

#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)

Inspired by several activist artists and collectives, as well as other art projects, the Coko Nuts Collective uses real-life testimonies and a lot of humour to address inequities within art institutions and society in general. Coko Nuts questions, what are successful strategies by non-European students to deal with inequities encountered at their schools? How can these strategies be depicted in art projects? And how can a more equitable treatment of non-European students lead to a more successful internationalisation of Swiss art schools? They present a series of video interviews with foreign students who have faced exclusion, in one way or another, during their student life in Geneva's Art Schools (HEAD – Genève & HEM Genève – Neuchâtel) in order to provide some answers and raise new questions.

#2 ARE YOU GOOD ENOUGH?

The notion of good design and its role in design education
by Sarah Owens

This installation allows the viewer to stroll through the field of graphic design in search of those who are considered 'good designers'. Along the way, the viewer encounters statements, images, and descriptions that aim to grasp and define who or how such a designer should be. The intent of the installation is for attendees to find themselves with more questions than answers. Who determines what good design is? Do good designers always produce good design? Is it true that good designers don't read? And what is meant by the term 'good'? A further step involves

bringing into play the viewer's notions and placing questions of education at centre including: at what point is the good designer introduced and established in design education? Are changes possible?

#3 WHERE IN THE WORLD DO THEY TEACH THAT?

-A REFLECTIVE EXERCISE ON A WAY TO CREATE GLOBAL CONNECTIONS IN A NEW CURRICULUM

Reflections on decolonising the curricula at art schools
by Nana Adusei-Poku & NIC Kay

Curricula are scripts which create hierarchies of knowledge that decide what is culturally important and what can be left out as particular and specific knowledge. Although the desire for 'diversity' is a common denominator in contemporary art education and institutional practices, the question remains whether these practices and desires are continuities of a form of whitewashing artists and creative practices of colour, or if these attempts are interested in creating space for knowledge production that allows an understanding of our shared colonial histories, global aesthetic, philosophical, and sonic movements. This performative parcours is therefore an exercise identifying a web of interconnectivity while journeying through a decolonised pedagogy.

#4 LE SOLFÈGE, UN LANGAGE UNIVERSEL?

How solfège 'makes differences' in the access to higher music education
by Micha Seidenberg & Victor Cordero-Charles

Will be held in French
 Sous le terme «solfège» se regroupe une série de compétences acquises par un_e musicien_ne lui permettant, d'une part, de chanter un texte musical, en reproduisant correctement les hauteurs et les rythmes, et d'autre part,

de réécrire une partition à partir de l'écoute d'un fragment donné. Fortement ancré dans la tradition française, le solfège représente une discipline éliminatoire dans le processus d'admission aux hautes écoles de musique suisses et françaises. Cela signifie donc un fort potentiel d'inclusion et d'exclusion. En effet, d'autres traditions pédagogiques ont développé des approches différentes du solfège qui demandent parfois des capacités cognitives dont l'échelle de perception est bien plus fine que celle de la tradition régionale et occidentale. Étant donné que ces écoles suisses et françaises souhaitent intégrer des étudiant_e_s de provenance internationale et donc aux connaissances bien différentes de celles construites par l'école de solfège occidentale, un conflit d'intérêts émerge. Lors de la présentation, cette tension contradictoire est saisie par la discussion de passages d'entretiens avec des étudiant_e_s internationaux_ales.

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

How aesthetics is situated and proves to be limited to very specific contexts
by Paola De Martin

"Who can afford to 'improvise' at these prices?" (James Baldwin)

Designers with working-class background are rare exceptions in the highly middle and upper class dominated work field, but they do exist. In interviews about their upward mobility, De Martin asked them how they viewed mobility in relation to taste and style. Interviewees expressed a rupture in their perception of life and emotionally dense moments of irritation. The whole world became, as one designer described it, a "double-quoted" one. Some examples of these ruptures will be

presented here and attendees are invited to consider the following questions: is it true that even the most universal categories of aesthetics (i.e. "postmodern irony," "modernist reductionism," "trash," "sophistication," "authenticity," "iconoclasm," etc.) are implicitly related to, and situated within, class adherence? Does this then imply a cost that cannot be afforded by everybody?

#6 MENTORING AND PRACTICES OF COLLECTIVE SUPERVISION

The dislocation of teaching formats and mentoring
by Romy Rüegger

Insights from our inquiries into mentoring and practices of collective supervision will be presented collectively and guided by the following questions: how has mentoring become such an important teaching format in the field of visual arts? Is it a safe space? Or is it a setting that fosters exclusive knowledge? Does mentoring represent a dialogic intimacy that produces vulnerability? If so, how can these be addressed? And if not, what kinds of authority are favoured? How can mentoring be practiced as a teaching format that acknowledges its embeddedness in a broader social field – thus based on canons and power structures connected to them – despite their personal and intimate tone? How can the practice of mentoring be questioned, researched, negotiated, and changed towards collective forms of artistic knowledge production in order to reveal its situatedness within specific references and modes of speaking?

#7 VAGE VORSTELLUNG VOM EIGENEN AUSDRUCK IN KUNST UND UNTERRICHT

The determining and simultaneously fuzzy conception of "the proper and own expression" while teaching arts
by Lorenz Bachofner, Laura Ferrara, Julia Kuster & Nora Schiedt

Will be held mainly in German

Welche Vorstellungen vom „eigenen Ausdruck“ haben Lehrpersonen und Verfasser_innen von Lehrplänen des Fachs Bildnerisches Gestalten auf Gymnasialstufe? Inwiefern wirken diese Vorstellungen ausgrenzend? In der Tat ist der „eigene Ausdruck“ ein Schlüsselbegriff in den Lehrplänen auf Gymnasialstufe. Lehrpläne sind Richtlinien für Lernziele und Kompetenzen, an denen sich Lehrer_innen für ihren Unterricht orientieren. Bachofner, Ferrara, Kuster & Schiedt analysieren Bilder, auf welche sie in ihrer täglichen Arbeit als Lehrpersonen für Bildnerisches Gestalten stossen, und werten sie nach dem Kriterium des eigenen Ausdrucks aus. Dabei werden Fragen nach impliziten Wertvorstellungen ergründet und hinterfragt.

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

Practicing feminist art research and activism
by Maëlle Cornut with Marie-Antoinette Chiarenza

"Sometimes, when I hear a conference and it is mostly interesting, my brain starts to drift off in another room (dreaming or reviewing the list of things done, not done), [and] I'm more or less pissed off because I have not really listened to this fascinating lecture." – from an article on the brain.

Cornut and Chiarenza are re-staging a work situation in a fictional studio. Inspired by the studios of existing artists, the set features materials of significance like books, posters, drawings, and other visuals. If requested by the participants, some of the elements can be put into practice, such as drawing or filming. A fifteen-minute document will be played twice; the first time, it will be played as an audio file and the second time as a video file to enable a multi-layered understanding of a specific topic.

Using this approach, Cornut and Chiarenza hope to share their research practices and collectively address questions: what are the references that we are using? How do artists research a specific issue? And what do we bring from the brain to the hands and vice versa?

#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

The acceptance of students with different cultural, ethnic and social backgrounds into art schools is based on the assumption that they will be able to assimilate to the school once admitted. However, in the absence of a common language, it is very difficult for these students to participate fully within the offered programme without incorporating a specific criteria of assessment through teaching techniques.

You are asked to engage with the full complexity of the experiences of these students by navigating and questioning institutional structures and power relations from their perspective. Some guiding questions include: what do I do if my chosen artistic references do not meet the school's priorities or taste? And what if my professor disregards them? What do I do if the dialogue between the school and me affects my work or practice? What tools are available to include students of different cultural and social backgrounds? And how do I criticise structures that remain unquestioned and are the promising fundament for a thriving professional future? By tackling these questions the attempt is made to bring a specific kind of learning to the fore that validates alterity.

see our blog: bit.ly/a_s_d

PROGRAMME — SATURDAY

<p>9:00-11:00 Keynote 3 — Mothertones, Raw Gestures, and the Dispositive of Absolute Music — a De[Construction] by Cornelia Bartsch</p> <p>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</p> <p style="text-align: right;"><i>Different locations</i></p> <p>11:00-16:00 Parcour's Art.School.Differences by Art.School.Differences Co-researchers & Guests</p>	<p>16:00-16:30 Coffee break</p> <p style="text-align: right;"><i>Hörsaal 1</i></p> <p>16:30-17:25 Keynote 5 — Critical Thinking for Decolonialism: The Diversity-Literate University by Melissa Steyn</p> <p style="text-align: right;"><i>Hörsaal 1</i></p> <p>17:25-18:15 Conference Wrap-up: After Art.School.Differences? 'Because it's 2017!' by Art.School.Differences International Advisory Board</p>
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INDIVIDUAL LUNCH BREAK

[11:00-16:00]

SATURDAY — KEYNOTES 3 & 4

MOTHERTONES, 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 expressiveness 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 discourses 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-à-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, Sharifi and Onat 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 Hassana Aksaygin, Collective Creativity (London-based Queer Artists of Colour Collective), and the theatre group Jugendtheaterbüro of Berlin.

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Continuously 11:15 – 16:00 — **Kino & Kinofoyer**
 The notion of good design and its role in design education
 by Sarah Owens

14:15 / 15:15 — **4.T37**

PARCOURS ART.SCHOOL.DIFFERENCES

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

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 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**

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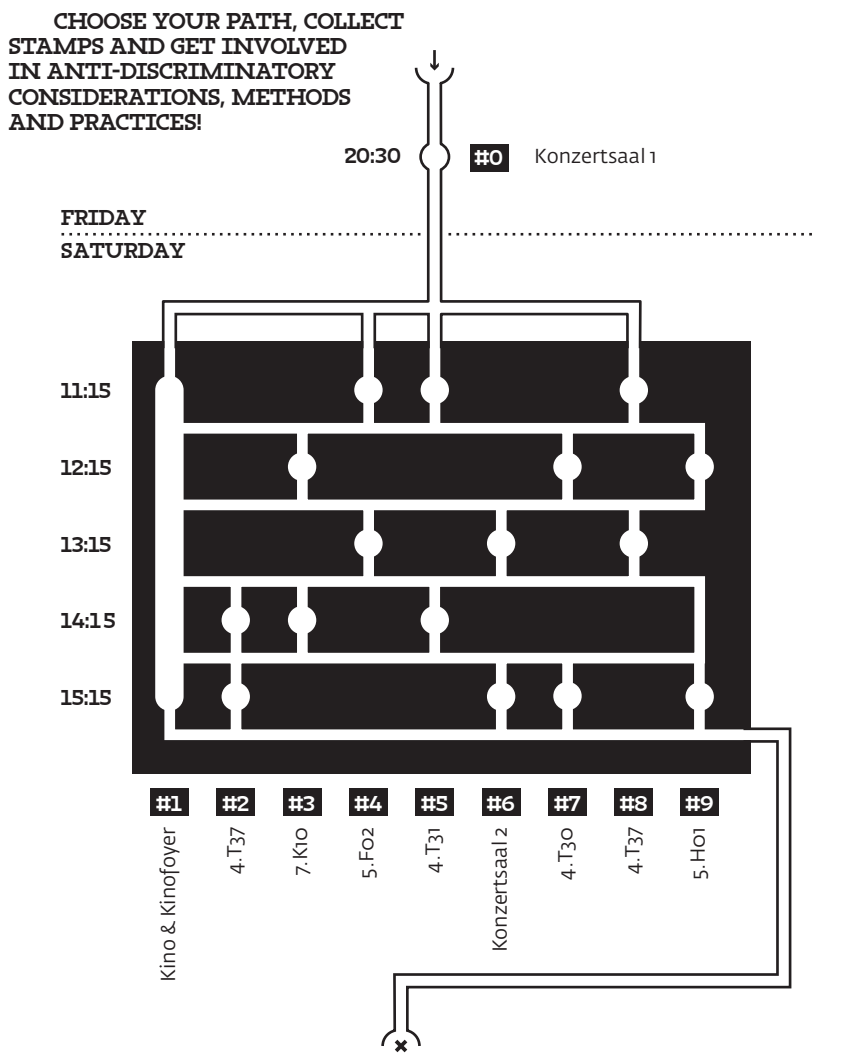
11:15 / 14:15 — **4.T31**

#6 MENTORING AND PRACTICES OF COLLECTIVE SUPERVISION

The dislocation of teaching formats and mentoring
 by Romy Rüegger

13:15 / 15:15 — **Konzersaal 2**

PARCOURS PATH



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 distill the proficiencies that characterise an ethical sociopolitical stance to a world increasingly characterised by heterogeneity in organisational, social, and public spaces, to provide 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 on what comes after Art.School.Differences and the implications of saying 'because it's 2017'!