKAS FRANKENBERGER, JAKOB GLASNER, JASMINA HIRSCHL, VERONIKA KOCHER, ALEXANDER KORAB, URSULA MALINA-GERUM, LILLY PANHOLZER AND GEORG WOLF.

ALL THE DESIGNS AND INFORMATION ABOUT THE PROJECT CAN BE FOUND AT WWW.LUEGERPLATZ.COM



Design: Klemens Wihlidal; the transformation was made on the basis of a photograph by Andreas Praefcke

OPEN

CALL!

EINREICHFRIST
31. MÄRZ 2010

WWW.LUEGERPLATZ.COM

AUSSCHREIBUNG ZUR GESTALTUNG DES LUEGER DENKMALS IN EIN
MAHNMAL GEGEN ANTISEMITISMUS UND RASSISMUS IN ÖSTERREICH