

BECAUSE IT'S 2016

CHALLENGING INCLUSION AND EXCLUSION AT SWISS ART SCHOOLS

AT TONI AREAL, ZHDK, ZÜRICH
PFINGSTWEIDSTRASSE 96, 8005 ZH

CHALLENGING INCLUSION AND EXCLUSION AT SWISS ART SCHOOLS. A SYMPOSIUM BY ART.SCHOOL.DIFFERENCES

*Conference convenors: Sophie Vögele,
Philippe Saner, Carmen Mörsch & Dora Borer;
supported by Maja Renn*

A year ago, when asked "why it is so important to have a gender balanced cabinet," the newly elected Prime Minister of Canada Justin Trudeau replied, "because it's 2015!" It is fitting then, in 2016, to renew a collective commitment. Through our research and collaborations in Art.School.Differences we question social inequality in art schools and examine how exclusion interweaves with gender, the body, class, diversity, and internationality, as well as interrogate the structural implications this has on perceptions of the 'ideal art student.' It is our goal to understand processes of inclusion and exclusion at work in higher art education in order to challenge, counter, and eventually overturn them. By striving for more equality, plurality, and heterogeneity among the institutions' students, staff, and curricula we would like to encourage Swiss art schools to become globally inclusive in 2016.

The Institute for Art Education (IAE) at the Zurich University of the Arts (ZHdK) holds the project lead in partnership with HEAD – Genève, Haute école d'art et de design and the Haute Haute école de musique Genève – Neuchâtel (HEM). Drafted in majority by Catrin Seefranz and Carmen Mörsch,

the research design focused on three levels of activity in Art.School.Differences. The first level was an empirical investigation of how inclusivity and exclusivity worked at all stages of the 'student lifecycle' with special emphasis on the admission process. The second level involved participatory research by seven teams of co-researchers from the three partner-schools, using educational debates on core themes and theories for questioning social inequality. The third level comprised an active dialogue within and without the institutions about the project's objective throughout the duration of the investigation. The process was thus a critical endeavour from **within** the institution.

Now, as the research project comes to a close, we would like to encourage further research, initiatives, and interventions to challenge inclusion and exclusion in higher (art) education. Because it's 2016!

More information on Art.School.Differences and an ongoing update about talks and events is available on our blog: bit.ly/a_s_d

11 - 12 NOVEMBER 2016

PARTICIPATION IS FREE. PLEASE RSVP:
[HTTP://A _ S _ D.EVENTBRITE.COM](http://a_s_d.eventbrite.com)

PROGRAMME FRIDAY

14:00
Welcome

Hörsaal 1

17:50 - 18:10
Coffee Break

Foyer

14:00 - 15:30
Art.School.Differences

- Selected Results
- Participatory Action Research and the Co-research Process
- Preview of Reader

by Sophie Vögele, Philippe Saner, Pauline Vessely & Carmen Mörsch

Hörsaal 1

18:10
Art.School.Differences and the Development of Higher Art Education: A Panel Discussion Among the Participating Art Schools
with Hartmut Wickert (ZHdK), Lysianne Lécho Hirt (HEAD – Genève) & Xavier Bouvier (HEM Genève – Neuchâtel)

Hörsaal 1

15:30 - 15:50
Coffee Break

Foyer

19:45
Apéro

Foyer Floor 7

15:50 - 17:50
Keynote 1 — Creation, Participation, and the Political Life of Cultural Production
by Rubén Gaztambide-Fernández

Hörsaal 1

20:30 - 21:15
Black Notice
Performance by Ntando Cele
with Pit Hertig & Patrick Abt

Konzertsaal 1

Keynote 2 — Everyone Has to Learn Everything!
by Nana Adusei-Poku

EVENING ENDING

22:00

PROGRAMME — SATURDAY

9:00 - 11:00
Keynote 3 — Mothertones, Raw Gestures, and the Dispositive of Absolute Music — a De|Construction
by Cornelia Bartsch

Hörsaal 1

16:00 - 16:30
Coffee break

Foyer

Keynote 4 — the master's tools will never dismantle the master's house* — challenging power structures in the arts (*Audre Lorde)
by Rena Onat & Bahareh Sharifi

16:30 - 17:25
Keynote 5 — Critical Thinking for Decolonialism: The Diversity Literate University'
by Melissa Steyn

Hörsaal 1

11:00 - 16:00
Parcours Art.School.Differences
by Art.School.Differences Co-researchers & Guests

Different locations

17:25 - 18:15
Conference Wrap-up: After Art.School.Differences? 'Because it's 2017!'
by Art.School.Differences International Advisory Board

Hörsaal 1

**INDIVIDUAL
LUNCH BREAK**

[11:00 - 16:00]

FRIDAY — KEYNOTES 1 & 2

CREATION, PARTICIPATION, AND THE POLITICAL LIFE OF CULTURAL PRODUCTION

by Rubén Gaztambide-Fernández

In this talk, Gaztambide-Fernández draws from his research on the experiences of secondary students in public arts schools as well as his participatory action research with young immigrants and Indigenous students in Toronto public schools in order to offer examples of what it means to approach arts education from a cultural production paradigm. Building on his critique of the "rhetoric of effect" in arts education, Gaztambide-Fernández elaborates on the notion of cultural production as a framework for thoughtful arts education and advocacy. Rather than seeing issues of equity, access, and social justice as outcomes or as problems to be solved, his framework takes these issues as points of departure where "difference" and the "difference that difference makes" become starting points for creative symbolic work. The presentation will elaborate on the notion that creation and participation are intimately linked, whether implicitly or explicitly, and that only an understanding of this link can yield a rationale for the centrality of cultural production in education and for the pursuit of social justice goals.

EVERYONE HAS TO LEARN EVERYTHING!

by Nana Adusei-Poku

"White privilege is your history being part of the core curriculum and mine being taught as an elective" (Jose Lara)
To decolonise the curriculum and pedagogical practices means to embrace the impossible. In other words, the idea that everyone has to learn everything is a utopic wish speaking against the hierarchies and often erasure of knowledges and practices that do not conform to the dominant narrative of Modernity. Nevertheless, the unthinkable is often the desired outcome of critical educational approaches. Then, what does this mean for the practitioner and the student? What kind of structures are necessary in order to be able to sufficiently teach "everything"? And what kind of work comprises the decolonising process? This talk will discuss questions of emotional labour, institutional structures, and utopic desires in order to create space for education that embraces difference at its core.

FRIDAY PANEL DISCUSSION

ART.SCHOOL.DIFFERENCES AND THE DEVELOPMENT OF HIGHER ART EDUCATION: A PANEL DISCUSSION AMONG THE PARTICIPATING ART SCHOOLS

with Hartmut Wickert (ZHdK), Lysianne Léchoit Hirt (HEAD – Genève) & Xavier Bouvier (HEM Genève – Neuchâtel). Chair: Michèle Graf

This panel will give room for a discussion and exchange among directorate-members of the three partner art schools in

Art.School.Differences. They will share reflections, views, and critique, to address broader questions ensuing from the research's findings. Issues such as institutional processes of inclusion and exclusion, the significance of diversity and quality, or the role of internationalisation for every respective institution, as well as implications for the field of higher education in general, will be addressed. How can the aims of Art.School.Differences be reconciled with the institutional ones and structurally implemented? What challenges and what benefits are to be expected?

ART.SCHOOL.DIFFERENCES READER

INKLUSION. EXKLUSION. KÜNSTER - PENSER L'INCLUSION ET L'EXCLUSION DANS LES ARTS

Edited by Sophie Vögele, Philippe Saner, and Carmen Mörsch; supported by Pauline Vessely

During the co-research process, while providing five major colloquia with invitations to international guests and featuring educational debate on core themes and theories of social inequality, the Art.School.Differences team prepared five thematic collections of texts to serve as a basis for the joint discussion. These collections have now been revised and complemented with extensive introductions, a glossary, and didactical questions. The resultant Art.School.Differences reader is five volumes long with each volume covering a specific theme: the first volume is an

introduction to the field of inequality studies in art, art schools, and higher education; the second is on (de)constructing the art school, core sociological concepts, and specific categories of analysis; the third focuses on (de)colonising the art school, anti-discrimination, and methods of feminist and post-colonial critique; the fourth is on (de)privileging the art school with a special emphasis on whiteness and critical diversity; and the fifth centres on (de)normalising the art school and diversifying the politics of representation by considering disability, ableism, and the body.

The texts are in German, French and English, the reader mainly intended for German and French readers. The reader has been designed by Nicole Boillat and will be published in early 2017 in hard copy as well as digital and open access with Peter Lang as editor.

FRIDAY — PERFORMANCE

#0 BLACK NOTICE

by Ntando Cele with Pit Hertig & Patrick Abt

Black Notice is a performance where Ntando Cele creates a contemporary freak show. Playing her white alter ego, Cele becomes Bianca White and enables international students to "realise their true potential" in their gritty, predominantly white, world within European Art Schools. Cele tries to expose our contemporary response to prejudice. Combining stand-up comedy and live music, Black Notice claims there are "black and white" issues, as residues of the colonial past, in 2016. What does it mean to be black in Europe today? Is there a transnational or globalised

notion of Blackness? When climbing the ladder of success as an African artist in Europe, the average climber tends to ignore the fabric that has formed the African experience therefore neglecting the over-trained Euro-spectator who has been observing and following African trends for over a decade. This performance/life class is designed to give you access to the use, and control, of simple ideas like: atmosphere, subject, content, and the expected outcomes of such steps.

In collaboration with Pit Hertig on drums and Patrick Abt on guitar, Cele creates a burlesque atmosphere with such grotesque absurdity that laughter gets stuck in the throat.

SATURDAY — KEYNOTES 3 & 4

MOTHER TONES, RAW GESTURES, AND THE DISPOSITIVE OF ABSOLUTE MUSIC - A DE|CONSTRUCTION

by Cornelia Bartsch

"Absolute music" was introduced into the 19th century German discourse on music by Richard Wagner as a pejorative term. It became, however, a common expression for music "without additions" of any sort including words, lyrics, gestures, dance, or pictures. As the antonym of "functional music," the term implied an aesthetic – as well as economic – positioning which was also gendered and racialised. Absolute music became an universalised term to denote the "pure art" of music which was crucial for the construction of a Middle European canon of musical masterworks made up of male composers. It also came to denote "functional" music of all kinds (except for salon music, the striking and sole example of feminised functional music).

In contrast to the above, the paradigm of (musical) expression that was decisive to the "rise of (Austro-German) instrumental music" in the second half of the 18th century not only included the "additions" like voice and gesture as roots of human expressiveness, it also inverted the way "pure" or "functional" music was racialised and gendered. In the writings of Johann Gottfried Herder, Jean-Jacques Rousseau, and other protagonists central to the development of the Austro-German musical aesthetic of the 18th century, 'mother tones' as well as the expressive gestures of 'raw' and 'wild people' become the archetype of human and musical expressiveness. Simultaneously in their writings – most famously in Rousseau's *essai sur l'origine des langues* – "dead" scripture became alive by the implementation of the voice, and the mother's voice specifically, as well as of the bodies of "others." Apparently these implementations became fundamental for the rise of the score as a repository of musical knowledge (and not only a performance instruction) with crucial consequences on the epistemic order of music.

In her talk, Bartsch will outline these paradoxes by analysing "absolute music" as a dispositive: as a network of discourses, media, institutions, and institutionalisation that produces hierarchical knowledge on music by the inclusion and exclusion of gendered and racialised bodies.

THE MASTER'S TOOLS WILL NEVER DISMANTLE THE MASTER'S HOUSE* - CHALLENGING POWER STRUCTURES IN THE ARTS (*AUDRE LORDE)

by Bahareh Sharifi and Rena Onat

The input by Bahareh Sharifi and Rena Onat combines artistic, activist, and academic perspectives. More specifically, they work to struggle against structural racism, institutional racism, and intersectional forms of discrimination within arts and cultural work. For them, Audre Lorde's famous words "the master's tools will never dismantle the master's house" posed an important intervention into white feminist discourse and the movements which neglect those questions of difference.

What do we mean by difference? In their talk, Sharifi and Onat suggest to revisit understandings of difference and processes of structural subordination that were shaped by Black feminist thinkers and women of colour thinkers who urge us to shift focus from individual and institutional racism to an understanding of racism as an all-encompassing structure. Philomena Essed's notion of everyday racism is an important intervention into the persistent understanding of racism as an individual flaw. It draws attention to the ubiquity of racism experienced by Black people and people of colour due to hegemonic whiteness. Essed also underlines the importance of regarding Black knowledges vis-a-vis racism as socially relevant and interesting for academic research on racism. Sharifi and Onat will share this approach of locating those affected by discrimination and oppression as experts on the workings of power structures, mechanisms of inclusions and exclusions, and racist discourse.

Within their talk, Onat and Sharifi centre the perspectives of artists and cultural workers of colour to give examples of the forms of racism within their fields. In doing so, they point to specific resistance strategies developed in practice by artists such as Hassan Aksaygin, Collective Creativity (London-based Queer Artists of Colour Collective), and the theatre group Jugendtheaterbüro of Berlin.

PARCOURS ART.SCHOOL.DIFFERENCES

The Parcours Art.School.Differences presents reflections, findings, analysis, inquiries, questions, and work in progress by the Art.School.Differences co-research teams and guests in a brief format to facilitate involvement and exchange. Core to the Parcours is engaging deeply and personally with anti-discriminatory considerations, practices, and methods around art schools and higher art education.

Visiting the performance by Ntando Cele on Friday and Parcours-stations on Saturday entitles you to collect stamps (see your stamp card). If you collect seven stamps, you will get the Art.School.Differences reader for free! Finally, with seven stamps you will be invited to participate in a great tombola: Get involved and win an anti-discriminatory surprise prize!

#1 HOW TO SURVIVE IN THE SWISS ART SCHOOL JUNGLE?

The daily micro-practices of discrimination of international students at art schools by *Coko Nuts Collective* (represented by Daniel Zea & Andrea Nucamendi) — Continuously 11:15 - 16:00 — **Kino & Kinofoyer**

#2 ARE YOU GOOD ENOUGH?

by Sarah Owens — 14:15 / 15:15 — **4.T37**

#3 WHERE IN THE WORLD DO THEY TEACH THAT? - A REFLECTIVE EXERCISE ON A WAY TO CREATE GLOBAL CONNECTIONS IN A NEW CURRICULUM

by Nana Adusei-Poku & NIC Kay — 12:15 / 14:15 — **7.K10**

#4 LE SOLFÈGE, UN LANGAGE UNIVERSEL ?

How solfège 'makes differences' in the access to higher

music education by *Micha Seidenberg & Victor Cordero-Charles* — 11:15 / 13:15 — **5.F02**

#5 -DOUBLE-QUOTED WORLD- HOW DESIGNERS WITH WORKING-CLASS BACKGROUND DECONSTRUCT UNIVERSAL CATEGORIES OF AESTHETICS

by Paola de Martin — 11:15 / 14:15 — **4.T31**

#6 MENTORING AND PRACTICES OF COLLECTIVE SUPERVISION

The dislocation of teaching formats and mentoring by *Romy Rüegger* — 13:15 / 15:15 — **Konzertsaal 2**

#7 VAGE VORSTELLUNG VOM EIGENEN ADRUCK IN KUNST UND UNTERRICHT

The determining and at the same time fuzzy conception of "the proper and own expression" while teaching arts by *Lorenz Bachofner, Laura Ferrara, Julia Kuster & Nora Schiedt* — 12:15 / 15:15 — **4.T30**

#8 ART RELATED FEMINIST PRACTICES -ARTISTS AT WORK, FROM TALK TO ACTIONS. HOW TO DEVIATE FROM NORMATIVITIES?

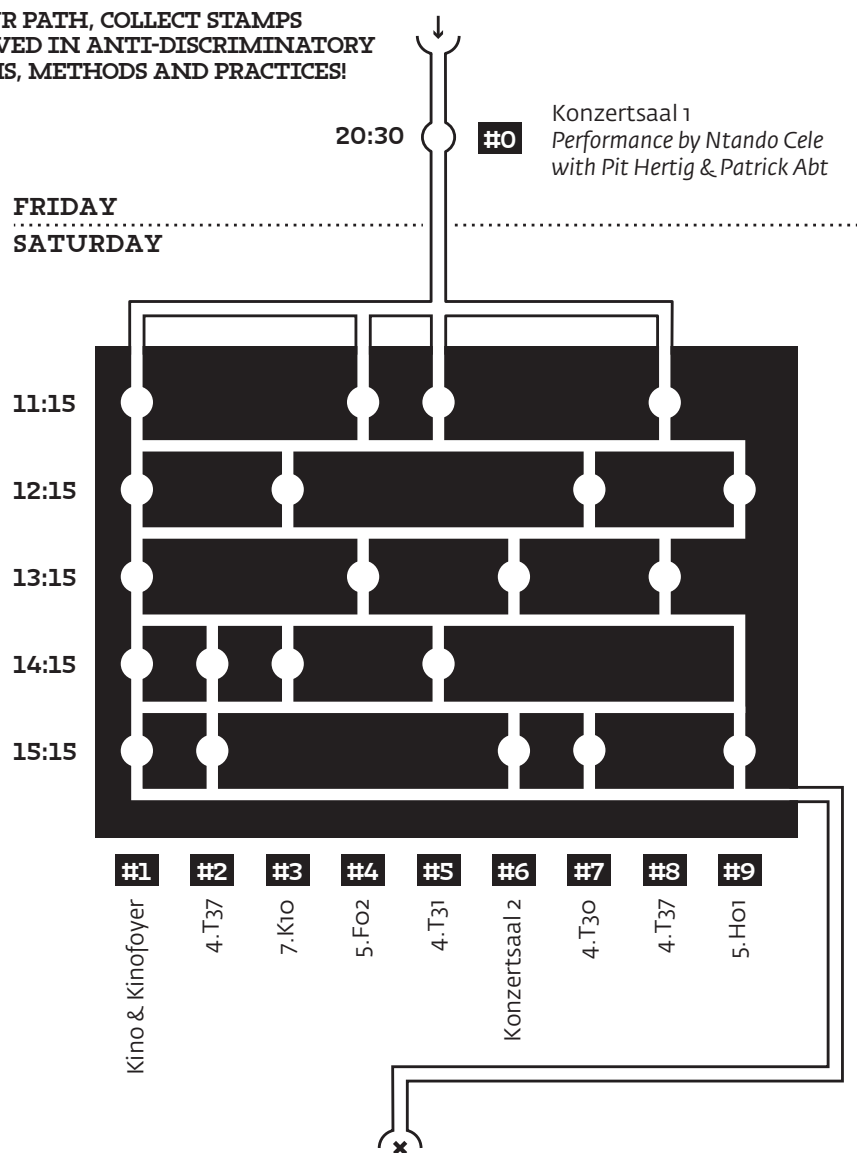
by Maëlle Cornut with *Marie-Antoinette Chiarenza* — 11:15 / 13:15 — **4.T37**

#9 WALK OR DIE

Experiencing the student curriculum at a design school through resistance, assimilation, dissimulation, confrontation and autonomy by *Patrício André, Claire Bonnet, Fabio da Cruz & Ivan Gulizia* — 12:15 / 15:15 — **5.H01**

PARCOURS PATH

CHOOSE YOUR PATH, COLLECT STAMPS
AND GET INVOLVED IN ANTI-DISCRIMINATORY
CONSIDERATIONS, METHODS AND PRACTICES!



SATURDAY — KEYNOTE 5

CRITICAL THINKING FOR DECOLONIALISM: THE DIVERSITY LITERATE UNIVERSITY

by Melissa Steyn

Decoloniality calls for the bedded down power relations between different groups of people that were constructed through the modernity to be deconstructed, and rethought through a lens of the struggle for a pluriversity. This paper argues that the framework of Critical Diversity Literacy offers principles for such a deconstruction. As with any concept used to normalise

social arrangements, different interests seek to co-opt "diversity" to different agendas, with effects that range in the degree to which the status quo is either protected or challenged. The Critical Diversity Literacy (CDL) framework is the outcome of a decade of teaching Diversity Studies to graduate students, and attempts to distil the proficiencies that characterise an ethical sociopolitical stance to a world increasingly characterised by heterogeneity in organisational, social and public spaces, providing a conceptual map for undoing dominant centres and margins.

CONFERENCE WRAP-UP

AFTER ART.SCHOOL.DIFFERENCES? BECAUSE IT'S 2017!

by Art.School.Differences International Advisory Board members (more information available on our blog: bit.ly/a_s_d): Nana Adusei-Poku (Rotterdam University/Zurich University of the Arts), Jackie McManus (London), Olivier Moeschler (Université de Lausanne), Ruth Sonderegger (Akademie der Bildenden Künste, Wien), Melissa Steyn (South African Research Chair, Critical Diversity Studies University of the Witwatersrand, Johannesburg), & Ulf Wuggenig (Leuphana Universität, Lüneburg)

In a final wrap-up of the conference, the Art.School.Differences International Advisory Board will briefly issue statements on how they suggest proceeding with the findings of Art.School.Differences from their respective perspectives, institutional positions, or disciplinary anchorage. They will share what they think about how inclusion and exclusion should be further addressed in higher art education and other higher education institutions. This will allow us to elaborate together 'what comes after Art.School.Differences' and what 'because it's 2017' implies.