

## Questions for an imaginary school:

1. What is revolutionary aesthetics today?
2. What is it for an artist to be wrong, or accidentally successful, in exchanges (unequal power balances and presumptions) with society?
3. If migration and globalisation can produce fundamentalism, what does nomadism produce?
4. How can art act within large and complex problems?
5. How to present and represent community in a community project? How to turn a project that is immaterial or process-based into an exhibition or artwork?
6. Is art a kind of knowledge? What is art researching?
7. How to make art politically (not only political art)?
8. What medium to use, and why?
9. What do we learn from working with plants?
10. What about religion?
11. How to understand ECO in relation to EGO? Is being "Half-Farmer Half-Artist" the key to survival?
12. When aesthetics is born from context, can it stand up on its own as art?
13. When are fiction or non-fiction useful?
14. Is there a difference or common ground between regional understandings of activism and the public sphere?
16. How can an artist work with spicy topics? Does art have an unwritten agenda that artists have to cope with?
17. What is an invitation? What is curatorial hospitality?
18. How to subvert protocols of communication in public spaces?
19. Where can we make noise today?
20. What language can be used for talking about violence?
21. How can you work as an artist in a community you are not part of?
22. What to make of art as experience today. Valentina Sebastian
23. A Drawn question.
24. How do we make knowledge by means of performance?