



Art School Without Condition: Art Education in Postindustrial Society Notes on a Neglected Discussion

Giaco Schiesser

We cannot foresee the future, but we can lay the foundations for future growth—because the future can be enabled. Antoine de Saint-Exupéry, French aviator and writer

As Though Our Work Were Done

I

Searching the Internet for literature on the future of art education yields an astonishing result: There is very little material to be found. One might think that most of our art education programs are hoping to survive the major social changes and reorganizations—on the economic, educational, and cultural levels alike—without making any major changes. Almost all of the various training programs at European art schools list the same mission statement on their Web sites today as they did in the past: To focus their

training on the original and unique artistic individuality of their students and to teach critical and reflective thinking. What none of the mission statements questions is the function that artists and art must fulfill within society and the function that society ascribes to art and artists. The hermeneutic of continuity reigns supreme, while the hermeneutic of change is acknowledged by a minority only.

II

A symptomatic reading of the publications and Web sites which address the future of art education shows that only a very few exceptional cases fail to ignore the following gaps and problems:¹

1. The immanence of art education

– Remarks about the way the arts have been taught to date tend to be based in a monadic way on the writers' own experiences with their

1 On the concept of "symptomatic reading," which treats the omissions within a text as indications of absence—as "absent presences"—with reference to the text's defining structure, see Louis Althusser, *Das Kapital lesen*, 2 vols. (Reinbek, 1972), pp. 31ff. and 112ff.—Important books which address the gaps mentioned here include the following: Ute Meta Bauer, Institut für Gegenwartskunst, Akademie der Künste Wien (eds.), *Education, Information, Entertainment: Aktuelle Ansätze künstlerischer Hochschulbildung* (Vienna, 2001); Beatrice von Bismarck and Alexander Koch (eds.), *Beyond Education: Kunst, Ausbildung, Arbeit und Ökonomie* (Frankfurt am Main, 2005); Ute Vorkooper, *Hybride Dialoge: Kunstausbildung in der Medienkultur; Rückschau auf die Modellversuche zur künstlerischen Ausbildung an Hochschulen im BLK [= Bund-Länder-Kommission]-Programm Kulturelle Bildung im Medienzeitalter* (Hamburg, 2005), available online at <http://www.blk-info.de/fileadmin/BLK-Materialien/heft125.pdf>; Stefan Römer, "Kunst, Informatik, Theorie (KIT): Texte, Dossiers und Modellbausteine," commissioned by the Cologne Academy of Media Arts and KUBIM on behalf of the Bund-Länder-Kommission, unpublished manuscript (Cologne, 2002); Elke Bippus and Andrea Sick (eds.), *Industrialisierung & Technologisierung von Kunst und Wissenschaft* (Bielefeld, 2005); Gerfried Stocker and Christine Schöpf (eds.), *Takeover: Who's Doing the Art of Tomorrow?* Trans. Mel Greenwald (Vienna and New York, 2001); Olaf Zimmermann and Gabriele Schulz (eds.), *Kulturelle Bildung in der Wissensgesellschaft: Zukunft der Kulturberufe* (Regensburg, 2005).—Important individual essays include the following: Giaco Schiesser, "Medien | Kunst | Ausbildung: Über den Eigensinn als künstlerische Produktivkraft," in *SchnittStellen*, ed. Sigrid Schade, Thomas Sieber, and Georg Christian Tholen, Basler Beiträge zur Medienwissenschaft BBM, vol. 1 (Basel, 2005), pp. 257–74; Beatrice von Bismarck, "Die Kunsthochschule als Spiel im Spiel," in *Bekanntmachungen: 10 Jahre Studiengang Bildende Kunst der Hochschule für Gestaltung und Kunst Zürich*, ed. Studienbereich Bildende Kunst / Departement Medien & Kunst and Kunsthalle Zürich, Jahrbuch 1 des DMK (Zürich, 2006), pp. 87–90; Ute Meta Bauer, "Was ist 'Knowledgeproduction'? Aktuelle Ansätze künstlerischer Hochschulbildung," in *Bekanntmachungen: 10 Jahre Studiengang Bildende Kunst der Hochschule für Gestaltung und Kunst Zürich*, ed. Studienbereich Bildende Kunst / Departement Medien & Kunst and Kunsthalle Zürich, Jahrbuch 1 des DMK (Zürich, 2006), pp. 105–109; survey "No guru no method no master: Zur Methode und Zukunft der Lehre," http://www.textezurkunst.de/NR53/tzk53_Umfrage2.htm; Simon Sheikh, "Räume für das Denken: Perspektiven zur Kunstakademie," http://textezurkunst.de/NR62/SIMON-SHEIKH_dt_2.html; Hans Dieter Huber, "Ästhetische Bildung in Europa," <http://www.hgb-leipzig.de/ARTNINE/huber/aufsatz/weiden.html>; Wolfgang Coy, "Zukunft des Wissens—Zukunft des Lernens," http://waste.informatik.hu-berlin.de/coy/Zukunft_des_Wissens_12_97.html; "Pedablog: Musings on the Art & Craft of Teaching," <http://jerryslezak.net/pedablog/?p=284> / <http://jerryslezak.net/pedablog/?cat=26/>; Elke Bippus, "Aktuelle Debatten und künstlerische Ausbildung," in Elke Bippus, "Kurzer Abriss einer Geschichte der Akademien," in *Künstler in der Lehre*, ed. Elke Bippus and Michael Glasmeier (Hamburg, 2007), pp. 315–19.

own training concepts. No attention is paid to the experiences of other schools, historical experiences in art education,² or important findings from the humanities (for example, about technology and the media). Any remarks about the prospects for future educational reforms, too, tend to confine themselves to the subject of art education.

2. Changes in the function of schools of the arts

– None of these remarks address either the functions and changes in functions of art schools as educational institutions or the significance of art schools in today's postindustrial society.

3. Social changes

– Those publications that do address the wider economic, political, and cultural context—the transition from the industrial society to the information society³—within which art education takes place discuss it only in very general and overly simplified terms.

– These omissions have two grave consequences. For one thing, the concepts still fail to take into account the significance, ramifications, and functions of technology and the media in art and art education, even though these have become abundantly clear over the last thirty years. For another, any references to intermedial or transmedial art, interculturalism, globalization, etc., are limited to abstract considerations, even though the issues are crucial ones. The current discussions do address the significance of these epoch-making cultural changes and their consequences for education, but do not engage them to any productive purpose.

III

This is the background against which I will attempt to develop a theory, though I am fully aware that any such theory can represent only an approximate and simplified picture. My theory is not so much a thesis or an hypothesis as an attempt to discuss the issue in a public context, and it will raise more questions than it

answers. Some readers may find this insufficient, but I hope a discussion which addresses past experiences in art education, the function of art schools as institutions, the significance of technology and the media for art education, and the present condition of postindustrial economies and post-medium cultural relationships will allow us to analyze our present situation and open up appropriate perspectives for the future.⁴

Past Experiences: The Black Mountain College (USA), the Academy of Media Arts (Cologne), and the Department of Media & Art at the School of Art and Design (Zurich)

IV

Located near Asheville in North Carolina, Black Mountain College (1933–57) only existed for twenty-four years, but brought forth an astonishing number of American artists who left an indelible stamp on the culture and arts of the United States, especially during the 1960s. These artists included John Cage, Merce Cunningham, and Buckminster Fuller.⁵

This chronically underfunded college owed its success to the fact that it offered vast scope for creative thinking, discussion, and experimentation, and that its faculty members represented a range of very different worldviews and ideas about art. There was no compulsory curriculum. The founders and their successors trusted that the combination of place and time and innovative teachers and students, who lived on campus during term, was enough to constitute a firm foundation for the training of its students. Teaching responded to conditions and situations. This is a model which is well worth reexamining in the face of the tendencies toward over-regulation that as a result of the Bologna Process are making themselves felt even in art education.

V

Art as experience, art as experiment, and art as enactment with the aim of fostering the “edu-

² This is also related to the absence of an “archaeology of aesthetic concepts of education,” the need for which is urgently stressed by Hans-Dieter Huber. See Hans-Dieter Huber, “Ästhetische Bildung in Europa,” in *Die Neue Welt liegt mitten in Europa*, exh. cat. Kunstverein Weiden (Weiden, 2004). Quoted here from <http://www.hgb-leipzig.de/ARTNINE/huber/aufsaeetze/weiden.html>.

³ “Information society,” along with “postindustrial society,” “Postfordism,” “information age,” “knowledge society,” “postmodernism” (François Lyotard), “high-tech capitalism” (Wolfgang Fritz Haug), “cybersociety” (Achim Bühl), “network society” (Manuel Castells), “post-postmodernism,” and “post-information age” (Nicholas Negroponte), is one of the most frequently-used terms of the present time. All these terms are problematic. As exploratory, audaciously certain, or normatively prescriptive as these terms may seem and as diverse as their theoretical and political implications are, they are all attempts to coin a definition for the far-reaching, epochal change which we are witnessing today.

⁴ The most differentiated attempt to analyze the complexity of art education today was made by Beatrice von Bismarck (see note 1). Attempts to include the complexity described below are also made in Römer, *Kunst*, Bauer, *Education*, and Schiesser, *Medien* (see note 1 for all three). A concise summary of the most important omissions in art education today, especially with reference to Germany, can be found in Bauer, *Education* (see note 1).

⁵ The history and development of Black Mountain College are detailed in Mary Emma Harris, *The Arts at the Black Mountain College*, 3rd ed. (Cambridge MA and London, 2002) and in Vincent Katz (ed.), *Black Mountain College: Experiment in Art* (Cambridge MA and London, 2003).

cation of head, heart, and hand” were the main elements that set the tone of the training at Black Mountain College.⁶ We would do well to study these elements anew as a starting-point for rethinking today’s art education.

VI

Founded in 1990, the Academy of Media Arts in Cologne played a pioneering role in the German-speaking world.⁷ Its distinguishing mark was its focus on the significance of the media and the relationships between art, media, and technology as a special cultural skill and its adoption of these aspects as core elements of its curriculum.⁸ A broad field of engagement, “the entire spectrum of interests [in] art in the age of its technological (re)production” was mapped out in the academy’s foundation charter.⁹ From the beginning, therefore, the Academy of Media Arts saw itself as a place which offers a home for experimentation, even wasteful experimentation, and which represents a contemporary alchemical laboratory whose graduates would subsequently be working in many different areas within society.¹⁰ Assimilating and transforming the experiences gained in Cologne is another urgent task in the search for models of art education in the postindustrial society.

VII

At the School of Art and Design Zurich, the independent subjects of fine arts, photography, new media, and theory were amalgamated in the new Art & Media degree program.¹¹ The aim of this program, which seeks to train students to be authors, to work with the idiosyncrasies of different media, and to treat art as a process, is to offer scope and perspectives for a variety of different artistic practices, which are still being taught in separate departments or even separate schools elsewhere, to influence each

other and interact with one another on an equal footing.

Technology, Mondialization, and the Postindustrial Society VIII

Contrary to appearances, the significance and the effects on art education of the technology that developed at such breakneck speed in terms of both quantity and quality during the twentieth century have not yet been sufficiently examined.¹² To the extent that they have been addressed at all, the analysis has been explicitly or implicitly based on the points of reference and mental horizons set down some seventy years ago by Walter Benjamin in his essay *The Work of Art in the Age of Mechanical Reproduction*.¹³ One does not need to share Peter Weibel’s essentialist conviction that the secret code of all these art forms (video, cinema, literature, sculpture, GS) is the binary code of the computer and the secret aesthetics consists of algorithmic rules and programs¹⁴ to acknowledge that all art forms have been dramatically changed by the digital age and that, like any other newly invented technology, these algorithms and programs may—or must—redefine themselves from scratch.¹⁵ For example, how many art schools today would take it for granted that a fine arts student should study binary code in order to open up new perspectives for his paintings? The interrelationships between art, technology, and science have become a prerequisite for tomorrow’s art and media work, and thus arts education cannot afford to disregard them.

IX

Today’s arts curricula exhibit another blind spot in the matter of current social upheavals as society shifts from the industrial to the postindustrial phase. The changes in production

6 Harris in her table of contents uses these three concepts to characterize the various developmental phases of the college. See Harris, *The Arts* (see note 5). The quotation is from the same source, p. 246.

7 In her encompassing study on art education in Germany, Ute Vorkoeper writes, at so late a date as 2005: “Over and over again ... art schools thought themselves obliged to jettison the latest technological media for the sake of artistic freedom. This measure aimed to prevent the contamination of art by non-artistic institutions, i.e. newly developing media institutions, which not only operated under different production and presentation conditions, but were also subject to different economic principles than the art market is. New universities and faculties were created for photography, cinema, and television, and these schools took the applied arts as their role models, not the free arts.” See Vorkoeper, *Hybride Dialoge* (see note 1), pp. 16–17. In Switzerland, the study program in new media which was introduced at the School of Art and Design Zurich in 1999 was the first art education program in the country to address this deficit. A preliminary analysis of its development is in preparation and will be published in early 2008 as *Jahrbuch 3 des DMK*.

8 Notes on the history and development of the Academy of Media Arts can be found in its yearbooks, *LAB*, and its current publication, *MedienKunst*, both published by the Cologne Academy of Media Arts, the latter in 2006.

9 See http://www.khm.de/institution/main_e.htm.

10 See Siegfried Zielinski, “Vorwort,” in *MedienKunst* (see note 8), p. 5.

11 See dmk.hgkz.ch or dkm.zhdk.ch.

12 Cmp. the statement by Ute Vorkoeper quoted in note 7.

13 Walter Benjamin wrote *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* in 1936. An English translation is available at <http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

14 See Peter Weibel, “Postmediale Kondition,” in *Postmediale Kondition*, exh. cat., ed. Elisabeth Fiedler (Graz, 2005).

environments and production conditions which are usually discussed in the context of “immaterial work,” the changing demands on workers, and the concomitant changes faced by art and artists—more complex demands for skills, the significance of art in and for the postindustrial society, the pluralization of professions and the places where art takes place, and collaborative forms of working, to name only a few—are often dutifully mentioned as general preconditions that impact art. However, they have rarely been taken into consideration when designing arts curricula,¹⁶ despite the fact that the “information society” plays an instrumental role in widening—or creating from scratch—the public fields of activity of art and the fields in which art school graduates subsequently find work.

Mediality and the Post-Medium Condition

X

While the last twenty years have seen an emerging consensus in the humanities that the “mediality of the media” (Georg Christoph Tholen) and the “idiosyncrasy of the media” (Giacco Schiesser) play a fundamental role in perception, experience, knowledge acquisition, and knowledge dissemination, most art schools have yet to follow suit in reflecting on, transforming, and utilizing these findings.¹⁷ To date, art education programs have largely failed to consider the radical changes and breaks in the media and their effects on the restructuring of the previously dominant media ensemble.

XI

When the artist Peter Weibel, for instance, cited a series of graphic examples in 2006 to document changes in the media over the past twenty years and concluded that all art today is created according to a script dictated by the media and its rules, and that there is no life after

the media in today’s art world,¹⁸ he was stating an opinion that is held only by a minority of art schools. And only rarely have such conclusions been assimilated by art schools or incorporated into arts curricula.¹⁹

XII

Most recently—tacitly adopting a term first used by Rosalind Krauss in 1999—Peter Weibel has revived the issue of the “post-medium condition” with explicit reference to the arts.²⁰ In his eponymous manifesto, he states that the new post-medium situation is defined by two phases with respect to art, the first being the equality of the different media and the second, the mixing of media.²¹ Today, we find ourselves in the second phase, in which the artistic and cognitive objective is to mix the specific individual worlds of the different media.²² Both Krauss and Weibel stress that, far from decreasing in importance under the post-medium condition, the mediality of the media in the arts is actually gaining added significance.²³

The “Art School Without Condition”

XIII

Pondering ways to provide arts training adequate to our age also challenges us to consider the role of art schools as social institutions. What sort of renewed self-image do art schools want to develop? What stance will they assume in the postindustrial age?

XIV

In 2001, Jacques Derrida gave a famous lecture in Frankfurt which was titled “Die unbedingte Universität” (The Absolute University).²⁴ The *Frankfurter Allgemeine Zeitung* ranked this lecture on a par with the famous speeches of Kant, Schelling, Nietzsche, and Heidegger.²⁵

Derrida’s point of departure was a simultaneously concerned and trenchant diagnosis of the postindustrial present which cuts to the

15 On the historical development of the relationship between technologies and the arts, see the fundamental contribution by Hans-Peter Schwarz, “Medien—Kunst—Geschichte,” in *Medien—Kunst—Geschichte*, ed. Hans-Peter Schwarz and ZKM / Zentrum für Kunst und Medientechnologie Karlsruhe (Munich and New York, 1997), pp. 11–88. This extensive collection of material by the former director of the Media Museum at the ZKM in Karlsruhe, who is now president of the Zurich University of the Arts, traces the checkered history of the different arts and of technology since the eighteenth century and documents the inescapable significance of technology for the (media) art of today and tomorrow. For the current status of the debate, see especially Römer, *Kunst* (see note 1).

16 See Bauer, *Education* (see note 1), pp. 106–107; for further discussion, see von Bismarck / Koch, *Beyond Education*, and Schiesser, “Medien” (see note 1).

17 We have already mentioned the exceptions, namely the Cologne Academy of Media Arts and the New Media study program at the School of Art and Design Zurich. For this diagnosis, also see note 7.

18 See Weibel, “Postmediale Kondition” (see note 14).

19 The Art & Media degree program and the projected Master’s program in fine arts at the Zurich University of the Arts both reflect these conclusions in their curricula.

20 See Rosalind Krauss, *“A Voyage on the North Sea”: Art in the Age of the Post-Medium Condition* (London, 2000).

21 See Weibel, “Postmediale Kondition” (see note 14).

22 See *ibid.*

23 Rosalind Krauss developed the concept of the “post-medium condition” from the works of the Belgian artist Marcel Broodthaer. In her preface, she explains why she considers the concept of the medium to be indispensable for postmodern art and cultural studies—even though she really wanted to abolish the term because it is freighted with the unsolvable problems of the modern age. See Krauss, *“A Voyage”* (see note 20), pp. 5–6.

heart of the condition in which universities—and, in my view, art schools—find themselves today. Given the “new ... quantitative extent of an ... eerie process of virtualization, its accelerated rhythm, its breadth, its capitalizing potential” which we see today, the current “new technical ‘stage’ of virtualization (data processing, digitization, worldwide virtual availability of texts, teleworking, etc.) will lead to the destabilization of the traditional sphere of the university.” Derrida continues: “It will unsettle the topology and disarrange the entire layout of the university—namely, the division of its territory according to research fields and subjects—as well as the localities of academic discourse, the battlefield of theoretical debates, and the socially cohesive structure of its campus ... It is impossible to avoid the impression that, in more radical terms, it is the topology of the event, the experience of unique occurrences, that is being cast into disarray.”²⁶

XV

In this situation, Jacques Derrida challenges the university to rediscover “the truth” and radically reinstate it at the focus of its attention.²⁷ To do so, it is necessary first of all for “the modern university to be an unconditional one, free of preconditions, and exempt from any limiting factors.”²⁸ He explains: “What this university demands, what it requires, and what it should be granted is an unconditional freedom of questioning and assertion which goes beyond what we term academic freedom, and in addition it should have the right to state in public anything that needs to be stated in the interests of the pursuit of truth in research, knowledge, and discussion.”²⁹

Secondly, he says that this requires that the university should, “in principle and in its acknowledged calling,” see itself as “a place of ultimate critical—and more than critical—

resistance against any dogmatic attempts to take control of it.”³⁰

XVI

Derrida’s incisive diagnosis and his suggestion for the foundation of a new type of humanities³¹ represent an opportunity and a challenge which offers a great deal of scope for art schools and for the redefinition of their status. His ideas, therefore, should be given the attention they deserve.³²

XVII

Derrida’s seven “programmatic articles of faith,”³³ which were intended as impulses rather than solutions, proceed from the “human figure and ‘that which is germane to humans’” and, additionally, address the core problems of “sovereignty,” “*professer*,” “literature,” the “profession of the professor,” the “as if,” and the “university that happens.”³⁴

XVIII

At first glance, it might seem surprising that Derrida takes the human figure and “that which is germane to human beings” as his point of departure in the age of mondialization,³⁵ but this is hardly sufficient grounds for supposing that the founder of deconstructivism had a naive view of human beings. Furthermore, he notes that “the concept of the human being is as indispensable as it is inevitably problematic.”³⁶ One of his central tenets is that this concept “can be discussed and redefined as such without provisos and reservations, without limitations and prerequisites, within the context of *new* humanities alone.”³⁷ It should be noted that this discussion should spread to the art schools as well.

XIX

Pointing out the many meanings of the concepts of *professer* and *professor*, Derrida notes that the history of the concept can be made fruitful in three different ways: As a *profession* (a calling and a public statement), as a *profession*

24 Jacques Derrida, *Die unbedingte Universität* (Frankfurt am Main, 2001). A concise breakdown of the Derrida terminology used in this text along with its implications and the philosophical discourse and traditions to which *Die unbedingte Universität* refers can be found in Erik Ode, *Das Ereignis des Widerstands: Jacques Derrida und “Die unbedingte Universität”* (Würzburg, 2006).

25 See Ode, *Das Ereignis* (see note 24), p. 19.

26 Derrida, *Die unbedingte Universität* (see note 24), pp. 25–26.

27 Ibid, p. 10.

28 Ibid, p. 9.

29 Ibid, pp. 9–10.

30 Ibid, p. 12.

31 Ibid, p. 20.

32 The more so as Derrida himself refers to the arts in this context, even if only in summary form.

In his preamble, he writes that the lecture was originally given English at Stanford in 1998, when he “was invited to speak primarily about the future of art and the humanities at universities” (ibid., p. 8). The text itself focuses primarily on the humanities and touches on only one of the arts, namely, literature (ibid., pp. 69–68).

33 Ibid, p. 66.

34 See ibid, pp. 66ff. for a summary of the seven suggestions and the work to be done.

35 Derrida rejects the term “globalization” and insists on the concept of “mondialization” as the latter focuses on the world as its frame of reference. Globalization, on the other hand, refers to the globe and thus implies the idea of uniformity rather than differentiation. See ibid., p. 11.

36 Ibid.

37 Ibid.

of faith, and as a *confession* (of sin or of belief in a concept). This tripartite profession “transcends the order of purely technological and scientific knowledge by assuming a binding responsibility. *Professer* means to enter into a responsibility by declaring oneself, by exerting oneself for something—and by making a commitment in promising to be this or that . . . , in vouching for something by giving one’s word.”³⁸ Derrida is concerned with a new kind of professor, who views himself as a responsible creator of works rather than someone who merely applies and disseminates knowledge.

XX

Finally, Derrida makes the first six professions culminate in the seventh—“the university happens.” The university is defined as a “place of happening”³⁹ in which activity centers around the occurrence and the study *in actu* of truth as declarative and performative knowledge. The crucial thing is to allow things to happen. This simultaneously points toward the limits of performative acts of speech;⁴⁰ toward the dimension of not-knowing, and the dimension beyond linguistic knowledge, and thus toward the unavailability of such knowledge; toward the “second event,” “the impossible” that manifests itself in the events of giving, confession, invention, or hospitality⁴¹—or, although Derrida himself does not directly refer to this, the event of the arts.

The Work That Has Yet to Be Done

XXI

In the light of past experiences in art education, the evaluation of the status of universities and art schools, and the necessary reevaluation of their status against the background of the epochal changes and breaks which are occurring in today’s economy, culture, and politics, a promising perspective would be to develop approaches for designing art education systems against the background, and with the purpose, of the creation of a space.

Such approaches are rooted in the performative occurrence and development of events within this space—whether as a “space for action” (Beatrice von Bismarck),⁴² new kinds of “spaces for knowledge production” (Simon Sheik),⁴³ a dense “enabling space” (Giacco Schiesser),⁴⁴

or a “place of occurrence” (Jacques Derrida). One might continue Derrida’s train of thought by noting that, today, the main priority of art education and the new humanities is no longer the declarative dissemination of knowledge, but the creative and performative actions which bring forth their “truth” in the process of enactment. The function of art schools would be to enable the spaces which make this possible.

XXII

It is the theory of dense spaces and of the event, of allowing events to occur, that offers the opportunity of developing the questions addressed here along with other questions, experiences, goals, and our knowledge of art education—independently and confidently vis-à-vis the humanities and the sciences and with responsibility toward society. It would be a fruitful exercise to anchor these issues in this theory.

XXIII

An endeavor such as this has far-reaching consequences. The “art school without condition” affects the self-image of students, teachers, and the institution in general alike. The stakes are high. If art schools and arts training programs want to stay alive, they will have to rise to the challenge. The work has only just begun.

38 Ibid., p. 35.

39 Ibid., p. 23.

40 See *ibid.*, pp. 72–73.

41 *Ibid.*, pp. 73–74.

42 See von Bismarck, “Die Kunsthochschule” (see note 1). It is characteristic of the relationally conceived “space for action” that “within it, the rules of the game themselves are brought into play” (p. 12).

43 Simon Sheik, “Räume für das Denken: Perspektiven zur Kunstakademie,” http://texte.zurkunst.de/NR62/SIMON-SHEIKH_dt_2.html

44 See *Master of Fine Arts: Eingabe zuhanden des Bundesamtes für Berufsbildung und Technologie (BBT) der Schweizerischen Eidgenossenschaft zur Einrichtung eines Studiengangs Master of Fine Arts an der Zürcher Hochschule der Künste* (Zurich, 2007), p. 5.