BECAUSE IT'S 2016 ± 11-12 NOVEMBER 2016

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TIT-12 NOVEMBER 2016 BECAUSE IT'S 2016

CHALLENGING INCLUSION AND EXCLUSION

AT SWISS ART SCHOOLS

⊫ECAUSE IT'S 2016!

AND EXCLUSION AT SWISS ART SCHOOLS. A SYMPOSIUM

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)

CHALLENGING INCLUSION BY ART.SCHOOL.DIFFERENCES

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 and used 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

holds the project lead in partnership

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!

endeavour from within the institution.

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

PROGRAMME — FRIDAY

17:50-18:10 Coffee Break

Neuchâtel)

Art.School.Differences and

with Hartmut Wickert (ZHdK),

& Xavier Bouvier (HEM Genève –

Lysianne Léchot Hirt (HEAD – Genève)

Hörsaal 1 18:10

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

14:00

Welcome

15:30-15:50

Coffee Break

15:50-17:50

Keynote 1 — Creation,

Learn Everything!

by Nana Adusei-Poku

Life of Cultural Production

by Rubén Gaztambide-Fernández

Keynote 2 — Everyone Has to

the Development of Higher Art Selected Results **Education: A Panel Discussion** Participatory Action Research Among the Participating and the Co-research Process **Art Schools** Preview of Reader

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

19:45 Apéro

Hörsaal 1 20:30-21:15 Black Notice Participation, and the Political Performance by Ntando Cele with Pit Hertig & Patrick Abt

> **EVENING ENDING** 22:00

■RIDAY — KEYNOTES 1 & 2

CREATION, PARTICIPATION AND THE POLITICAL LIFE OF CULTURAL PRODUCTION

In this talk, Gaztambide-Fernández

draws from his research on the experiences

of secondary students in public art schools

with young immigrants and Indigenous

to offer examples of what it means

production paradigm. Building on his

education. Gaztambide-Fernández

as a framework for thoughtful arts

critique of the "rhetoric of effect" in arts

issues of equity, access, and social justice

as outcomes or as problems to be solved,

of departure where "difference" and the

linked, whether implicitly or explicitly.

can yield a rationale for the centrality

and for the pursuit of social justice goals

of cultural production in education

starting points for creative symbolic work.

and that only an understanding of this link

by Rubén Gaztambide-Fernández

Foyer

Hörsaal 1

Foyer Floor 7

"White privilege is your history being

taught as an elective" (Jose Lara)

part of the core curriculum and mine being

labour, institutional structures, and utopic

EVERYTHING!

bv Nana Adusei-Poku

as well as his participatory action research To decolonise the curriculum and pedagogical practices means to embrace students in Toronto public schools in order the impossible. In other words, the idea that everyone has to learn everything is a utopic to approach arts education from a cultural wish speaking against the hierarchies and often erasure of knowledges and practices that do not conform to the dominant narrative of Modernity, Nevertheless, elaborates on the notion of cultural production the unthinkable is often the desired outcome of critical educational approaches education and advocacy. Rather than seeing Then, what does this mean for the practitions and the student? What kind of structures are necessary in order to be able to sufficiently teach "everything?" And what kind his framework takes these issues as points of work comprises the decolonising process? difference that difference makes" become This talk will discuss questions of emotional

The presentation will elaborate on the notion desires in order to create space for education

that creation and participation are intimately that embraces difference at its core

EVERYONE HAS TO LEARN

■RIDAY — PANEL DISCUSSION ART.SCHOOL.DIFFERENCES AND They will share reflections, views, and critiques to address broader questions

THE DEVELOPMENT OF HIGHER ART EDUCATION: A PANEL DISCUSSION AMONG THE PARTICI-PATING ART SCHOOLS

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

This panel will give room for a discussion of Art. School. Differences be reconciled and exchange among directorate members of the three partner art schools in Art. School.

institution, as well as implications for the field of higher education in general will be addressed. How can the aims with the institutional ones and structurally implemented? What challenges and what benefits are to be expected?

ART.SCHOOL, DIFFERENCES READER

INKLUSION. EXKLUSION. KÜNSTE - 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 talks by 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

ensuing from the research's findings.

of diversity and quality, or the role

Issues such as institutional processes of

inclusion and exclusion, the significance

of internationalisation for every respective

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

□RIDAY — PERFORMANCE

#0 BLACK NOTICE

by Ntando Cele with Pit Hertiq & 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.

SOPHIE VÖGELE is research

(IAE) at the Zurich University of the Arts

Sociology from York University (Toronto)

and theories of critique grounded

n the field of Higher Art Education.

with Philippe Saner from 2014–2016.

She also co-directed the research projec

Art.School.Differences. Researching Inequalities

HARTMUT WICKERT has been

nead of the department Performing Arts and

Film and vice-president at the Zurich

University of the Arts (ZHdK) since 2006.

He studied German philology, sociology

Zea often combines the aforementioned

performance, contemporary dance, and visual

arts. He also teaches sound and interactive

with other artistic disciplines such as

associate at the Institute for Art Educatior

ZHdK). She is currently pursuing a PhD ir

ISIOGRAPHIES

PATRICK ABT is a musician (quitar) and composer. Currently he is active with the groups: Biggerclub (hard and punk rock), Die Zorros (entertainment-trash-pop with Beat-man and Olifr Guz Maurmann). and Küenzi und Abt. He also collaborates with Mago Flück in Drei SpecknockerIn (an eighties Austro-pop group). As a musician, Abt has participated in many poetry slams and the free theatre scene with authors such as Matto Kämpf, Raphael Urweider, Pedro Lenz, and Andreas Debatin. He has also composed and performed music for films by Matto Kämp

NANA ADUSEI-POKU is research professor of visual culture at Rotterdam University and a quest lecturer in Media Arts at the Zurich University of the Arts (ZHdK). She received her PhD from Humboldt University in Berlin for her thesis on post-Black art with additional degrees in African Studies and Gender Studies. She also holds a degree in Media and Communications from Goldsmiths chapters in English and German to various College, University of London. She has been handbooks and anthologies. She is editor a visiting scholar at various institutions including: the University of Ghana (Legon), the London School of Economics, and Columbia University (New York) More recently, she published a critical reflection the chapter Border Crossings: Gender on the state of diversity and decolonisation Ethnicity and Class as categories in the arts and art education with Decolonising of knowledge in musicology". Museums (edited by l'Internationale Online) titled, "Catch me if you can!" and the visual essay "So it is better to speak remembering

we were never meant to survive" in the Dutch

Journal for Gender Studies which explores Black

queer ontologies. Among others, forthcoming

is the article "Post-Post-Black?" in Nka Journal

for Contemporary African Art.

PATRÍCIO ANDRÉ has been an independent designer in visual communication since 2012. After graduating from the HEAD – Genève, Haute école d'art et de design, he created Patlog – Design centred on work around the development of design strategies and visual communications. In 2016, he founded >primitive (7primitive.ch) with Alban Vogel, a creative agency offering

a range of services in interactive and empathic

user experience as well as service design.

LORENZ BACHOFNER currently pursues a Master in art education at the Zürich University of the Arts (ZHdK).

CORNELIA BARTSCH is senior lecturer on the research project Music and Gender in the Department of Musicology at the University of Basel. She has taught at music academies and musicological institutes in Germany, Austria, and Switzerland. Her research comprises music aesthetic and music history from the 18th to 21st century with a focus on the epistemic order of music and musicology. Other research has focused on Fanny Hensel and Felix Mendelssohn Bartholdy, gender and the Beethoven reception. Ethel Smyth, music. gesture, and narrative. Currently she is working on a study entitled "Grenzfiguren – Subjekt, Geschlecht und Ethnizität in den europäischen Wissensordnungen der Musik 1800–1900" (working title). Bartsch has contributed book of the forthcoming conference proceedings Grenzgänge: Gender, Ethnizität und Klasse als Wissenskategorien der Musikwissenschaften (with Britta Sweers) to which she contributed

NICOLE BOILLAT is interested in the field of mapping and publishing ideas. She is looking for collaborations that match carefully and experimentally proved implementations. In 2004 she founded Edit a Basel-based graphic design studio, focusing on interaction with printed matter and digital media for a variety of cultural institutions and artists

He teaches art at the Kantonsschule Baden

RE

HZ

at the social and graphic design studio Bonnet is interested in auestionina environmental and social issues through design

DORA BORER graduated from the University of Basel in cultural anthropology and is currently pursuing a PhD on the intersection of women, identity, politics, and religion by conducting an inquiry She works as administrative assistant in the Institute for Art Education (IAE) and the Institute for Cultural Studies in the Arts (ICS) at the Zurich University and prospects of children in the context boards on various school levels and in selected publications. Borer has also beer elected judge in the Social Security Cour

polytechnique fédérale in Lausanne.

and East Asia

CLAIRE BONNET graduated from the HEAD – Genève, Haute école d'art

et de design after which she travelled to Asia are uniquely South African, yet they are and received an internship in French graphic design and typography at a studio in Lyon. In the summer of 2016, she moved to Amsterdam in her performances. She has a National where she began her current work as an intern De Designpolitie that, among others, curates the festival What Design Can Do. In her work,

media studies, and science of religion. She is research associate of Art.School.Differences on the subjective self-depictions and ascription and Black Notice as a part of the Laugh Up of Muslim women in the context of migration. of the Arts (ZHdK) and has dealt with exclusion of migration as a member of parent advisory

XAVIER BOUVIER studied music omposition and theory in the Geneva Music and possible cooperations "Their work Conservatory and mathematics at the École focuses on ethical questions of wealth, At the Conservatoire de Musique de Genève, he was appointed consecutively professor for music theory, head of the Conservatory Library, and from 2001 onwards, deputy director. He is now dean of studies at the Haute école de musique Genève – Neuchâtel. In parallel to his activity as a composer, Xavier Bouvier has been involved in several musicology research projects mainly focused Since 1993, Chiarenza has worked as a teaching on 18th century music theory and practice. artist in schools such as the F+F School of Art In recent years, he has been running research and the HEAD – Genève. Haute école d'art and artistic research projects related to et de design (since 2008). intercultural dimensions of musically creative processes, transcultural music theory, and cultural diplomacy. He gives frequent presentations all over Central-Europe

NTANDO CELE is actress and performance artist. Her creations

well-versed in global trends. She combines music, text, and video to recreate her identity Diploma in Drama Studies from the Durban University of Technology and obtained her Master of Theatre from Dasarts-Amsterdam In 2013, she conceptualised a sight-specific performance of Infecting the City in Cape Town In search of her own style and language she created Face Off, a stand-up comedy show at the Zürcher Theater Spektakel, at the Festival Belluard Bollwerk Bern and at the compagnie Theater at the Neu/Now Festival in Amsterdam. Since its premier. Face Off has been nominated for the Zürcher Kantonalbank prize. In 2014, ne premiered Complicated Art for Dummies at the GIPCA Live Arts, Black Notice co-produced by Afrovibes (Amsterdam), and Heitere Fahne Bern. In 2015, her projects have included acting in: Erika in Afrika by Matto Kämpf and Raphael Urweider, Hotel Kosmos by Club 111 at the Schlachthaus Theater Bern, Oostkost Horror by Oysterboy, 400 ASA Stand Up Humour Festival in Zürich. In November 2016, she will combine her Bianca White series into Black Off

MARIE-ANTOINETTE

Educated in France, she studied visual arts

at the Schlachthaus Theater Bern.

in Massart. Boston, and Pasadena City College in Los Angeles. After experimenting self-organised projects in Paris in 1983, she started working with Daniel Hauser under the name RELAX (chiarenza & hauser & co) whereby the "& co" stands for "constellations abundance, and the implications of processes which format us in order to understand how we can emancipate ourselves from such formatting processes (which are difficult to avoid and even more difficult not to reproduce). Reflected in their projects are statements by RELAX such as "thinking alone is criminal.""I am a woman, why are you not?" and "you pay but you don't agree with the price."

VICTOR CORDERO-CHARLES

studied piano and musical theory at the a composer under the influence of Helmut studied with Nicolas Bolens, Eric Gaudibert, and Michael Jarrell at the Haute école le musique Genève – Neuchâtel while Thereafter he discovered the electroacoustic music of Rainer Boesch, Emille Ellberger, Luis Naón, and Eric Daubresse. Currently and Australia by musicians as renowned as Mario Caroli, the soloists of the Tonhalle orchestra in Zürich, the chamber orchestra in Zürich, the Vortex ensemble, and others. From 2008–2011, he has assisted with école de musique Genève - Neuchâtel where musical analysis, and counterpoint

MAËLLE CORNUT is an artist and alumna of the research Master CCC of the HEAD - Genève, Haute école d'art et de design. In her artistic work, Cornut creates installations using drawings, animation clips, and objects to analyse on the influence of society and science on the individual's construction. Her artistic research combines concepts borrowed from gender studies, sociology, and bi

FABIO DA CRUZ is a Swiss graphic and interactive media designer passionate about data visualisation and grids, and he is devoted to minimalism and geometrical abstractions. After his graduation from he moved to Copenhagen where he is as an assistant graphic designer with an expertise in simplicity and functionalism. In his work as a designer, Da Cruz questions with people seeking to better their situations.

Lachenmann and Jorge Pepi Alós. He then teaching at the Conservatoire of Neuchâtel. his pieces are performed in Europe, America, Michael Jarrell's composition class at the Haute he is also currently a professor of orchestration,

societal and gender issues. Her work focuses as well as references from science fiction. solo shows including the Milkshake Agency in Geneva and Lokal-Int in Biel. Most recently, of symbolic boundaries, the dynamics she has developed a project on urban issues of cultural production, and processes during a residency in Bulgaria. She has been of identification in educational contexts.

from 2014-2016.

HEAD – Genève, Haute école d'art et de design, between creativity, decolonisation, currently working at the Kristina Dam Studio Becoming Elite at an American Boarding School social issues in order to develop new ideas He is also co-editor with Adam Howard

PAOLA DE MARTIN is currently

pursuing her PhD at ETH Zürich while lecturing Liceu Conservatoire in Barcelona and became at the Zurich University of the Arts (ZHdK) and the Hochschule Luzern Design & Kunst (HSLU D&K). After her training as a textile designer at the Schule für Gestaltung Zürich SfGZ (today merged into ZHdK), she worked as an entrepreneur in interior and fashion design. She completed her MA in History at the University of Zurich. Her MA-thesis analysed the globalisation of education standards in the context of imperialism with respect to Swiss missionaries in British India. Her latest project dealt with sustainability, in theory and practice, at the Textile Department of HSLU D&K. Furthermore, her PhD research focuses on the biographies of designers of working-class background and the aesthetics of social mobility

> LAURA FERRARA studied photography and art education at the Zurich niversity of the Arts (ZHdK) and currently works as an art teacher at the Kantonsschule Zürich Nord as well as at the Kantonsschule Zürcher Unterland

RUBÉN A. GAZTAMBIDE-

Ontario Institute for Studies in Education In 2016, her work has been exhibited in several (OSIE) at the University of Toronto. His research and scholarship are concerned with questions a research associate with Art. School. Differences He draws on cultural studies, postcolonial and feminist theory, and critical sociology to inform his understanding of curriculum and pedagogy as encounters with difference. His current research focuses on the experiences of students attending specialised arts programmes in public high schools in cities across Canada and the United States. He is also the principal investigator of Youth Solidarities Across Boundaries, a participatory action research project with Latino/a immigrants and Indigenous youth in Toronto. His theoretical work focuses on the relationship and solidarity. His book The Rest of the Rest. (2009, Harvard University Press) is based on two years of ethnographic research at an elite boarding school in the United States of Educating Elites: Class Privilege and Educational Advantage (2010, Rowman & Littlefield).

in History from the University of Bern and currently is Head of Accreditation & Ouality University of the Arts (ZHdK) and has held Development at Zurich University of the Arts a scholarship at the National Art Academy where she was active in establishing advisor at the Rectors' Conference of the Swiss Universities of Applied Sciences

MICHÈLE GRAF holds a Lizentiat

the Bologna reform and sat on several national Küsnacht. She also is involved in creative committees. From 2012–2015, she was senior design and the studio for drawing and Arts (today merged into swissuniversities In her current position at the ZHdK, Graf is a member of the executive board. Her focus is on enhancing quality and creating favourable framework conditions for higher art education and research within the institution and beyond.

IVAN GULIZIA is a designer and author especially interested in projects dealing with social innovation. He is now exploring narrative possibilities in the field of graphic interactive and fictional game design during his Master of Media Design at the HEAD – Genève, Haute école d'art et de design

PIT HERTIG is a Bern-based drummer and percussionist who has performed on stages and festivals in Brasil Europe, Canada, and Japan for more than twenty-five years. Practicing a broad variety of styles, he has collaborated with varied bands and theatre projects and has a great repository of experience in live and studio performance. He has performed theatre music with Mich Gerber, live shows with Mariana Da Cruz at the Montreal Jazz Festival and the Paléo-Festival, as well as played rock concerts with The Shit, Reverend Beat Man, and Ray Wilko. In 2016, Cele in her performance of Black Notice.

NIC KAY is an artist who performs on street corners, stage, screen, and paper. Born and raised in the Bronx (New York), Kay graduated from Professional Performing Artist School and was a Hemispheric Institute EMERGENYC Fellow in 2009. Kay also premiered their solo performance of 2015. And just this past April, they premiered of the network Another Roadmap for Art the Bronx Cunt Tour web series on OpenTV chronicling the international tour of their solo performance of lil BLK.

JULIA KUSTER studied scientific visualisation and art education at Zurich (7HdK) From 2000–2012 she worked at Bern Sofia for printmaking She currently works University of the Arts in education management as a freelance illustrator and art teacher at the Berufsschule St. Gallen and the Kantonsschule at the insieme-zwirniträff in Glattbrugg

> of studies at the HEAD – Genève, Haute école d'art et de design since 2012, where she formerly was dean of design and art research (2003–2012). Before joining HEAD – Genève, Léchot Hirt directed the Bureau des activités culturelles at the University of Geneva (2000-2003) and worked at the Centre for Contemporary Images Geneva (1987–2000) where she was responsible for the video art collection. She wrote many articles about contemporary Swiss artists for Geneva newspapers and art catalogue texts. and organised and moderated various international symposiums. She currently teaches Contemporary Art and Design History, and Design Theory. She is member of the Research Board of KHiB, Academy of fine arts, Bergen since 2009 as well as member of the editorial board of Sciences du design, a French design research peer reviewed journal

CARMEN MÖRSCH is head of the Research Institute for Art Education (IAE) at the Zurich University of the Arts (ZHdK). Her research interests include the history and present of artists in museum and gallery education as well as artists in schools; collaborative and transformative practices in art and education; art education he collaborated for the first time with Ntando and postcolonial theory. She has been trained and worked as an artist, art educator and cultural studies scholar. From 2003-2008, she worked as professor for art and textiles education in the department of cultural studies at Carl von Ossietzky University, Oldenburg. Mörsch has continuously taught in art schools and universities, and has been planning bachelor and master programmes in art education and cultural studies innovating several curricula since 2004. Since 2003, she conducted several team-based action-research and development projects. i.e. for the German Ministry of Research and Education and for the documenta 12 of lil BLK at Links Hall in Chicago in September education programme. Mörsch is a member Education which unites researchers and practitioners who seek to analyse and develop art education from an emancipatory and decolonising perspective.

ANDREA NUCAMENDI SILICEO is a plural transdisciplinary artist. Recent work includes drawings in Chaotic Behaviours and live noise performances in PURPURA. She has attended art school in Bogotá. Xalapa, and Geneva, and been the artist in residence at Ultra Factory in Kyoto Japan. She has participated in group shows and concerts in México, Colombia, Japan, London (UK), California (USA), and Switzerland, as well as organised festivals and exhibitions featuring sound and visual artists. Currently, she is pursuing a Master degree in Contemporary Art Practices at the HEAD – Genève, Haute école d'art et de design. Her interests reside LYSIANNE LÉCHOT HIRT is dean on what she calls "inner-outer geographic statements inspired by underground graphic

and music cultures," outer space

information, pre-Hispanic beliefs, and daily

RENA ONAT works as a lecturer and research assistant at the Media Studies department of the University of the Arts Braunschweig. Her research interests include queer theory, visual culture, and critical race theory and she is working on her PhD thesis entitled Strategies of Resistance, Survival, and Empowerment in the Artwork of Oueer Artists of Colour in the German context. From 2013–2016, she was member of the Helene-Lange-Kolleg Queer ality: Art – Music – Mediaculture worked as a freelance art educator

SARAH OWENS is professor of visual communication at Zurich University of the Arts (ZHdK). She is particularly interested in the sociological aspects of typography and graphic communication.

MAJA RENN is a visual and performance artist. She currently is guest tutor at Master Transdisziplinarität and holds a position as scientific assistant in the Institute for Art Education (IAE). both at Zurich University of the Arts (ZHdK). Since 2014, she runs an independent, process-focused artist-in-residence De Liceiras 18 in Porto. She has grown up in Wrocław and graduated from a Master in Art Praxis at the Dutch Art Institute in Arnhem.

at the kestnergesellschaft hannover e.V.

ROMY RÜEGGER is an artist and writer. She has been working as a teaching assistant in the Bachelor of Arts and Media programme at the Zurich University of the Arts (ZHdK) for the past few years. Rüegger has conducted an inquiry into mentoring as a practice in education in collaboration with Yvonne Wilhelm, as well as BA students from the Arts and Media programme and the MA students in Fine Arts. As part of her artistic practice, she looks into speech and dialogic situations that involve normed or normative ways of speaking and ways of countering or interrupting them. Recent performances include Coupé Recalé, at The Side Room Amsterdam 2016, It Sounds like Metal at q-02 Brussels in 2016. E lei aui sottolinea at Swiss Institute Rome in 2016, Are you an underground A ship's deck, or a terrace at Kunstmuseum Lucerne in 2015, and Touching Tones with Tender fe experiences that are unique and ambiguous. Buttons in collaboration with Anna Frei at district Berlin 2015.

PHILIPPE SANER was co-leader of Art. School, Differences, Researching Inequalities and Normativities in Higher Art Education from 2014–2016, with Sophie Vögele, at the Zurich University of the Arts (ZHdK). In 2012 with Catrin Seefranz Saner co-authored Makina Differences: Schweizer Kunsthochschulen, which became the preliminary and founding study for Art. School. Differences. After pursuing studies in sociology, political at the Department of Art and Visual Culture with a thesis on the reproduction of social at the University of Oldenburg. She has also inequalities by and through higher education in Switzerland. He currently is working on a dissertation project focusing on software-based credit lending systems and their effect on inclusion/exclusion in late capitalism.

Im Lee.

NORA SCHIEDT graduated with an MA from Art Education at the Zurich University of the Arts (ZHdK). She held a position of scientific assistant at the Institute for Art Education (IAE) until summer 2016 and currently teaches arts at the Kantonsschule

MICHA SEIDENBERG holds a BA in Piano and Musicology, and a MA in Music Theory from the Haute école de musique Genève – Neuchâtel. Currently, he pursues a MA in Composition with Isabel Mundry Sorbonne Nouvelle – Paris 3 as well as at and Germán Toro-Perez at the Zurich University the Centre National de Danse Contemporaine of the Arts (ZHdK). As a co-researcher d'Angers. For Art. School. Differences she was of Art.School.Differences, he has worked a research associate at the HEAD – Genève, with Victor Cordero-Charles on a research Haute école d'art et de design. project called Le solfège, un langage universel?

BAHAREH SHARIFI works as an ependent curator and activist. With a focus on the criticism of discrimination and intersectionality, Sharifi has alliances with the Maxim Gorki Theater the Heinrich Böll Foundation, the Deutsches Hygiene-Museum on social inequality, processes of Othering Dresden, the Festiwalla 2014 at the Haus der Kulturen der Welt in Berlin, and more Recent work includes organising a conference about strategies to counter discrimination in cultural practices at the Universität der Künste and Normativities in Higher Art Education Berlin (UdK), as well as curating the festival Interventionen – Refugees in Arts and Education. She is a member of Bündnis kritischer Kulturpraktiker innen and recently started working as a diversity representative for the Berliner Projektfonds kulturelle Bildund

MELISSA STEYN has been and journalism at the Ruhr-University developing Diversity Studies as a field in Bochum and at the Georg-August-University in higher education since founding iNCUDISA in Göttingen. Thereafter he was a trainee Intercultural and Diversity Studies of Southern of Giorgio Strehler and subsequently directed Africa) at UCT in 2001. She has subsequently plays at playhouses such as Ruhrfestspiele relocated to Johannesburg and is the founding Recklinghausen, Tübinger Zimmertheater director of the Wits Centre for Diversity Studies. Theater Basel, and Theater Konstanz. She holds the DST-NRF National Chair From 1993–2000, Wickert was leading directo in Critical Diversity Studies and holds at Niedersächsisches Staatsschauspiel, a University of Southampton Diamond Hannover before his activity as a freelance Jubilee International Visiting Fellowship. director until 2006 involving productions at Thalia Theater Hamburg, Schauspiel Graz Her work engages with intersecting hegemonic social formations, but she is best Staatstheater Mainz, Staatstheater known for her publications on whiteness Karlsruhe, German National Theatre Weima and white identity in post-apartheid South used to be: White identity in a changing South Africa (2001. SUNY Press) won the 2002 Outstanding Scholarship Award in International and Intercultural Communication. Her co-edited books include Performing Queer: Shaping Sexualities in South Africa (2005, Kwela) **DANIEL ZEA** is a Colombian designer, and Under construction: Race and identity composer, and sound artist based in Geneva With a focus on instrumental and electronic in South Africa Today (2004. Heinemann) to name but two. Stevn is a recipient of various music, and computer programming,

teaching awards and was named as one of

Routledge's Sociology Super Authors for 2013.

video programming at the HEAD - Genève Haute école d'art et de design. He has been invited to give master-classes in institutions such as: CNSM-Paris, Fondation Royaumont-Val PAULINE VESSELY holds a PhD d'Oise, HKB-Bern, Universidad de Lanus-Buenos in Sociology of the Arts. Her thesis dealt with Aires, USP-Sao Paulo, Unirio-Rio de Janeiro, representations of femininity in Cuban ballet Universidade Federale da Juiz da Fora. in relation to the ideology of the revolution. Melbourne University, and Monash University Her sociological research focuses dance from among others. He also is a founding member a gender perspective (sociology of works, of the Vortex ensemble as a composer and interpreter of electronic music. institutions and the professional field) and the formation of professional musicians and artists as well as concepts of cultural mediation. She is associated researcher at the CERLIS (Centre de Recherche sur les Liens Sociaux, Université Paris Descartes/CNRS) and teaches at the Université



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Among others, Mörsch recently published

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