

BECAUSE IT'S 2016

11-12 NOVEMBER 2016

AT TONI AREAL, ZHDK, ZÜRICH

PFINGSTWEIDSTRASSE 96, 8005 ZH

AT TONI AREAL, ZHDK, ZÜRICH

11-12 NOVEMBER 2016

BECAUSE IT'S 2016

CHALLENGING INCLUSION AND EXCLUSION AT SWISS ART SCHOOLS

BECAUSE IT'S 2016!

CHALLENGING INCLUSION AND EXCLUSION AT SWISS ART SCHOOLS: A RESEARCH EXPOSITION 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 the 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 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's 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 endeavour from within the institution.

Now, as the research project comes to a close, we would like to see 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/ia_s_d](http://ia_s_d)

PROGRAMME — FRIDAY

14:00 Welcome	Hörsaal 1	Foyer
14:00-15:30 Art.School.Differences	Hörsaal 1	Hörsaal 1
<ul style="list-style-type: none"> Selected Results Participatory Action Research and the Co-research Process Preview of Reader 		
by <i>Sophie Vögele, Philippe Saner, Pauline Vessely & Carmen Mörsch</i>		
15:30-15:50 Coffee Break	Foyer	Foyer Floor 7
15:50-17:50 Keynote 1 — Creation, Participation, and the Political Life of Cultural Production	Hörsaal 1	Konzertsaal 1
by <i>Rubén Gaztambide-Fernández</i>		

Keynote 2 — Everyone Has to Learn Everything!

by *Nana Adusei-Poku*

EVENING ENDING

22:00

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 art 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 management 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.

BIOGRAPHIES

PATRICK ABT is a musician (guitar) and composer. Currently he is active with the groups: *Bliggerlub* (hard and punk rock), *Die Zörns* (entertainment-trash-pop with Beat-man and Olfy Guz Maurmann), and *Kümi und Alti*. He also collaborates with Mago Flück in *Drei Specknackeln* (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 Kämpf.

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

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 chapters in English and German to various handbooks and anthologies. She is editor of the forthcoming conference proceedings *Grenzgänge: Gender, Ethnizität und Klasse als Wissenskategorien der Musikwissenschaften* (with Britta Sweers) in which she contributed the chapter "Borders Crossing: Gender Ethnicity and Class as categories of knowledge in musicology".

NANA ADUSEI-POKU is research professor of visual culture at Rotterdam University and a guest 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 College, University of London. She has been 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 on the state of diversity and decolonisation in the arts and art education with *Decolonising Museums* (edited by 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*.

PATRICIO 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* to work around the development of design strategies and visual communications. In 2016, he founded >primitive (>primitive.ch) with Alban Vogel, a creative agency offering a range of services in interactive and empathic user experience as well as service design.

CLAIRE BONNET graduated from the HEAD – Genève, Haute école d'art et de design after which she travelled to Asia and received an internship in French graphic design and typography at a studio in Lyon. In the summer of 2016, she moved to Amsterdam where she began her current work as an intern at the social and graphic design studio *De Designpolitie* that, among others, curates the festival *What Design Can Do*. In her work, Bonnet is interested in questioning environmental and social issues through design.

DORA BORER graduated from the University of Basel in Anthropology, media studies, and science of religion. She is research associate of Art.School.Differences and is currently pursuing a PhD on the intersection of women, identity, politics, and religion by conducting an inquiry on the subjective self-depictions and ascription (the chapter "Bodies Crossing: Gender Ethnicity and Class as categories of knowledge in musicology").

MARIE-ANTOINETTE CHIARENZA is an artist based in Zürich. Educated in France, she studied visual arts 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 "X" stands for "constellations and possible cooperations." Their work focuses on ethical questions of wealth, abundance, and the implications of processes of production. Her aim is 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, why do not you pay the price."

XAVIER BOUVIER studied music composition and theory in the Geneva Music Conservatory and mathematics at the École polytechnique fédérale in Lausanne. At the Conservatoire de formation 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 on 18th century music theory and practice. In recent years, he has been running research and artistic research projects related to intercultural dimensions of musically creative processes, transcultural music theory, and cultural diplomacy. He gives frequent presentations all over Central-Europe and East Asia.

NTANDO CELE is actress and performance artist. Her creations are uniquely South African, yet they are well-versed in global trends. She combines music, text, and video to recreate her identity as a young woman in Johannesburg and her 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 Amster 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 Kantonalsbank prize. In 2014, she premiered *Complicated Art for Dummies* at the CIPCA Live Arts, *Black Notice* co-produced by Afrivibes (Amster Spektakel) and Niet, 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, *Oostkust Horror* by Oysterboy, 400 ASA, and *Black Notice* as a part of the Laugh UP Stand Up Humour Festival in Zürich.

In November 2016, she will combine her BiancaWhite series into *Black Off* at the Schlachthaus Theater Bern.

MARÉE 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 social and gender issues. Her work focuses on the influence of society and science on the individual's construction. Her artistic research combines concepts borrowed from gender studies, sociology, and biology as well as references from science fiction.

RUBEN A. GAZTAMBIDE-FERNANDEZ is associate professor at the Ontario Institute for Studies in Education (OSIE) at the University of Toronto. His research and scholarship are concerned with questions of symbolic boundaries, the dynamics of cultural production, and processes of identification in educational contexts. 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 between creativity, decolonisation, and solidarity. His book *The Best of the Best: Becoming Elite at an American Boarding School* is based on two years of ethnographic research in an boarding school in the United States. He is also co-editor with Adam Howard of *Educating Elites: Class Privilege and Educational Advantage* (2010, Rowman & Littlefield).

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 Arts School and was a Hemetweaver Institute EMERGENCV Fellow in 2009. Kay also premiered their solo performance of *Ill BLK* at Links Hall in Chicago in September of 2015. And just this past April, they premiered the *Bronx Cunt Tour* web series on OpenTV chronicling the international tour of their solo performance of *Ill BLK*.

VICTOR CORDERO-CHARLES studied piano and musical theory at the Liceu Conservatoire in Barcelona and became a composer under the influence of Helmut Lachenmann and Jorge Peppi Alos. He then studied with Nicolas Boles, Eric Gaudibert, and Michael Jarrell at the Haute école de musique Genève – Neuchâtel while teaching at the Conservatoire of Neuchâtel. Thereafter he discovered the electroacoustic music of Rainer Boesch, Emille Ellberger, Luis Naalon, and Eric Daubresse. Currently, his pieces are performed in Europe, America, 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 Michael Jarrell's composition class at the Haute école de musique Genève – Neuchâtel where he is also currently a professor of orchestration, musical analysis, and counterpoint.

LAURA FERRARÀ studied photography and art education at the Zurich University of the Arts (ZHdK). Her current work as an art teacher at the Kantonsschule Zürcher Nord as well as at the Kantonsschule Zürcher Unterland.

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

MICHELÈ GRAF holds a Licentiat in History from the University of Bern and currently is Head of Accreditation & Quality Development at Zurich University of the Arts (ZHdK). From 2000–2012 she worked at Sofra for printmaking. She currently works as a freelance illustrator and art teacher at the Berufsschule St. Gallen and the Kantonsschule Küssnacht. She is also involved in creative design and the studio for drawing at the insieme-zwimtriff in Glattbrugg.

LYSIANNE LÉCHOT HIRT is dean 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 (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 fine arts, design, and art research (2002–2012). 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 (1987–20