

# 1. Proposals for creating pedagogical methodological aides

**EU4ART Alliance WP3**

Methodological Renewal of Training Courses  
Work Package



## CONTRIBUTORS

EU4ART Alliance WP3 – Methodological Renewal of Training Courses Work Package

WP3 Leader: Christiane OERTEL (HfBK Dresden)

WP3 Coordinators: Till Ansgar BAUMHAUER (HfBK Dresden), József MÉLYI (HUFA Budapest), Beatrice PERIA (ABARoma), Andris VITOLINS (LMA Riga)

Further contributors: Elise BEUTNER (HfBK Dresden), Margit KOLLER, Andrea SZILÁK and Patrick Nicholas TAYLER (HUFA, Budapest), Marco RINALDI (ABARoma), Janis GAILITIS (LMA Riga)

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# Table of Contents

## I. PROPOSAL FOR CREATING A PEDAGOGICAL METHODOLOGICAL AID ... 4

<b>I.1</b>	<b>The description of the art education conducted in the partner institutions of the EU4ART Alliance – The institutions’ cultural, social and geopolitical context.....</b>	<b>4</b>
I.1.a.	The analysis of the education within the institutions of the Alliance in context of the key competences of the European Union.....	4
I.1.b.	Self-image, mission statement, methodological principles and future perspectives	5
I.1.b.i	MKE Budapest .....	5
I.1.b.ii	HfBK Dresden .....	13
I.1.b.iii	Academy of Fine Arts of Rome .....	19
I.1.b.iv	LMA Riga .....	26
I.1.c	The description of the regional cultural context of the institutions in society .....	33
I.1.c.i	MKE Budapest .....	33
I.1.c.ii	HfBK Dresden .....	35
I.1.c.iii	ABAROMA .....	37
I.1.c.iv	LMA Riga .....	43
<b>I.2</b>	<b>Reflections on Inter-institutional Visits .....</b>	<b>47</b>
I.2.a	Visit of alliance partners from ABAROMA to MKE in September 2019 .....	47
I.2.b	Visit of colleagues from LMA to Budapest (September 2019).....	48
I.2.c	Visit of colleagues from LMA to HfBK Dresden in October 2019.....	49
I.2.d	Visit of Dresden EU4ART team members and staff of HfBK to Riga in March 2020	50
<b>I.3</b>	<b>Common focus-points .....</b>	<b>52</b>
I.3.a.	The notion of Craft & Concept in the higher education of art.....	53
I.3.b.	The Master-Student-system – Advantages, disadvantages and possible alternatives.....	54
I.3.c.	The relationship between workshops and studio-based teaching.....	55
I.3.d.	Developing a contemporary approach to artistic practice during work in the studio/workshop and through theoretical work.....	56
I.3.e.	Examining the role of traditional methods and potentially new pathways in the education of art in the 21st-century – Traditional techniques, digital workshops, etc.....	56
I.3.f.	Medium-specific education vs. Cross-disciplinary attitudes.....	57
I.3.g.	The relationship between the art market and education – The balance of market oriented attitudes Vs. Experimental strategies in the higher education of art .....	58
I.3.h.	The relationship between the Art University and society – The identity-forming aspect of culture – The institution’s place and function within society .....	59
<b>I.4</b>	<b>List of relevant informative links and files .....</b>	<b>60</b>

## **I. Proposal for creating a pedagogical methodological aid**

### **I.1 The description of the art education conducted in the partner institutions of the EU4ART Alliance – The institutions’ cultural, social and geopolitical context**

#### **I.1.a. The analysis of the education within the institutions of the Alliance in context of the key competences of the European Union**

EU4ART is a thoroughly European project and according to this, the European Union’s *Key Competences of Lifelong Learning* (2010) provide an important ingredient to the educational foundation of the institutions involved. However, as our institutions are art universities, certain competences are more dominant than others are, while others appear as marginal. Among the eight main competences, the following five are the most relevant:

- (4) Digital Competence,
- (5) Learning to learn,
- (6) Social and civic competences
- (7) Sense of initiative and entrepreneurship,
- (8) Cultural awareness and expression

<https://www.britishcouncil.org/sites/default/files/youth-in-action-keycomp-en.pdf>

Even though the latter one (8.) presents itself as the predominant attribute of our institutions, the other mentioned indicators (4., 5., 6. and 7.) also surface in our educational missions at a regional and an international level. As our documentation provides detailed descriptions to the following issues, we would like to refer only briefly to the general relevance of these expectations.

The educational programme of the institutions of the Alliance - through the organisation of diverse classes and lectures - aids the students in understanding the various processes of digitalisation. By consciously developing the digital skills of our students, we help them in navigating the virtual sphere in a professional way and in deploying their complex skills in various digital environments (4).

Furthermore, students are expected to navigate different social spheres as well, which demands a high sensitivity in social matters. As art plays an important role in shaping the way social structures, and the connected democratic values are viewed, the artist has to understand the ways her/his actions influence this social ecosystem. The

institutions of the Alliance also emphasise the tuition of the theoretical background of these issues to ensure a complex understanding of these questions (6).

As personal art practices are constantly evolving, highly individualised journeys, the notion of *'Learning to learn'* (5) plays a vital role in art education. Teaching the students the necessary skills to develop their own ideas is the basis of all future creative work. In addition, the notions of *'initiative'* and *'entrepreneurship'* (7) are important features in the life of an artist, as each alumnus has to face eventually the post-diploma situation of having to devise a personalised career path, which might arch across different for-profit and non-profit institutions, collective-based projects and other areas. Each student has to find their place in the art scene, which is a process that demands creativity and the thorough self-assessment of the student's skillset and possibilities.

'Cultural awareness and expression' (8) is the most important competence that is developed and nurtured in the institutions of the Alliance. As the EU4ART Project is an international venture, it also allows the partners to see their own cultural attributes from different, external perspectives, apart from forging deeper cultural bonds between the students and staff at the four institutions. By exploring our methodological differences and educational attitudes, we will arrive at a more complex understanding of what the role of contemporary art education is, and how it can preserve and maintain the cultural thinking that is the basis of continuity. In exploring the more global issues of art, we get a richer understanding of the local issues, dilemmas and perspectives.

### **I.1.b. Self-image, mission statement, methodological principles and future perspectives**

#### **I.1.b.i MKE Budapest**

#### **The educational concept of the Hungarian University of Fine Arts in the light of the EU4Art project**

##### **The characteristics of Hungarian art education**

The Hungarian University of Fine Arts is the only institution of tertiary education specialized in fine arts. It possesses a secondary level training school. Beyond our institution in some cities across the country, several universities provide practical and theoretical education through art faculties.

## **II. A summary of the Hungarian University of Fine Arts' present**

### **II.A A brief overview of the study structure and educational concepts**

The institutional structure (curriculum) of the Hungarian University of Fine Arts (HUFA) is harmonized with the Training and Output Requirements determined by the Higher Education Act. The educational system is based on the aligned teaching methods through the current course descriptions offered by sample study plans provided by eleven departments. The education focuses on the diverse development of the students' skills. The Painter, Sculpture, and Graphic department offers five years training program (cannot be separated into BA and MA), as well as the Conservation Department and Intermedia Department. The Scenography Department and the Art Theory and Curatorial Studies Programs divided into BA and MA programs. The subject Artistic Anatomy and Projection provided by the Department of Artistic Anatomy and Geometry and Projection is a mandatory requirement for most of the programs (Intermedia and Art Theory excluded). Throughout their whole studies, art history is also compulsory for all fine arts students. Those students who also would like to graduate as a visual educator continue learning at the Visual Education Department two additional semesters. Parallel to the above-mentioned departments, the Foreign Language Office primarily develops the students' language skills.

Beyond the gradual training, the university has a Doctoral School (DS) offering a postgraduate program.

### **The operation of the Painting, Graphics and Sculpture Departments**

The gradual students, such as the postgraduates, can join the programs of the HUFA after a successful entrance exam. For the gradual students, the entrance examination for Painting, Graphics, and Sculpture Departments stands for two or three rounds. Based on the experience of the last ten years, the average age of the applicants is in between 20-25 years. The postgraduate student must apply for a joint theoretical and practical program. The applicant also has to have an intermediate level language diploma.

The Painting, Graphics, and Sculpture Departments have the following schedule: according to the sample study plan, the department related practical courses had been held at 8 AM to 12 AM during all of the ten semesters. During the afternoons, the students participate in the proper theoretical courses according to their academic year and curriculum. After the courses, the studios open for the students to continue the work-related their creative work. The studios or workshops can be used under the supervision of the master teachers.

The list of the available studios at the university:

Anatomy Studios, Sculpture Department:

- Techniques of digital 3D room
- studio for stone processing techniques
- studio for gypsum foundry workshop
- studio for bronze foundry workshop
- studio for metalworking techniques

Painting Department:

- studio for mural painting techniques
- studio for paint production techniques
- Digital studio

Graphic Department:

- studio for screen printing
- studio for lithography
- studio for relief and intaglio printing
- photo lab
- computer work stations

At the Painting, Graphics and Sculpture Programs taught in a traditional formulation of students gathered around professors (tutor system). The professors develop their course descriptions and education concepts to meet with the framework of the curriculum. According to these descriptions, the students and their professors have ongoing cooperation and conversation following the individualized educational concept during the ten semesters. The „class” term refers to students from a different year, which work in the same studio and with the same professor.

The graduate students have to end their training with a final exam. By succeeding it, they obtain a degree of fine arts. The candidates have to submit a masterpiece and a thesis (a theoretical paper on the masterpiece). By submitting it, they prove the development of their practical skills and the broadening of their theoretical knowledge. In addition, they have to pass a state exam. As well, the students have to pass a final exam of an art theory subject and pass an intermediate level exam of a foreign language.

## **The Doctoral School**

The Doctoral School offers an eight-semester curriculum. During the training program, the students attend a lecturing series, provide theoretical issues and report on their artistic and research projects every six months as well as an evaluation of the lecturing program in the Doctoral School. At the building of the DS, studios with limited space are available for students. In every academic year, the Doctoral School organizes exhibition for the students, display their works at the big studio capable of holding a presentation of the DS or some other exhibition hall outside of the university's buildings.

Finishing the training program of the DS, the students must submit an appropriate doctoral thesis (matching with their artistic research) and show a masterpiece summarizing their artwork.

Besides, they have to have a second language certificate to prove additional foreign language skills. Following the successful procedure, the candidate obtains a Doctor of Liberal Arts (DLA) degree. Those who hold this type of degree empowers them to be a professor of tertiary education.

## **II.B The Activities of Painting, Graphics and Sculpture Departments**

Due to the traditions of our university, the Sculpture, Painting, and Graphic Departments operate in separate, relatively difficult-to-thoroughfare, different units, focusing on their disciplines. For our university, it is an important issue to continually renew the educational program, approach it by involving the younger generation to the teaching staff by introducing interdisciplinary courses and the expansion of international relations.

### **II. B.a) Painting Department**

The Painting Department currently stands of 9 „classes” (each related with different professors), a digital studio, and a studio for mural painting techniques. Admitted students are free to choose between different classes with altering focuses. The different character varies according to the artistic approach of the professor; in one hand, some of the professors rather provide training in painting techniques and traditions, on the other hand, there are also training programs with the focus on researching the genre boundaries and interdisciplinary connections. The student has the freedom to change class –in extreme cases, it may happen several times -during the training if in the meantime another training program becomes more attractive, or it supports the student's development more.

Within each class, mixed year classes are run in common studios, which is professionally useful to students. For example, they can cooperate while stretch canvas on the blindfold and ground them, or share each other's good practices, follow



each other's creative methods, and they can evaluate together the results of experimenting with different materials. At the workshop, students from different years and programs, holding different views, work side by side, and discuss the problems of contemporary art. By making their critical observations, placing each other's work into context, students lay the foundations for their professional work and demeanor.

It depends on the professor and within the grade, whether the students work in the studio according to the themes determined by the tutor or develop their personal program. The individual program includes practical as well as theoretical elements at the same time. These key elements of the individual programs should be discussed and approved by the professor. In addition to studio work, the schedule of the first two years includes an academic drawing course and anatomy classes. In addition, the professor can hire live models to the studio to support the students' work. In this case, students can develop their academic drawing skills through raise the number of lessons that the Artistic Anatomy and Projection mandatory course includes. In the third grade, panel painting is supplemented with familiarity with mural techniques, where students can have access to experience working with dry and wet wall painting techniques (secco and fresco) in a separate workshop, gaining some knowledge of new materials not included in classical painting practice. The practice is co-led by a fine artist and a painting conservator.

The introduction to the applicability of digital techniques to painting is also for widening the students' horizons. This course not only focuses on proficient usage of image processing and manipulation software, but it also teaches the basics of desktop publishing and typography, guides through the steps of making digital reproduction and the preparation of the file for the digital press. Throughout the courses, the student will be able to assemble, edit, and later complement their catalog or portfolio suitable for an offline and also an online environment.

## **II. B. b) Graphics Department**

The Graphics Department has two specializations:

- 1 Specialization in Graphic Arts
- 2 Specialization in Graphic Design

### **Specialization in Graphic Arts**

There are currently five classes in the Graphic Arts Specialization, each lead by professors. The first graders, although five professors guide their work, start their studies together in a common studio. From the second year onwards, they are free to choose between the studios. During the five-year training period, each student is allowed to change their class twice. In the Graphic Arts Specialization, the five classes lead by professors have different methodologies according to the artistic approach of the instructor: the classical, academic-based, classical graphic techniques and toolkits

are as present as the cross-genre training. In addition to the General Development Module –provided by the Department of Artistic Anatomy and Geometry and Projection -, students can deepen their academic drawing skills with extra drawing possibilities at the studios. During the first two years, students master the techniques of relief and intaglio printing as well as planography. Each artistic assignment is offered by the professors and their colleagues for the students they are responsible for. Starting from the fifth semester, it is up to the professors whether the student rather recommended to continue the instructor-determined program or develop his or her individual artistic project at the studios. All of the programs comprise practical and theoretical knowledge. The art theoretical orientation is determined or approved by the professor.

In the fifth year, students focus on preparing their diploma work. Using their artistic methodology developed over four years, they work independently and carry out their projects.

### **Specialization in Graphic Design**

Students with a specialization in Graphic Design are trained through practice-oriented tasks, guiding the design process from the first sketches to the elaborated designs through individual consultations, gradually improving the ability to solve tasks independently.

The practical training focuses on the classical areas of graphic design, such as typography, logo design, branding, package, issue, and poster design, illustration, design interactive interfaces. In addition to this, practical training also covers the development of essential technical skills, like academic drawing, printmaking techniques, and handwritten typography, photography and printing technology, digital graphics, desktop publishing, photo, and interactive graphic techniques and finally 3D modeling. The first four semesters provide the basic professional skills on which the more complex design projects of the following four semesters, which require greater autonomy, are based. The final year's program -in collaboration with the tutor -is the preparation for the diploma work based on a self-developed theme suitable for reporting student preparedness during his studies. The five-year professional training includes art history and theoretical courses to support the versatile literacy essential for independent creative work.

The collaboration between the two specialization results that the students choose the Graphic Design specialization also has training in printmaking technologies. In return, the students who attend the Graphic Arts specialization also learn the basics of visual mapping at 3D courses and have an opportunity to learn how to use DTP (desktop publishing) software.

## **II.B.c) Sculpture Department**

The Sculpture Department has four different master classes where the studio work is going. We have workshop spaces specialized onto plaster moulding, bronze moulding, stone carving, metal works and the digital studio, to improve the technical skills of our students.

The freshmen attend in a one-year-long basic training, where the main goal is to give them the essential technical knowledge to be able making shapes, creating space. The students' skills are developed through compulsory tasks, like head and nude studies (both in drawing and modelling), and the mandatory workshop practices. This basic training includes thematic tasks also, where they are initiated to the main aspects of contemporary sculptural trends.

After the end of the second semester, the sculptor students are be able to choose free their future professor from the different classes. The diverse characters of the classes are depend on the different professors' view of art: from the classical and academic preferred knowledge and idea with traditional technical toolbar until the interdisciplinary focused, research based approach.

In the third semester, so in the second year, most of the classes are focusing on the academic drawing and modelling. In this semester, above the basic developing modules in the area of the Faculty of Artistic Anatomy and Geometry, there are study-based tasks inside the frame of the Sculpture Department too. From the fourth semester the professors determine in their program, if they allow their students allow to work in the studio by given subjects and tasks (the determined program contains both practical and theoretical parts) or independently (which directions are defined or validated by the teacher).In these different sculptor classes, the students work together from different years in common studios, what is very useful in knowledge-sharing and group dynamics. The students are allowed to change class in the frame of the Sculpture Department, if it is better to their personal developing to learn from a different professor.

The Sculpture Department has some special subjects above the studio work and developing the technical skills. From the third year, the students can attend to a 3D animation course, where –with the contribution of the Doctoral School –they can learn the basic technics of the digital and virtual art.

The Painting, Graphics and Sculpture Department are three different, quite isolated units. To dissolve this issue (and make some passage) a new course has started in 2017/18, The Free Spirit of Sculpture. In this interdisciplinary course, students from the third year can attend from these three departments, for a one-year-long project. They are working on a common project on the field of the non-autonomous artwork (installation and environmental art) through given tasks and their own ideas. The students have to create a common exhibition in one of the galleries of Budapest.

There are two exhibition rooms in the Sculpture Department. At a baroque Calvary in the area of the university, 'The Artwork of the Week' program runs, showing artworks

from students, helping them making conversations about art, creating and creative thinking. At the Parthenon-frieze Hall –above the professional presentations of the university –a very various exhibition program runs, where from the freshly graduated sculptors till the professionals, from the traditional and classical till the experimental art is on view in every 2 weeks.

In every year, the sculptor students have chances to attend to public sculpture open calls with their plans or participating its realization.

The Sculpture Department has summer art workshops and art camps above the obligatory art workshop in Hungary and abroad. There are thematic and woodcarving and stone carving art workshops in the countryside of Hungary. However we have a recent collaboration with the Corbenic Camphill Community, Scotland, where there is a chance to create a larger scale, interdisciplinary artworks. We also cooperate with the Hungarian architectural brand, Hello Wood: their educational platform organizes a one-week-long art camp, where our sculptors participate with nine Hungarian architecture groups of students.

### **III. The Hungarian University of Fine Arts in the context of the EU4ART**

#### **III.A Student activity in the EU4ART processes (evaluation, influence)**

In February 2020, second-year-students from our university have established a group, which members would like to participate in voluntarily in the work of the EU4ART. They assumed to find students from the partner institutions, whom can make discussions with about relevant questions of the project. They have created a Facebook group, where they can keep in touch continually and intensively with each other cross border, about questions of professional topics and student life. The group will be an active participant of the common workshops and the different exhibitions of the project, and at the same time, the test subjects of the student mobility. During the actions of the EU4ART, this group is evaluating the intermediate results and can have influence on planning the forthcoming steps. For the work of the group, the university offers the professional journeys, experience from the international project work and possibilities of participation in the international exhibitions. There are some tutors from the professional crew in the group also, as an observer and consultant meaning.

The upcoming professional journeys there are always student members too, to be able to evaluate the institutions during the studio visits by their own point of view. Every time they will write a report about their experiences –their criteria will help the professional crew's criteria system.

### **I.1.b.ii HfBK Dresden**

#### **I. The characteristics of German art education**

In Germany, there are twenty-four art universities and academies. Similar to other types of universities, these schools of higher education are diverse in their traditions, subjects and structure. They are linked by their classical study programs in the traditional arts of painting and sculpture, while in several universities, these traditional subjects are supplemented by a variety of other artistic, design and media study programs. Few of these institutions have been fully or partially redesigned under the Bologna Process to modular, credit-based Bachelor and Master Programs. Most still offer diploma or graduate degrees with typically ten-semester programs, as HfBK Dresden does as well.

Art universities in Germany have an excellent reputation worldwide, both based on their institutional independence and curricula. Independence is a prerequisite for the international success of this organizational model; among other things, its success can be measured by the fact that students from all over the world apply to German art universities in spite of already having completed an art degree in their home country.

Despite their outstanding reputation, art universities in Germany are currently under pressure; not all societal actors recognize the social importance of the arts as an instance of cultural imagination and critical-reflexive citizenship. It is crucial to safeguard art universities against this often unjustified pressure, exercised via instruments such as administrative law or university management.

At the Dresden Academy of Fine Arts, art training not only reflects the aesthetic debates of the period, but has always helped shaped them.

Important figures such as Canaletto, Giovanni Casanova, Caspar David Friedrich, Anton Graff and Gottfried Semper established the international reputation of the school. During the first half of the twentieth century, the teaching of Oskar Kokoschka and Otto Dix introduced a new golden age of painting. In 1950, Dresden's Akademie der Bildenden Künste was unified with the Staatliche Hochschule für Werkkunst, the successor of the Sächsische Kunstgewerbeschule. To complement the fine arts programs in stage and costume design were established in 1950, later followed by a school for theater design in 1964. Ten years later, the restoration program was established, and a postgraduate program in art therapy was founded in 1996.

Today, 29 professors teach around 650 students in three buildings of historical and architectural interest.

Those who decide to study art choose a path that goes beyond the expected. This involves risks, but also offers space for thought, decisions, and creativity in an all-embracing sense. We thus see our educational mission beyond the lines separating the traditional disciplines, and rather in the unity of practical artistic training and intellectual/scientific or ethical/aesthetic concerns. A regional integration in the art landscape of Saxony will be defining for our future, alongside an essential openness towards international developments in art and society.

## **II. A summary of the Dresden Academy of Fine Arts present situation**

### **A brief overview of the study structure and educational concepts**

Being an artist is not a profession in the classical sense, yet becoming an artist is one of the most intriguing lifestyle choices of our era. Those who wish to take this path harbor a fundamental desire to not only develop themselves artistically, but also involve all aspects of their individuality in that process. A degree in Fine Art at the Dresden Academy of Fine Arts offers students the opportunity to gain important experience and skills across the broad spectrum of modern art in order to enable them to take their own artistic path in the future. The high standards set by the 10-semester degree course are essentially a product of the complex discourse, which takes place between teaching staff and students. By bringing artist experience and the creative potential of participating students into dialogue, the 13 classes led by the Dresden Academy of Fine Arts' artist professors remain topical, stimulating and practice-oriented. Art theory, art history and philosophy are also key elements of the degree course.

The spaciousness, equipment and architecture of the studios and workshops in the recently refurbished academic building on the Brühlsche Terrasse and at the sculptors' complex on the Pfortenhauerstraße combine to create outstanding working conditions. Our prestigious, internationally renowned professoriate is characterized by a variety of artistic concepts, and this not only leads to lively exchange within the Dresden Academy of Fine Arts itself, but also offers students the opportunity to select course input, which reflects their own artistic intentions.

A variety of workshops are available for the creation of art and other practical work, and include graphic workshops, sculpture workshops, the »Open Media Laboratory« and the »Video Studio«. Allocated to the Fine Art course, they are essentially open to –and intensively used by – students of both faculties, masterclass students and guest students. The »Open Media Laboratory« and workshops for lithography, silk-screen printing, etching, woodcutting, typography, photography, manual binding and painting technique are all located in the Brühlsche Terrasse building.

Faculty I offers an integrated diploma study program "Fine Arts". Sub-division into several study programs was deliberately not undertaken. The structure corresponds to the need for a contemporary, open platform for students. The Fine Arts course of study is divided into a first and a second study stage, each comprising four semesters. This is followed by a diploma period of two semesters. An intermediate diploma exam is conducted after the fourth semester. The course of study ends with a diploma.

The modularized artistic/practical course of study in the studio is accompanied by a modularized range of courses from the disciplines of Art History and Philosophy/Aesthetics. Students can also take theory courses in other study programs, such as Theatre Studies, Psychology or Sociology. In addition, the curriculum includes events relating to the fundamentals of architecture and to artistic anatomy. A certain number of courses are compulsory. Following the diploma, students can sign up for a four-semester postgraduate master class program.



The course of study is a forum for discussion with art and science teachers, artists and fellow students. Artistic work is understood as a cognitive process. The individuality of the student forms the core of this process.

In addition to artistic work in studios, students can acquire additional skills for their artistic development in the graphic workshops (lithography, screen printing, etching/woodcarving, typography/book design, analogue and digital photography, hand binding, coloring technique, painting technique, digital media, video technology), and in the sculpture workshops (casting, bronze foundry, wood processing, metal casting, metal processing, plastics processing, ceramics). Participation in courses in the fields of Art History and Philosophy/Aesthetics is mandatory, while participation in courses in the fields of Anatomy and Architectural Basics is optional. Additionally, a wide range of guest lectures and workshops in the various teaching areas and special classes are offered.

Courses held in the first study stage help in developing visual knowledge and dealing with the concepts of body, space, surface, color, form and structure. The subjects of Sculpture and Painting/Graphics each have their own core curriculum. Both Painting/Graphics and Sculpture follow the classic-artistic and the interdisciplinary approach in teaching.

In the artistic curriculum of the second study stage, previously acquired knowledge is expanded and deepened in special classes. A student's artistic self-discovery is aided by the artistic attitude of special class professors and the curricula they teach. Cross-class work between the media is not only accepted, but also desired.

In their graduation year, students are expected to develop their experience into artistic formulations which are as mature as possible, and which are then presented and evaluated in a diploma examination and displayed as part of the "graduation exhibition".

After the diploma, students can sign up for the master class program. The master class student status is reserved for extremely talented students with special achievements. An expert commission decides on admission to the master class program. Graduates from other art colleges can also apply for the master class program.

Fine Arts Academy of Dresden

length of education:	2+3 years	number of credits to be collected:	300
list of legislation:		www.hfbk-dresden.de	
<ul style="list-style-type: none"> <li>- federal state law of Saxony provides framework for higher educational institutions</li> <li>- agreements between the Art Academy and the Ministry of Art and Science</li> <li>- study regulations of Fine Art Academy</li> </ul>			
prerequisites for admission:	leaving certificate, passing the examination of artistic qualification		
compulsory part of education: min of 300 credit points must be collected in order to receive the Diploma; additional credits/courses are not documented. From 300 total, 120 are received for individual studio work, 40 for 4 different workshop units (by student's choice), 80 for theoretical lectures and 60 for the diploma examination.			
foreign language requirement:	none, all examinations are held in German		
professional practice requirement: none			

### Access to the HfBK

Artistic skill is determined by an admissions commission in a multi-step application process. Admission rates are low, meaning that each and every applicant has been carefully reviewed for his or her artistic aptitude before being offered admission.

The quality and integrity of artistic instruction are also basic prerequisites for students' success and development throughout their studies. The teaching models used by universities vary. Studies are centered around admission to a professor's class. With or without a class structure, artistic instruction is characterized by the intensive guidance provided by unique professors that accompany students in studio or project-based learning. Individual support does not start with the final thesis project, but instead shapes the entire course of the study program; this individual guidance is required for the development of independent artistic individuals with respective areas of focus.

A class, led by an art professor, provides the framework in which students' artistic discourses can be supported and developed. Art – unlike method-based scientific or academic thinking – triggers a unique cognitive process. This process opens up unconscious and uncontrolled processes of artistic thinking and can also generate successes from previous errors. The resulting ideas trigger unforeseeable dynamics and even in individual cases, cannot be conceptualized, modularized or defined as targets. These particular features of artistic development require the greatest possible social and academic freedom; this independence must be defended. Art universities offer the framework and challenging spaces for new creation. They guarantee a necessary and unconditional safe space distinguished by a high degree of freedom.



### **III. Dresden Academy of Fine Arts in the context of the EU4ART**

#### **III.A Student activity in the EU4ART processes (evaluation, influence)**

HfBK set up an additional student board for EU4ART, in which students can actively participate in the planning, organization and implementation of excursions, events, workshops and discussions within the framework of EU4ART. A student board is a group of students from Faculty of Fine Arts. In addition, the student board selects the students travelling with them and advises the EU4ART team from a student perspective.

The student board is also an important instrument for the dissemination of information from and about EU4ART to the students: it promotes student participation with low-threshold and target group-oriented access, networking and exchange among students. In April 2020, one student from our university got part of the EU4ART team and coordinates the involvement of students in the framework of EU4ART. She establishes a group of students from the faculty of Fine Arts, which members would like to participate in voluntarily in the students' board. A Facebook group was created for all students of EU4ART. There are two meetings monthly where students can meet the EU4ART team and get involved.

#### **III.B Reflections on the current activities of the EU4ART**

##### **III.B.a) Reviews**

For all art universities in Germany and Dresden Academy of Fine Art as well is their institutional independence very important.

### **IV. Suggestions for the observational criteria to be used during study trips (from Dresden)**

We believe it is necessary to supplement and compare the self-image of universities with an image formed based on the empirical observations of the participants in the study trips. The comparison and interpretation of the 'foreign image' thus obtained and the self-image can constitute the benefit which to generate is one of the objectives of the project. With that in mind, we suggest that the following observational criteria, which facilitate comparison, should be applied during the study trips:

## **IV.A Observational criteria**

### **Infrastructure**

Observation of infrastructural features, with particular regard for the fixtures, equipment and technical standards of the workshops, the studios, the library, catering facilities and other work areas. (E.g. is there storage space available for students' works, are there showers, kitchenettes, changing rooms?)

What is the effect of the university's infrastructure on teaching?

How well do the studios and workshops serve studies? (What equipment is available? Are there assistants available? What are light conditions like? What condition are the tools and equipment provided by the university in? How much room is there for work (square meters per student)?)

What are the conditions attaching to the use of the infrastructure by local and Erasmus students?

May students use the studios / workshops independently, or only in the presence of a professor / shop supervisor?

May students use the working area of the university during the weekend?

How much time may students spend at the studios and workshops per week?

What is the rate of utilization of the studios and workshops by the students?

To what extent do the workshops of the university provide the conditions required for the technical implementation of specific professional work plans?

### **Teaching methods**

What is the relevant approach to art within the country's educational system (relationship between traditional and contemporary art)?

Do the teachers exhibit an attachment to the country's cultural traditions?

Do the teachers exhibit the tendency to preserve traditions in their teaching methods?

Do the teachers show the tendency to incorporate their knowledge and experience of contemporary European art into their teaching methods?

To what extent is the conceptual space of contemporary art represented in arts education?

Do the works of the students show signs of the incorporation of traditions and/or contemporary European art into the arts education conducted at the university?

Is arts education organized by genres or artistic concepts at the university?

### **Cultural context**

In what way are the activities of the university represented in the cultural life of the city?

How visible are the creative and cultural endeavors of the university's students in the cityscape?

What exhibition spaces does the university have?

How are the university's relationships with cultural and arts institutions?  
Does the university have contact with the general population, and if yes, how?  
Does the university have any sponsors from the cultural and business sectors?

### **The situation and the future of students**

How do the university's students rate the arts education conducted at their institution?

In the students' opinion, are they able to form a vision of their future while they study under the present system of education offered at the university?

In the students' opinion, does the present system of education offered at the university prepare them appropriately for working as freelance artists?

What are the chances of students entering the domestic arts scene after concluding their university studies?

Will the students be able to, and will they want to take jobs in the domestic cultural sector upon concluding their university educations?

What chances do the students have of participating in international professional programs after conclusion of their university educations?

What do students expect from the EU4ART project?

### **I.1.b.iii Academy of Fine Arts of Rome**

#### **History**

The Academy of Fine Arts of Rome originates from the "Accademia di San Luca", which was founded at the end of the Sixteenth century and which became the papal seat for artistic studies. At that time, it was prestigious meeting point for artists from all around Europe and at the same time a didactic model to be imitated for similar developing institutions; in fact, it is one of the oldest Academies in Italy.

With the unification of Italy, the capital was moved to Rome and there was a need to initiate a national reform of artistic education that responded to the needs of the young Italian nation. A slow process followed, which saw the emergence of didactic typologies oriented towards cultural and artistic research as well as towards professionalism connected to industrial and artisanal development.

The historical complex that houses our Academy in Via di Ripetta, traditionally known as the "horseshoe", was built in the 1840s as a residential building and was adapted to house the Academy with the addition of rooms designed specifically for the Free School of Nude.

#### **Today**

Today the Ripetta building includes specialized rooms for painting, sculpting and engraving but, following the enormous growth of enrolled students, the Academy has been divided into several locations, keeping the oldest Schools in the historic location. The Campo Boario headquarters was built specifically to host computer, photography and new media lessons and recently, following the activation of the joint Master with the Sapienza University, specific laboratories for digital animation were also provided.

Theoretical courses are held in Palazzo Venezia, the historical Roman building which also houses the famous Museum and Library of Archeology and History of Art, as well as the archive of the homonymous Institute, and not least the Basilica of San Marco.

Finally, in 2017 a branch was also created in the town of Velletri, located in the Roman countryside. The Academy is hosted by the prestigious Convento Del Carmine together with the civic library. It is the largest Carmelite convent in Lazio, built in the seventeenth century and recently restored Thanks to European funds, which contains a cloister with important frescoes, a refectory with lunettes attributed to French landscape architects of the 16th century and a prestigious Auditorium, obtained from the medieval church of Sant'Antonio, which existed before the convent.

### **Teaching mission**

The organization of teaching is divided into several Departments (created by ministerial decree) which, in turn, are divided into related Schools.

All the study courses here have the objective of forming artistic skills and professionalism, which, taking into account the pluralism of languages and innovations in techniques, are able to develop the students' individual research, even in the context of the experimentation of the new expressive languages. At the end of the cycle of studies, the graduates in fact not only possess the technical operational mastery of methods in the research sectors of the attended School, but also develop an autonomous and personal awareness of their artistic production.

In particular, during the Bachelor's degree, the students have to identify a platform of cultural interests and correspondences in which to direct and organize their artistic interests. The study of history of art, anthropology, critique and known techniques are the basis of a laboratory work in which awareness and ideas develop in the continuous comparison with professors and other students. In this way, the students, during their Master's degree, will be able to develop an autonomous critical thought, essential for the identification and training of their own language.

The Academy is also concerned about opening up opportunities for further growth and employment for students in the outside world, through agreements with international institutions and initiatives.

Last but not least, following the recent renovations of the ancient Ripetta building, an

exhibition hall was created, named "Sala Colleoni", where the best works of the students are exhibited and which also hosts exhibitions by important international artists. The training offer is enriched every year from conferences, meetings and workshops with important personalities from the art world, such as artists, critics, museum directors, but also gallery owners, exhibition curators, etc.

Following the entry into the Eu4art project in 2019, the Visual Arts Department opens up to numerous innovations including the teaching of entire curricula in English. In particular, the Schools involved are those of Painting, Sculpture and Art Graphics.

### **Visual Arts Department**

The department includes the historical Schools of the Academy where the disciplines concerning the visual arts, such as Painting, Sculpture and Art Graphics are taught.

### **Entry exams**

All of the courses require applicants to take an admissions test. The admission test is divided into a practical test and an interview with the commission to which students have to submit their portfolio. To access the Bachelor course a secondary school diploma is also required, alternatively another qualification obtained abroad and recognized as suitable by the Academy in compliance with international agreements can be accepted. To enroll in the Master's course the students must have obtained first a Bachelor's Degree in the same School or from a corresponding sector; otherwise they will have to take an access test.

### **Academic life**

All the Bachelor's courses last three years, the Master degree has the duration of two years. The academic year is divided into two semesters and students can choose, according to their study plan, the professors that are more suitable to their artistic interests. According to the chosen professor, the class schedule for each student may be modified. For some courses there are more exams, one each year, while others can be taken freely throughout the course of study.

All the contents of the courses and the programs of the different professors are published on the academy website and at the beginning of the year, professors present their courses to allow students to choose the ones that most interest them. During their course of study, students will have access to the classrooms dedicated to the different lessons, where they will find tools and machinery necessary for teaching activities. Some materials are provided by the Academy but others, more personal, will have to be purchased by the student. All students can always attend the

Academy's Library located in the Ripetta building.

## **Career**

The employment prospects are those connected to the visual arts system and concerning the field of aesthetic production, communication and the enhancement of artistic action. The international campus of the Academy offers a wide range of conferences, meetings with artists and professionals from the world of art and culture, exhibitions, internships and workshops.

## **School of Painting**

The Painting School hosts a Bachelor's and a Master's Degree and offers various opportunities for comparison and access to the world of international art. Among the events carried out in reference to the course, mention should be made of the lectio magistralis held in the recent past by Mark Bradford, William Kentridge, Naoya Takahara, Jannis Kounellis and many others, the collaboration with Ilya and Emilia Kabakov for the construction of the Ship of tolerance.

## **Bachelor's Degree**

The Bachelor course in Painting aims to acquire an adequate technical-operational mastery of methods and contents of the visual arts in order to develop an autonomous and personal research and production. The students will have to identify an intellectual and aesthetic research path aimed at achieving their own poetic and an autonomous linguistic identity. The goal is not a mere achievement of exclusively technical-practical skills, limited to the field of technological knowledge, but a slow and in-depth process of absorption and acquisition of knowledge that can operationally express an authentic vocation.

## **Master's Degree**

The Master course in Painting is a natural specialization of the three-year training course in Painting, which deepens and consolidates the skills already acquired in the corresponding first level course to further define the theoretical and technical knowledge, in view of a more targeted and qualified professional preparation. A great deal of attention will be devoted to learning the codes proper to the languages of painting together with a multidisciplinary cultural approach, with particular reference to the theories, methodologies and practices of contemporary art, in order to facilitate

experimentation and the development of an individual, innovative research.

## **School of Sculpture**

The sculpture School hosts a Bachelor's and three different Master's Degrees, to be chosen according to the students' specialization interests. It also offers various opportunities for comparison and access to the world of international art, among which a mention should be made of the Lucilla Catania workshop, the Krzysztof Bednarski conference, the participation in the project supported by the Lazio Region, Cultural itineraries in nature, and the collaboration in the editions of the Green Festival at the Auditorium From Rome.

### **Bachelor's Degree**

The Bachelor's course in Sculpture aims to form figures who - in possession of qualified artistic skills and professionalism and taking into account the pluralism of languages and innovations in the techniques that characterize the contemporary – are able to develop their individual research in the field of sculpture linked both to traditional techniques and to experimentation with new expressive languages. During the teaching activity, adequate methodological and critical tools will be provided that will allow the students to develop an individual creative path that includes the design moment and the direct approach to the material and its relationship with space. Graduates will be able both to carry out an autonomous artistic activity and to collaborate in the planning, design and implementation of specific interventions in the field of plastic decoration, architecture and urban planning, as well as in the sector of new technologies and in that of restoration and environmental and landscape enhancement.

### **Master's Degree**

The second level courses in Sculpture deepen and consolidate the skills already acquired in the corresponding three-year course, defining and refining the training path, in view of a more targeted and qualified professional preparation, in full awareness of the dilated boundaries and the new possible applications of the discipline, no longer limited to the practice of statuary or the use of traditional techniques, but called to take up new challenges in defining the relationship between the plastic object and space.

There are three Master's courses that deal with three distinct areas: "Sculpture and public art", "Environmental Sculpture and Lapis Tiburtinus" and "Sculpture and new technologies applied to sculpture and space".



The Master's course in "Sculpture and public art" mainly addresses to the public client sector, responding to the new needs of urban furniture, environmental art or sacred art. Students who attend it become highly specialized professionals in the sector capable of creating works of art intended for the aesthetic enhancement of buildings or public spaces, works of urban furniture, celebratory or commemorative monuments, and works of art for religious spaces.

The Master's course in "Environmental Sculpture and Lapis Tiburtinus" has a strong environmental vocation, dedicating particular attention to the insertion of sculpture in the urban and naturalistic context and making the protagonist of the works Lapis Tiburtinus, or Roman travertine, whose processing - in a traditional and contemporary key - not only does it require particular technical skills, but it also responds to the request for new professional figures closely linked to the territory and its materials.

The Master's course in "Sculpture and new technologies applied to sculpture and space" allows students to interpret, with creative awareness, the artistic and visual complexity of our time, implying a vision of sculpture as a plastic, artistic and spectacular occupation of the space that is reinterpreted and updated thanks to the knowledge and use of new technological tools applied to the creation of sculptures and multimedia installations.

### **School of Art Graphics**

The Art Graphics School hosts a Bachelor's and three different Master's Degrees, to be chosen according to the students' specialization interests. Among the events carried out in reference to the course a mention should be made of William Kentridge's lectio magistralis and his collaboration with art graphics courses, the meeting with Guido Strazza, Sabrina Mezzaqui's workshop, the cycle of meetings "Ogni quindici" with important contemporary artists and the exhibition dedicated to Jean- Pierre Velly at the National Chalcography.

### **Bachelor's Degree**

The Bachelor's course in Art Graphics aims to train qualified professionals in possession of artistic skills appropriate to the central role assumed by graphics in the current society of images, which can be spent in various operational fields ranging from pure artistic research to different applications in the industrial field and in the world of mass media. The course of studies will pursue the theoretical and practical knowledge of creative methods based on drawing, design and printing, developing them within an intense laboratory activity, where all the latest technologies will be tested and all traditional reproduction techniques will be used: chalcography,



woodcut, lithography, screen printing, photography, paper laboratory, digital printing. The course in art graphics gives training that responds to the current needs of cultural and industrial production which, unceasingly changing strategies, aims, contents, asks the artist, the graphic designer, the creative, the teacher the same ability and flexibility in reinventing methods and tools of one's creativity.

## **Master's Degree**

The Master's Degree of this School is divided into three courses to respond better to the demands of the world of work: "Art Graphics", "Illustration and art publishing" and "Technology of paper materials". All of them aim to perfect, expand and orient the artistic and professional skills acquired in the previous three years, highlighting and enhancing the different artistic personalities of the individual students and their personal linguistic and poetic variations on the practice of the engraved sign, in all its technical and technological, traditional and experimental expressions.

The "Illustration and art publishing" course has the purpose to provide functional skills to operate in the world of publishing and book production on several levels, with particular attention to the "book" object, a place of convergence of artistic experiences which range from the so-called artist's book to the art book. It deals with works illustrated or, better said, interpreted by the artists who, despite the infinite range of possible solutions, find their *raison d'être* in the continuous research on possible relationships and interrelationships between word and image, between the written text and its visual correspondence, inserting perfectly into contemporary artistic practices in the field of intermediality. The course benefits from many meetings with international artists, such as those with Sergio Ceccotti, Umberto Mojmir Jezêk and Christiane Baumgartner.

The "Technology of paper materials" course, unique in Italy in its specialization, retrieves and transmits the ancient and artisanal, oriental and western methods of manual paper manufacturing, characterized mainly by the different raw materials and by production and aesthetic approaches related to the cultures of their origin. The paper material will be understood both in its function of support for drawing, painting and printing and as an autonomous subject of artistic creation which also includes its use in relation to space.

Among the events carried out in reference to the course, must be mentioned the no-toxic engraving workshop, the photopolymers and the students' exhibitions at the Korean Culture Institute in Rome with works on hanji paper.

In the course of "Art Graphics" the knowledge of expressive tools, based on drawing and its deeper understanding, factual and theoretical, and on the different methodologies and possibilities of printing procedures, is supported by an operational and laboratory discipline to bring students to develop in each one of them the awareness of their own creative vocation, free from pre-established schemes, in line

with the dynamics of the art world and the many professions linked to the elaboration of the image in contemporary society. Graduates will be able to operate as artists, teachers, through the relevant competition classes, technical consultants or freelancers in the world of graphics and in all its applications.

#### **I.1.b.iv LMA Riga**

### **The educational concept of the Art Academy of Latvia in the light of the EU4Art project**

#### **I. The characteristics of the Art Academy of Latvia education**

The Art Academy of Latvia is a non-profit public higher education institution and research competence center in art, design and theory of art. It was established in 1919 and, while being the country's leading higher education institution for more than 101 years, it has also become an important center of competence both regionally and in Europe, providing enabling conditions for artistic creation and scientific research. The Art Academy of Latvia has always been the cradle of the Latvian art and culture, introducing the creative art space with numerous professionals highly appreciated both in Latvia and abroad. In order to promote the utmost development of the creative industries and their potential in Latvia, the main goal of the Art Academy of Latvia is to provide qualitative, globally competitive education to the gifted young talents of art, design and theory of art.

Beyond our institution in some cities across the country, several universities provide practical and theoretical education through art and/or design faculties.

#### **II. A summary of the Art Academy of Latvia present**

##### **II. A A brief overview of the study structure and educational concepts**

The Art Academy of Latvia is officially accredited and recognized by the Ministry of Education and Science of the Republic of Latvia. We offer academic programs leading to Bachelor (Bakalauri), Master (Maģistrs) and scientific (Doctor's) degrees. Currently, the Art Academy of Latvia offers studies in sixteen different competence areas.

The Faculty of Visual Arts majors in painting, graphic art and textile art, whereas the Faculty of Visual Plastic Arts – in sculpture, ceramics and glass art. The Faculty of Design offers specialization in functional design, metal design, environmental art and fashion design. Visual communication, motion, image and sound media and stage design is taught in the Faculty of Audio-Visual Art, whereas the Faculty of History and Theory of Art majors in restoration as well as in history and theory of art and culture. Together with the aforementioned sixteen departments, the Department of Drawing

and the Department of Humanities offer high-quality lecture courses to all students of the Academy taking into account their areas of competence.

Academic, research and creative activities take place in two cities of Latvia –the main building of the Academy is located in Riga, nevertheless Bachelor's programs in painting, graphics, sculpture and textile art are also provided in the city of Rezekne. Currently, there are more than 700 students studying in the Art Academy of Latvia.

The Art Academy of Latvia ensures individual approach to each and every student, allowing developing individual talent, skills and knowledge in the most appropriate direction and form. Students work hand in hand with the industry's leading experts on daily basis and broaden their horizons by participating in diverse support programs and various studies, trainings, internships and creative activities. From the very beginning of their studies, the future artists, designers and art historians are motivated to organize various creative events and participate in the creation of important culture and art projects both in Latvia and abroad. Since one of the main priorities of the Art Academy of Latvia is to be both available to the public and opened to experiments, the events organized by the Art Academy of Latvia can often be considered as the landmark and further inspiration of the creative work of students.

### **AAL Number of Students**

720 (BA –485; MA –200; PhD –35)

### **AAL Semester Dates**

Autumn semester: September-January

Spring semester: January-June

### **AAL Strategy**

The Strategic aim of the Art Academy of Latvia is the provision of higher education in arts, design and art and culture history and theory that is research and creative artistic activity based and ensuring the transfer of technological and non-technological innovations and artistic practices contributing to the advance of culture and creative industries and socioeconomic development of society.

**The main Latvian legal documents that regulate the arts education sector are as follows:**

- Law on Education (1998) -a framework law containing definitions of all types and levels of education that defines general principles and determines competences of governing bodies.
- Law on General Education (1999)

- Law on Vocational Education (1999) • Law on Higher Education Establishments (1995)
- Law on Scientific Activity (2005)

### **Governance of the HEI's System**

The Higher education system is administered at national level by the Parliament (Saeima), the Cabinet of Ministers, the Ministry of Education and Science<sup>1</sup> and the Ministry of Culture<sup>2</sup>.

Latvia is implementing higher education reforms. In 2015, to strengthen further the quality assurance of the higher education system, a regulation was passed to transfer the function of accreditation and licensing to the Academic Information Centre (AIC)<sup>3</sup>, which has established the Quality Agency for Higher Education<sup>4</sup> to carry out these functions.

On 18th February 2020, Latvian Cabinet of Ministers accepted university management changes and approved a conceptual report "On Changing the Internal Governance Model of Higher Education Institutions" from the Ministry of Education and Science on the restructuring of the university management system, through council implementation.<sup>5</sup>

The Cross-Sectoral Coordination Centre<sup>6</sup> will develop guidelines for appointing and dismissing the councils by the end of 2020 or as late as 2023.

### **Cultural Policy Guidelines 2014-2020**

The state developmental concepts are of particular importance for the advancements in the arts and culture education namely: Cultural Policy Guidelines 2014-2020 "Creative Latvia". It is a medium-term policy-planning document, which determines the State cultural policy objectives and priorities up to 2020 and promotes the achievement of the objectives brought forward in the long-term and medium-term State policy planning documents.

Cultural Policy Guidelines 2014-2020 "Creative Latvia", approved by Cabinet Order No. 401 29 July 2014.<sup>7</sup>

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<sup>1</sup> [www.izm.gov.lv/en/education/education-system-in-latvia](http://www.izm.gov.lv/en/education/education-system-in-latvia) <sup>2</sup> [www.km.gov.lv/en/culture/cultural-education](http://www.km.gov.lv/en/culture/cultural-education)

<sup>2</sup> [www.km.gov.lv/en/culture/cultural-education](http://www.km.gov.lv/en/culture/cultural-education)

<sup>3</sup> <http://www.aic.lv/portal/en>

<sup>4</sup> <http://www.aic.lv/portal/en/quality-agency> and <https://www.aika.lv/en/aika-about/about-aika/>

<sup>5</sup> <https://eng.lsm.lv/article/society/education/latvian-cabinet-of-ministers-accepts-university-management-changes.a348935/>

<sup>6</sup> <https://www.pkc.gov.lv/en>

<sup>7</sup> <https://www.km.gov.lv/en/ministry/documents>

All national financial investment and EU funding distribution for culture are planned and distributed according to the targets set in “Creative Latvia”.

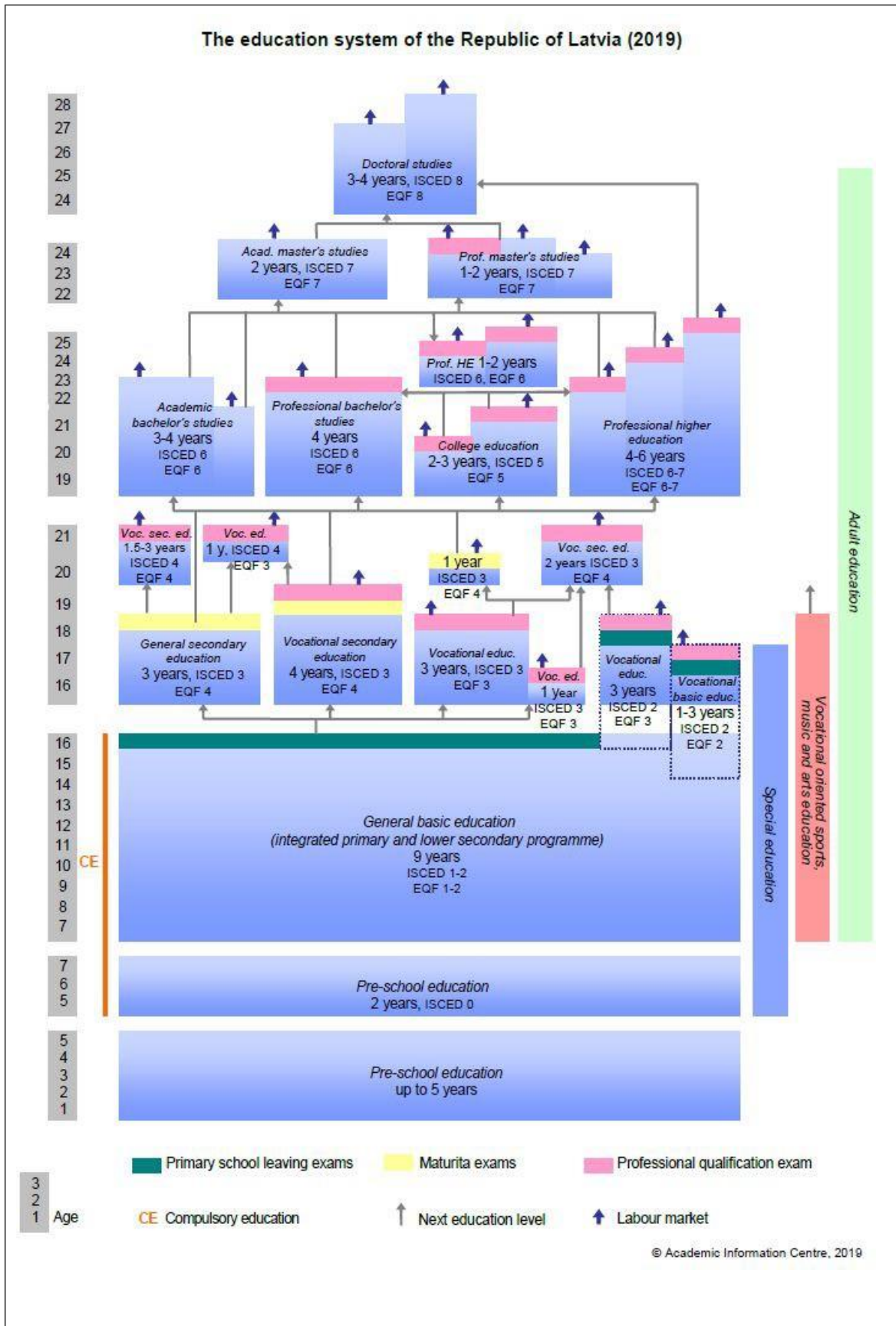
The planning period of “Creative Latvia” begun in 2014 when Riga was the European Capital of Culture, and continued in 2015 when Latvia was the presiding country in Council of the European Union. It also takes into account the importance of the year 2018 when the Republic of Latvia will celebrate its centenary. “Creative Latvia” was drawn up by a working group created by the Ministry of Culture.

From methodological point of view, the content of Cultural Policy Guidelines 2014-2020 “Creative Latvia”, was created by using both the top-down and the bottom-up approach to the policy planning management: on one hand, the policy objectives and tasks laid down in documents of higher hierarchical level (national level) are integrated in the Guidelines, and on the other hand – the priorities formulated in strategies for sectoral and cross-sectoral development in culture (15 strategies in total), which have been drawn up in co-operation with the sectoral councils of the MoC concurrently with the process of drawing up “Creative Latvia”, are taken into account. Sectoral strategies serve as a resource for detailed planning of implementation of the Guidelines.

An innovative factor in preparation of the Guidelines is active participation of the cultural non-governmental sector – Alliance of Culture.<sup>8</sup>

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<sup>8</sup> <https://likumi.lv/ta/en/en/id/267970>





## **The operation of the Painting, Graphics and Sculpture Departments at AAL**

### **II. B.a) Painting Department**

Studies in the Department of Painting<sup>9</sup> let the artist decide on their own development trajectory that begins with an interest in painting. In basic courses, students learn painting skills and techniques, and work on composition tasks, developing imaginative thinking, visual language, and individual style.

Each year the students are given a set of mandatory courses in painting. Simultaneously with courses designed for painters, the Technology Section encourages students to try subjects offered by other departments to learn different techniques for individual creative practice -starting from traditional and digital graphic techniques, sculpture, photography, animation, illustration etc.

Department offers students a wide range of composition studies – theoretical lectures, combined with exhibition visits and workshops, as well as practical classes, where students can choose both the technique and the lecturer.

Students can plan their studies by selecting which of the offered lectures and lessons to attend each semester.

Starting from the very first year, students also learn to think and talk about art. During the studies, students develop their reasoning, critical thinking, and discussion culture.

### **II. B. b) Department of Graphic Art**

The Department of Graphic Art<sup>10</sup> offers studies in interrelated programs –Graphic Art and Book Design.

Within the broader context of contemporary art, Graphic Art allows mixing all classical graphic techniques (linocut, woodcut, lithography, screen-printing, etching, copper engraving, etc.) with a wide variety of materials, techniques, and the latest printing technologies to create art. During composition lectures students work with different themes and techniques and on finding their own artistic language.

Book Design studies focus on the specifics of printing industry, working hand in hand with printing-houses, publishers, writers, paper distributors, business partners, mixing

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<sup>9</sup> <https://www.lma.lv/en/academy/nozares/painting>

<sup>10</sup> <https://www.lma.lv/en/academy/nozares/graphic-art>

creative imagination and practical implementation. Students have lectures like illustration, artist book, layout design etc.

Along with the specialty subjects, students learn also classical drawing and painting.

All graduate students from AAL have to end their training with a final exam, by succeeding it; they obtain a degree of fine arts. The candidates have to submit a masterpiece and a thesis (a theoretical paper on the masterpiece). By submitting it, they prove the development of their practical skills and the broadening of their theoretical knowledge. In addition, they have to pass a final exam of an art theory subject and pass an intermediate level exam of a foreign language.

### **II.B.c) Department of Sculpture**

Students of the Department of Sculpture<sup>11</sup> learn the traditions of different genres, technologies, and materials, as well as the ability to orient themselves in current technical and technological possibilities. Graduates are qualified for professional activities in the field of contemporary sculpture, design, restoration, visual advertising, and entertainment.

Sculpture is not merely an art style and a profession but also a unique way of thinking that focuses on the plastic form and its imagery.

Sculpture studies help to understand the world, observe its regularities, and see things in a different light and form. It can be cumbersome and incredibly light, tragic and joyful, sarcastic and naive. It can be extremely demanded, loved, and rejected by everyone, except the sculptor.

Students develop the skills to see the impulse of art in the surrounding world and to materialize it on the basis of technological knowledge and professional skills.

## **III. The Art Academy of Latvia in the context of the EU4ART**

### **III.A Student activity in the EU4ART processes (evaluation, influence)**

The Students' Administrative Council of the Art Academy of Latvia, which was founded back in 1932, organizes annual cultural events and represents the interests of students in different decision-making bodies of the Art Academy of Latvia.

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<sup>11</sup> <https://www.lma.lv/en/academy/nozares/sculpture>



The Students' Administrative Council of the Art Academy of Latvia, Chairman – Santa Leimane

Contacts: Phone: +371 26261744 E-mail: [studenti@lma.lv](mailto:studenti@lma.lv) [santa.leimane@gmail.com](mailto:santa.leimane@gmail.com)

### **Students as Transformative Agents of Change**

AAL with support of European Social Fund project No 8.2.3. with specific objective “To Ensure Better Governance in Higher Education Institutions” the Students' Administrative Council of LMA is accompanying institutional developments by nominating each study year a ‘change agent’ from current AAL students. This AAL initiative started in 2018, and through support of ‘change agents’ AAL administration staff now can better understand students’ true needs and develop relationships with various groups from various departments, this way ensuring students’ contribution to a balanced institutional development.<sup>12</sup> AAL change agents might serve as a point of contact for the AAL student activity in the EU4ART processes. E-mail: Ms. Karlīna Strautmale: [karlinastr@gmail.com](mailto:karlinastr@gmail.com) and Ms. Inese Sirica: [inese.sirica@lma](mailto:inese.sirica@lma.lv)

## **I.1.c The description of the regional cultural context of the institutions in society**

### **I.1.c.i MKE Budapest**

#### **The Cultural Context and Embeddedness of the Hungarian University of Fine Arts**

In Hungary, the College of Fine Arts has been in an exceptional position for many decades. It was the only higher education institution dealing with this area in the country. It is also distinctive in Hungary that an institution can now look back on a 150-year history; its buildings in Budapest have been the sites of contemporary fine art for a century and a half; in the biography of Hungarian artists of the 20th century, the College of Fine Arts is included in almost all cases. The institution presents thus an integral part of the Hungarian cultural tradition.

Cultural embeddedness, of course, did not only change due to the shifting notions of culture. It has also transformed in parallel with the social transformations that have taken place several times during the 20th century, influenced by the ripples of reforms and rearrangements. The opening after the First World War was followed by a robust

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<sup>12</sup> <https://www.lma.lv/akademija/projekti/eraf-projekts-latvijas-makslas-akademijas-parvaldibas-pilnveide-nr-823018a018->

conservative turn in the early 1930s. Later, the post-World War II reform initiatives were blocked by the communist takeover. However, after 1948, the institution operating within the new ideological framework also retained elements of the previous art education model. After the 1956 revolution, to stabilize power, it was essential to ensure the relative freedom of young intellectuals and cultural actors and to employ a new layer of young artists who did not oppose socialist ideology. In connection with this, the work of the students and teachers of the College of Fine Arts was regularly discussed on television and in the press, and the issues of young artists appeared in dramas, films, and literary pieces. At the beginning of the eighties, political fermentation began in Hungary, and in parallel with the Western currents, among other things, the new "wild" painting appeared on campus. After the change of regime in 1990, while several new lecturers entered the institution due to the demands of the students, the College of Fine Arts and later the University were briefly at the forefront of cultural life and national attention.

The image of the University – stuck in the imagination of the public interested in culture – is still significantly influenced by the institution's past: many people still associate the institution's name with, for example, Jenő Barcsay's Anatomy textbook written in the middle of the last century. In the cultural field, the idea of the University is likewise linked to the concept of contemporary art in many ways. In the last decade, the institutional system of contemporary fine arts in Hungary and the role of the visual arts within the cultural sphere has enormously changed. Among the preferences that have been consolidated in state-level cultural policy and that have been prevalent since the regime change, the expectation of international embeddedness has become significantly set aside. The function and role of institutions that could also be previously connected to the global currents of contemporary art have changed, the financing of culture has been transformed, and there is less and less space for experimental art, which deals with complex social issues. Many of the tasks that the state has performed in the field of contemporary art in the previous two decades have increasingly been taken over by a small number of private galleries since 2010.

The Hungarian University of Fine Arts still appears in Hungarian cultural life primarily as an essential pillar of autonomous art – in the last decade, it has become more and more positioned in opposition to the Moholy-Nagy University of Arts, which boasts a more market-oriented attitude. Indeed, the differences in the profile of the two largest art higher education institutions – in parallel with their financial possibilities and infrastructural developments – have become more and more noteworthy. One can also observe a polarisation in the institutional system of contemporary art in the last decade. Several lecturers of the University of Fine Arts became members of the Hungarian Academy of Arts, an organization established in the new constitution in 2011, while other teachers and many former students participated in the work of OFF-Biennale, which has been declared independent from the state-level institutional system since its launching in 2015. In recent years, university graduates have contributed to establishing several new alternative institutions (showrooms, studio complexes, etc.) in Budapest.

Thus, artists (or non-artist students) finishing the University now find themselves in a fragmented system in which the role of the visual arts has changed significantly compared to previous decades. One side effect of this is the decline of the tuition of visual arts and art history in public education. Another significant trend is the transformation of higher education in recent years, including the re-evaluation of the position of higher education in the arts. In general, higher education in fine arts is becoming excluded from the attention of the larger, culture-oriented public, which may be due to the disappearance of reports or debates on the subject in the media in recent years.

The position of the Hungarian University of Fine Arts in Hungarian culture is still significant. The artists leaving the institution play an essential role in the shrinking artistic public life. At the same time, one can observe that the relative weight of the more traditionally embedded branches of culture in Hungary, such as literature or theatre, have increased. In contrast, the relations between the various art forms and cultural disciplines have loosened compared to the past, which is already felt in higher education institutions.

### **I.1.c.ii HfBK Dresden**

The Dresden University of Fine Arts perceives its work as a contribution to the overall social development of artistic-creative practice as an essential component of cultural life. This means that its goal is not only to train students to become competent and expressive artistic personalities.

Rather, the HfBK strives to introduce its cultural and educational opportunities into other areas of life. Thus, on the one hand, there is a program for artistically gifted young people named "D-ART", which offers access to artistic practice and its discourses already in the phase of school education. For adult citizens, the HfBK offers the possibility of artistic practice through the "evening academy" and, within the framework of guest lectureships, access to scientific-theoretical teaching. Exhibitions and open house days also make the HfBK accessible to the public as a place of teaching and learning.

Beyond this, however, it is also important to the HfBK to offer its employees the opportunity for lifelong learning. In addition to professional development courses, e.g. through a continuing education portal of several Saxon universities, various language courses are offered. Training courses for dealing with digital possibilities for teaching and knowledge transfer have been increasingly developed since the beginning of the Covid crisis and are already in full use in some cases. The professor-led class system at art colleges also helps to strengthen social skills and the joint development of learning content and projects within groups.

The HfBK Dresden is one of two art colleges in Saxony; there are also design colleges in the Free State. The HfBK is the oldest art college in Saxony and one of the oldest in Germany and has played an important role in German art history. Dresden was a leader for German Romanticism, and the same is true for Classical Modernism.

Centrally located in the state capital (with two other buildings slightly outside), the Academy of Fine Arts has a high visibility in cultural life and is well connected with cultural and scientific institutions locally and in the Free State, as well as nationally and internationally. There are multiple connections in the artistic teaching and cultural education of the region, beyond the concrete university teaching. There are also a large number of cooperation in the field of science.

Saxony is a federal state in which the discourse on the fundamental social value of artistic activity is intensively conducted, even if an art market for contemporary art exists only to a limited extent on a supraregional scale. Nevertheless, the visibility of contemporary art in the region is high, and contemporary trends are intensively discussed in university teaching as well as in the art scene.

The HfBK consists of two faculties located at three sites in Dresden. At the HfBK, the EU4ART alliance only concerns Faculty 1, Fine Arts, while Faculty 2 with various applied art forms (stage design, restoration, art therapy, costume design, etc.) is not included in the joint curriculum of the partner universities.

It is the aim of the HfBK to make the contemporary art discourse as accessible and usable for the students as the classical art history. In addition, the university also sees itself as an interface to the discourse on fine art in society and to the art market. This also includes the HfBK's awareness of its centuries of history.

Methodologically, teaching at the HfBK is broadly based: On the one hand, there is an excellently structured theoretical teaching in the subjects of art history, philosophy/aesthetics, architectural fundamentals, and anatomy (the latter two areas, of course, relate to artistic practice), which offer a wide thematic range. On the other hand, the artistic teaching is structured in great diversity. On the one hand, the artistic workshops should be mentioned here, which impart artistic-craft knowledge in courses; on the other hand, the artistic professors' classes are places of intensive creative exchange. The professors, who offer various specific teaching focuses in the areas of painting, graphics, sculpture/plastic and video/sound, have developed individual teaching methods over the years ranging from thematic group work and individual supervision to group discussions and excursions.

With its openness to contemporary artistic trends, the HfBK is one of the most important art universities in the new German states and is firmly anchored in artistic and educational discourse.

### **I.1.c.iii ABAROMA**

#### **The Academy of Fine Arts of Rome in the Territory and in International Relations**

In recent years, the Academy of Fine Arts in Rome has been the focus of a series of initiatives aimed at bringing the institution back to the center of the national and international artistic and cultural debate, through events, meetings, conferences and various initiatives carried out by professors, also in collaboration with museums and cultural institutions of the city.

This text indicates, for convenience of reading, only some of the numerous links related to the individual initiatives undertaken. The guidelines for research activities, exhibition activities and projects concerned a general policy for the implementation of national and international projects, aimed at strengthening relations with the museums of the city and the national territory and to produce scientific publications with characteristics appropriate to scientific criteria to the guidelines of the ANVUR. Below are links to some of the activities undertaken in recent years:

- **Academy of Antwerp and Repin Academy of Saint Petersburg:**

A student exhibition took place on the occasion of the International Culture Forum in St. Petersburg in 2018 in the halls of the Repin Academy, together with a symposium on art education.

For the first time the best graduate students of the two-year painting period had the opportunity to exhibit their works in an international exhibition that saw together numerous European institutions at the Academy of Fine Arts in Antwerp in 2017 and 2018. The exhibition called "Master salon painting" is at the center of an international research project aimed at the dissemination of the works and the enhancement of young artists through a system of widespread visibility in the main cities of Belgium.

For details, see the following links: <https://komask.be/msp17/about/> and <https://www.komask.org>

- **Center of American Studies**

In December 2016, it was held the first edition of the PAIR award (PAIR "prize for American Italian Relations") to the center of American Studies in Rome. The award was created by the Academy and involved the collaboration between Academy and Center for American Studies. The Academy also collaborated on the 2017, 2018 and 2019 editions.

<http://centrostudiamericani.org/premio-pair/>

<http://centrostudiamericani.org/premio-pair-edizione-2016/>

[https://www.facebook.com/pg/centrostudiamericani/photos/?tab=album&album\\_id=1525745184120085](https://www.facebook.com/pg/centrostudiamericani/photos/?tab=album&album_id=1525745184120085)

<http://centrostudiamericani.org/premio-pair-edizione-2017/>

[http://www.accademiabelleartiroma.it/media/415319/pair-prize\\_for\\_american\\_italian\\_relations\\_2017.pdf](http://www.accademiabelleartiroma.it/media/415319/pair-prize_for_american_italian_relations_2017.pdf)

#### - **Academy for Altaroma**

The course of Culture and Technology of Fashion organizes annually the participation of students of the Academy of Fine Arts to the fashion week in Rome participating in the event called "Altaroma" with a series of events and a large fashion show in the premises of the former barracks in via Guido Reni. The event was a unique opportunity for students and the Academy of International Visibility.

<http://www.tribune.com/progettazione/moda/2017/02/altaroma-stilisti-guido-reni-district/attachment/altaroma-2017-accademia-belle-arti-di-roma-ph-a-micarelli-e-l-sorrentino/>

[http://www.accademiabelleartiroma.it/media/377972/comunicato\\_28\\_layout\\_1.pdf](http://www.accademiabelleartiroma.it/media/377972/comunicato_28_layout_1.pdf)

<https://www.altaroma.it/it/calendario/?id=829>

<http://www.tribune.com/progettazione/moda/2017/07/altaroma-2017-sfilate-mostre/>

<http://www.ilsole24ore.com/art/moda/2017-01-27/il-nuovo-format-altaroma-scommette-giovani-152159.shtml?uuid=AEacodl>

#### - **Museum of Modern Art in Rome**

Educational project carried out by the School of Art Education and consisting in the creation of a multimedia museum set-up at the Museum of Modern Art in Rome in Via Crispi. The Intergam project has also been selected among the winners of a public tender by the Capitolina Superintendence.

<https://www.tgtourism.tv/2017/03/arriva-intergam-il-museo-visibile-della-galleria-darte-moderna-27750/>

<http://www.accademiabelleartiroma.it/media/379560/intergam2.pdf>

[http://www.galleriaartemodernaroma.it/it/didattica/progetti\\_speciali/intergam\\_il\\_museo\\_visibile](http://www.galleriaartemodernaroma.it/it/didattica/progetti_speciali/intergam_il_museo_visibile)

<https://www.comune.roma.it/pcr/it/newsview.page?contentId=NEW1409843>

#### **- Cooperation with Foreign Embassies and Cultural Institutes**

The Academy carries out research activities and exhibitions in collaboration with Embassies and Cultural Institutes in Rome. In the last six years, exhibitions and conferences have been held in collaboration with the Embassy of Slovenia, with the Academy of France Villa Medici, with the Embassy of Belgium, with the Embassy of the People's Republic of China, with the Embassy of Russia and with the Italian Cultural Institute in Athens .

The Academy has started a fruitful collaboration with the Korean Cultural Institute, recently opened in Rome in the prestigious location in Via Nomentana. In the years 2017, 2018, 2019, exhibitions of students' works were created in the headquarters of the Korean Cultural Institute entirely on Korean paper manufactured in the Academy, prior to the pandemic.

[http://www.ansa.it/canale\\_viaggiart/it/regione/lazio/2017/05/13/hanji-viaggio-nei-territori-della-carta\\_06273a06-55d3-4ac7-8590-9dc226f9aaec.html](http://www.ansa.it/canale_viaggiart/it/regione/lazio/2017/05/13/hanji-viaggio-nei-territori-della-carta_06273a06-55d3-4ac7-8590-9dc226f9aaec.html)

[http://roma.repubblica.it/cronaca/2017/05/04/foto/l\\_arte\\_della\\_carta\\_hanji\\_all\\_istituto\\_coreano\\_di\\_roma-164610126/1/#1](http://roma.repubblica.it/cronaca/2017/05/04/foto/l_arte_della_carta_hanji_all_istituto_coreano_di_roma-164610126/1/#1)

#### **- Vatican Museums**

The Academy of Fine Arts of Rome has signed an agreement with the Vatican Museums for the holding of life drawing workshop in the halls of the Gregorian Profane Museum, closed to the public until 2019. The workshop is reserved for a limited number of students.

Exhibition of students of the drawing course held by the professors Pierluigi Berto in the Gregorian Profane Museum of the Vatican Museums.

For details, see the following link



<http://www.museivaticani.va/content/museivaticani/it/eventi-e-novita/iniziative/mostre/2017/accademia-belle-arte-disegna-mostra-museo-gregoriano-profano.html>

#### - **Collaborations with Artists of Clear Fame**

The Academy organizes events in collaboration with renowned artists for the realization of site-specific projects and installations. In particular, the great frieze "Triumphs and Laments" by William Kentridge was created in 2016 on the Tiber walls, in collaboration with the students of the Academy. In May 2017, the contemporary art installation "Ship of Tolerance" was set up in the courtyard of the Academy, the work of Russian artists Ilya and Emilia Kabakov, artists of global importance who have chosen the Academy as the ideal venue for their project that involved numerous schools in Rome.

<http://www.informagiovaniroma.it/news/triumphs-and-laments-prende-vita?platform=hootsuite>

<http://www.tribune.com/arti-visive/arte-contemporanea/2017/05/la-nave-della-tolleranza-ilya-emilia-kabakov-roma-accademia-belle-arte-immagini-anteprima/attachment/ilya-e-emilia-kabakov-the-ship-of-tolerance-accademia-di-belle-arte-roma-20175/>

<https://www.facebook.com/shipoftolerance/>

<http://arte.sky.it/2017/05/nel-cuore-di-roma-la-nave-della-tolleranza-di-ilya-emilia-kabakov/>

#### - **Convento del Carmine in Velletri – Exhibitions and Conferences**

The branch office of Convento del Carmine in Velletri can host exhibitions and conferences. The first event realized that had a remarkable audience and critics was dedicated to the work of the painter Juana Romani, a historical exhibition that has reconstructed the life and works of a young artist from Velletri and lived in Paris.

For the occasion, a catalogue was published and edited by Professor Marco Nocca containing a series of scientific contributions. The catalogue was printed by the publishing house "L'Erma di Bretschneider". A second historical exhibition was dedicated to the figure of the artist Edgardo Zauli Sajani.

[http://www.accademiabelleartiroma.it/media/434816/cs\\_inaugurazione\\_anno\\_accademico\\_velletri\\_mostra\\_juana\\_romani\\_-\\_22\\_dic\\_2017.pdf](http://www.accademiabelleartiroma.it/media/434816/cs_inaugurazione_anno_accademico_velletri_mostra_juana_romani_-_22_dic_2017.pdf)



<https://www.pressreader.com/italy/corriere-della-sera-roma/20171223/281479276781430>

<http://www.lerma.it/index.php?pg=SchedaTitolo&key=DE013179>

### **Third Mission:**

During 2017, a collaboration project was launched with “Susan Komen Italia” which ended in December 2017, when it was presented to the public the event consisting of a kind of intellectual marathon that took place in Aula Magna of the Academy in March 2018 and that saw art historians of Roman Universities and Academies united to tell the public of the city works having as their subject the nude female.  
<http://arte.sky.it/2017 / 12 / when-art-helps-keep-healthy/>

For Susan Komen Italia, the Academy has also made available to students three scholarships for the realization of design projects concerning a line of objects to be donated to the Komen foundation for the sale of products for charity and to support research against Breast Cancer.

<http://www.accademiabelleartiroma.it/media/397487/10047.pdf>.

<http://www.osservatoriosocialis.it/2017/12/29/arte-solidale-nasce-partnership-tra-komen-italia-e-accademia-belle-arti-roma/>

<http://www.komen.it/file/comunicati/C15-TRA-PREVENZION-E-E-CURA%20-QUANDO-LA-CULTURA-E-SOLIDALE.pdf>

The professors of the Art for Therapy course have also created an Art Therapy project called “Rigenera” reserved for cancer patients at the Gemelli Hospital.

[https://www.facebook.com/pg/accademiabelleartiroma/photos/?tab=album&album\\_id=1736376023063609](https://www.facebook.com/pg/accademiabelleartiroma/photos/?tab=album&album_id=1736376023063609) .

### **Music Park Auditorium**

The Academy also has a collaborative relationship with the Music Park Auditorium where Professor Ciriaco Campus organized more editions of "green festival". The students made a painted map on the pavement in front of the Auditorium and a play area for children.

<http://www.festivaldelverdeedelpaeso.it/un-bosco-per-roma>

<https://www.oggiroma.it/eventi/festival/un-bosco-per-roma/30597/>

<https://www.youtube.com/watch?v=3Md5ldyMxD0>

## **Exhibitions of Students and Educational Workshops in Museums**

The museums where the Academy has created its own initiatives (historical exhibitions, student exhibitions, seminars, workshop, meetings, etc.) are the following:

- Vatican Museums
- Maxxi
- Capitoline Museums
- Macro Testaccio
- Macro headquarters in via Reggio Emilia
- Museum of Modern Art
- National Gallery of Modern Art
- Central Institute for Graphics
- Institute of Roman Studies
- National Roman Museum of Palazzo Braschi
- Palazzo Venezia
- Museum of the Imperial Forums
- Cloister of Bramante
  
- Before the closure due to the pandemic still in progress, the Academy has realized in agreement with the Museums of Rome Capital, exhibitions and educational workshops that saw professors and students as protagonists. In fact, educational workshops have been created for the public at the Capitoline Museums (the night of museums), the Imperial Forum Museum of Trajan's Markets, the MACRO ("cross the streets" exhibition), the Maxxi Museum and the

Museum of Palazzo Braschi. Exhibitions of students were held at the MACRO Testaccio and the Chiostrò del Bramante.

[http://www.largocastelseprio.gov.it/Download/risorse/doc/materiali/il%20museo%20tra%20i%20banchi%20di%20scuola\\_def.pdf](http://www.largocastelseprio.gov.it/Download/risorse/doc/materiali/il%20museo%20tra%20i%20banchi%20di%20scuola_def.pdf)

[http://roma.repubblica.it/cronaca/2016/10/29/news/roma\\_musei\\_capitolini\\_aperti\\_di\\_notte\\_il\\_sabato-150836402/](http://roma.repubblica.it/cronaca/2016/10/29/news/roma_musei_capitolini_aperti_di_notte_il_sabato-150836402/)

<http://www.ilgiornaledellarte.com/articoli/2016/12/127060.html>

<http://www.italiaartmagazine.it/cross-the-streets-prorogata-al-15-ottobre-la-grande-mostra-sui-40-anni-street-art-writing/>

[https://www.chiostrodelbramante.it/post\\_mostra/spazio-caffetteria-giulia-blasi/](https://www.chiostrodelbramante.it/post_mostra/spazio-caffetteria-giulia-blasi/)

<http://www.arte.it/calendario-arte/roma/mostra-ertà-d-emergenza-12559>

<https://www.pinterest.it/pin/352688214543757215/>

#### **I.1.c.iv LMA Riga**

##### **The Academy before the Academy**

##### **Courland Award**

The historical involvement of Latvia in international art education began in 1785, when Peter von Biron (1724–1800), the Duke of Courland, during his visit to Bologna, donated a considerable amount of money to the Art Academy of Bologna, thus founding the Courland Award (*Premio Curlandese*). (At the time of founding the award, the Art Academy of Bologna was called *Accademia Clementine*. It discontinued operations during the Napoleonic invasion in 1796. In 1802 the Academy was renamed – *Accademia Nazionale di Belle Arti di Bologna*, and after the fall of Napoleon, its name was changed to include the Pope's name – *Accademia Pontificia di Belle Arti*. Nowadays, after several name changes, it is called *Accademia di Belle Arti di Bologna*.) The Courland Award turned out to be one of the longest-running art awards in Italy, awarded until 1936, despite the historical changes taking place at the institution and in the country. The annual award recognized achievement in a three-year cycle, alternating between painting, sculpture, and architecture or/and drawing. The Courland Award consisted of the Grand Award and Small Awards, which were granted only to students of the Art Academy of Bologna. Until 1870, the Senate of the Art Academy of Bologna was responsible for nominations and the final selection of

award recipients. The Courland Grand Award was presented to 266 artists and 202 academy students.

Although the Courland Award did not directly affect the origins of art education in Latvia, it perfectly illustrated the Age of Enlightenment and Freemasonry's ideals and worldview of art and science patron duke Peter Biron, who also created the preconditions for the establishment of the first university in Latvia, Academia Petrina, in 1775. Taking into account Biron's ideals, in 1815, Courland Literature and Art Society (*Die Kurländische Gesellschaft für Literatur und Kunst*) is established in Jelgava, creating the premise for scientific and systematic interest in art and art history.

### **The Beginnings of Art Education in Latvia**

Higher education in art in Latvia began with higher education in architecture in 1869, when the Faculty of Architecture was established under the leadership of Dean Gustav Ferdinand Alexander Hilbig at the Riga Polytechnic School (*Polytechnikum zu Riga*), the first technical university in the Baltics, founded in 1862. The establishment of the Riga (German) Trade Society School (*Gewerbeschule des Rigauer Gewerbe-Vereins*) in 1872 can be considered the beginning of applied art and design education. In turn, systematic visual arts education began in 1873 with the launch of the Elise von Jung-Stilling Drawing School (*Zeichenschule des Fräulein Elise von Jung-Stilling*). In the early 1880s, an effort was made to create the School of Building and Art Trades, supported by the Riga Latvian Society, and it would have been the birth of the national design school, if not for its temporary existence – only from 1883 to 1885. In the 1890s the Venjamins Blums School of Drawing and Painting (*Школа рисования и живописи Вениамина Блюма*) was founded. In 1906, the city of Riga founded the Riga Art School on the basis of the Elise von Jung-Stilling Drawing School. In 1909, Vilhelms Purvītis took up the position of the director of the school. In 1913, Vilhelms Purvītis became an academician at the Imperial Academy of Arts; however, he decided not to pursue a career in St. Petersburg, but associate his dreams with the development of art education in the Baltics instead. Admittedly, the First World War puts an end to all plans, including the construction of a new art school building in Riga and the idea of establishing an art university on its premises. As the front is approaching, lecturers and students evacuate.

## Art Academy outside Latvia

Characterizing the establishment of the Art Academy of Latvia in the context of broader global art education, it is essential to contextualize it within historical patterns of European art education, educational problems, and its development trends.

Back in the day, when classifying the stages of art education development, James Elkin suggested using four historical models of art academies. The first model was the academy of French classicism, the second – the academy of German Romanticism of the 19th century, the third – the Bauhaus School with its structured and rational studies of form and composition. Elkin outlines the fourth model as the so-called post-war art school, where art was and still is a means of awareness and expression of social critique, identity, and gender. Another revolution took place in post-war art schools – a transition from skill education to discourse education, offering new forms and challenges of art education, as well as creating preconditions for new art education problems. Elkin included Renaissance academies in the history of academic art education, but he did not use them as a reference point; he interpreted the art academy models still used in the art education space. Admittedly, looking back at the beginning of Renaissance art education, they were united by a common feature that perhaps creates an even more essential and more profound paradigm of art education. Already beginning with the Florence Academy of Art (*Accademia del Disegno*), founded by Giorgio Vasari in 1562, the need to preserve and pass on the achievements of old art masters was emphasized. The Art Academy of Bologna (*Accademia degli Incamminati*), established by the Carracci brothers in 1582, emerged as a desire to resist the "decadence of Italian painting". The history of art education reveals that Louis XIV founded the French Academy of Arts (*Académie Royale de peinture et de sculpture*) in 1648 to protect and control the quality of artistic production. Therefore, the first model of art academy – the French Academy – was defined by the desire to preserve and develop the concepts and aesthetic values based on classical art. The formation of the next model – the academy of German Romanticism – was dictated by the value attached to the individual expression of the Romanticist artist. Modernist anti-academic efforts determined the wish to abandon academic education, replacing it with another type of educational paradigm. Meanwhile, the two world wars and the mass terrorism of totalitarian regimes led to a critical overestimation of European art and cultural paradigms, as well as the principles of European art education, creating preconditions for the phenomenon of the so-called post-war art schools. Consequently, the change of art education models was always determined by the necessity to preserve the disappearing or overcome a current crisis.

In the 19th century, when Latvia was a part of the Russian Empire, the Empire's higher art education institutions were vital in forming the Latvian art and art education space. The beginnings of higher art education in the Russian Empire are associated with the establishment of the Imperial Academy of Arts (*Императорская Академия художеств*) in 1757. It was first created as a department of the Moscow University but gained permanent status in 1763. In the 1890s, the Art Academy was reformed,

distinguishing the Higher School of Art (*Высшее художественное училище при Императорской Академии художеств*) and the Art Academy in 1894. Using the model of the four academies suggested by Elkin, it seems fair to say that until the reforms of 1893–1894, the Imperial Academy of Arts implemented the French Academy model, which was replaced by the academy of the German Romanticism at the reformed Art Academy.

The second most important center of higher art education, which influenced the Latvian art and education space, was the Central Technical Drawing School (*Центральное училище технического рисования*) founded in 1876 with the help of the foundation created by Baron Alexander Stieglitz, representing the efforts of the 19th-century design education. However, the Central Technical Drawing School played an even more crucial role in the development of Latvian national art and art education than the Art School. Therefore, in 1919, the Art Academy of Latvia was established by combining the best parts of the two leading art universities in the Empire.

### **The Origins of the Art Academy of Latvia**

The formation of the Art Academy of Latvia is taking place at a difficult time. Setbacks in front of World War I and two revolutions in 1917 destroy the Russian Empire. Latvian Rifleman occupy a very left-wing, Bolshevik position, while Latvian intelligence communities are trying to establish an independent and democratic Republic of Latvia, presenting their first petition on January 30, 1918, in Petrograd. The ceasefire on the fronts of the First World War makes it possible to proclaim the Republic of Latvia in Riga on November 18, 1918. Admittedly, the struggles on the Civil War fronts are progressing with varying success, and from January 3, 1919, to May 22, 1919, Riga is the capital of the Latvian Socialist Soviet Republic. During this time, residents of Latvia encountered collectivization of property, Red Terror, concentration camps, and attempts to reform completely the culture and education system, which include the establishment of the Higher School of Latvia on the basis of the Riga Polytechnic School. Both Petrograd's higher education art institutions had already been transformed in 1918 – the Art Academy and the Higher School of Art became the State Free Art Workshops (*Государственные свободные художественно-учебные мастерские – ГСХУМ*), and the Stieglitz Central Technical Drawing School – the State Art and Industry Workshop (*Государственные художественно-промышленные мастерские – ГХПМ*). Therefore, when in early May the Commissariat for Education of the LSSR publishes a commitment to establish a higher education institution, it is named Proletarian Art Workshops. While potential lecturers, including Vilhelms Purvītis, are mentioned, it is difficult to judge the content of teaching, despite the previously published information on the project of democratization of painting education and the opening of art schools<sup>ix</sup>. The idea of democratizing art education persisted in independent Latvia. It was directly pursued by the Art Studio of the Riga Folk Higher School, which was founded by trade unions

and operated until the coup of Kārlis Ulmanis in 1934. However, the new Art Academy retained the principle of accessibility, initially allowing to begin studies without secondary education. Attempts to create socialist art and education ended on May 22, when the Baltic-German Landeswehr divisions and the Iron Division seized Riga. The Red Terror was replaced by the White Terror, which, however, was briefer, since the South Latvian Brigade entered Riga on May 23. At this point, when power over Riga belongs to Andrievs Niedra government, which operated from May 10 to June 26, there is no talk of establishing an art school. After the dramatic clashes of the Baltic-German Landeswehr units and the Iron Division with the Estonian Army including the North Latvian Brigade, as well as the bombing of Riga by Estonian forces, the provisional government led by Kārlis Ulmanis returns to power in Riga on 8 July. On August 3, members and artists of the Latvian Art Society gather at the City Art Museum to discuss the restoration of the Society's work and the founding of the art academy. The decision is made to turn to the government so that the new art academy could start operating in the autumn of 1919. It is noteworthy that at this meeting, the establishment of an art academy was also supported by artists who later took up a position against it. On August 20, the provisional government decided to found the academy. Admittedly, come autumn, work on the establishment of the art academy did not start; all efforts failed due to the Freedom Fights (Bermontiāde), which ended only with the peace treaty between Latvia and Soviet Russia, signed on August 11, 1920.

## **I.2 Reflections on Inter-institutional Visits**

Only few visits of the EU4ART partners could happen before the Covid pandemic and in summer 2020. These few visits form the source of several reflections on the partner institutions that – in the original idea of the project - should have been based on common experiences. Nevertheless, we will provide a selection of experiences.

### **I.2.a Visit of alliance partners from ABAROMA to MKE in September 2019**

The only partner institution we were able to visit before the pandemic was HUFA.

We were able to appreciate the beautiful building that houses it and the spaces dedicated to classrooms and ateliers.

Of particular note are the anatomy rooms, the library and the rooms dedicated to exhibitions of students' work. Finally, we were fascinated by the annex that houses the sculpture and painting workshops in the green surroundings of the park.



These rooms are the ideal environment for the students to work at their best, both because of the size of the spaces and the lighting conditions.

We certainly felt that there was a harmonious relationship between the size of the spaces and the number of students, a condition that is unfortunately a sore point at the Academy of Fine Arts in Rome, given the huge number of our students.

Apart from the visit to Budapest, we were able to get an idea of how the educational structure works through numerous (albeit virtual) meetings with our HUFA colleagues.

In our opinion, what is evident is the basic solidity of the educational system: the training course is rigidly constructed through a preformed curriculum in which the contents sometimes appear to be unalterable to a certain extent.

On the contrary, in our education system, even within the framework of a nationally pre-established curriculum, the content and methodology of courses are the exclusive preserve of individual teachers.

On the other hand, the level of internal coordination in the individual departments, which sets up a harmonious organizational and liaison machine, was very much appreciated.

Equally suggestive is the support structure for students through the mentoring scheme.

Last, but not least, a fundamental function of cultural and linguistic integration is performed by the well-established courses taught in English.

The comparison between the two systems, with particular reference to the differences that struck us, is almost certainly the result of the different cultural and educational traditions that have historically characterized our countries: on the one hand, a Central European vision in which technical knowledge and a certain underlying pragmatism prevail; on the other, an idealist heritage, still very dominant, in which humanist culture permeates education.

We look forward to visit the other partners' institutions.

### **1.2.b Visit of colleagues from LMA to Budapest (September 2019)**

We also visited Hungarian University of Fine Arts (HUFA) and its ateliers, workshops and studios at Epreskert artists' colony. HUFA owns the most beautiful garden, called Mulberry Garden, in Budapest, with many historic and art monuments, artists' studios and practical workshop area with well-equipped metal, stone and bronze casting workshops which can be used under the supervision of the master tutors by art

students. We learned about unique HUFA library collection, and that it is the most significant in Hungary in the field of art, providing exceptional resources for students. With its more than 150 years history HUFA preserves the traditional basis on which its educational program was founded, while also seeks and cultivating continuous renewal. HUFA students have the opportunity to exhibit their works completed during the academic year in the Kálvária (Calvary) exhibition hall and the Parthenon Frieze Hall of Eprekert (Mulberry Garden).

We believe that increased efficiency of higher art education systems achieved through economies of scale and scope resulting from transnational cooperation will give young artists and faculty access to valuable international expertise, including unprecedented networking opportunities and English-taught study programs. Our alliance can lead to a deeper understanding of the art scene and the mechanisms at work in each institution and its region.

Empirical evidence suggests that students who participate in international exchange programs are more likely to display positive attitudes towards open borders and democracy, and that participation in international exchange programs increases foreign language proficiency. Students who pursue at least part of their higher education abroad have better employment outcomes, both in their home countries and abroad.

Our visits to the partner institutions increase intercultural awareness, reduce ethnocentrism and it shows the emergence of some form of a transnational artist identity. There is a need to consider the extent to which local and international students are in fact sharing educational and extra-curricular experiences and the extent to which exchange programs are specifically designed to promote the acquisition of various intercultural skills.

### **I.2.c Visit of colleagues from LMA to HfBK Dresden in October 2019**

During the project activities (in October 2019) LMA administration visited Dresden Academy of Fine Arts (HfBK Dresden or simply HfBK), which is a vocational university of visual arts located in Dresden (Germany) and has a glorious artistic tradition. Founded in 1764 as a “Principal Academy of the Arts”, the HfBK is one of Europe’s oldest art academies. During our visit, we learned that study courses take place in spacious studios, workshops and seminar rooms at three locations. The Academy’s buildings on the Brühlsche Terrasse, Güntzstraße and Pfortenhauerstraße have been comprehensively refurbished, and now provide facilities that create an excellent study environment. These facilities include the Laboratory Theatre (an ultra-modern, practice-oriented stage test room) and the Octagon, a remarkable exhibition space used for the study and presentation of contemporary art. Moreover, the anatomical

collection of the HfBK is outstanding; it houses over 700 teaching aids on human and animal anatomy.

We visited artist studios for painting, graphic arts, sculpture and other artistic media, the graphic workshops, the rector's office and the exhibition rooms of the Academy, which house the annual HfBK graduation exhibitions of the graduates. It was very interesting to learn that the present HfBK as institution is the product of a merger between the famous Dresden Art Academy, founded in 1764, the workplace and training ground of a number of influential European artists, and another well-established local art school, Hochschule für Werkkunst Dresden, after World War II, and that HfBK as an art education institution in Dresden survived more than 45 years of postwar neglect under the Soviet regime. Our own LMA history in Soviet times helps to grasp what they were experiencing, as well as to understand the artists in the GDR times and the challenges they faced there.

The arts and cultural metropolis of Dresden offers its visitors a diversity of museums. There are museums and exhibitions about history, world art, painting, graphics, sculpture and contemporary art but also about technology, science and much more. It's a very inspiring destination for young artists.

#### **I.2.d Visit of Dresden EU4ART team members and staff of HfBK to Riga in March 2020**

EU4ART // Stefanie Busch // Report // 27 March 2021  
**Riga - Excursion from 3 March to 5 March 2020**

From 3 to 5 March 2020, a delegation of 7 HfBK Dresden staff members travelled to Riga to get to know the local art academy and the regional art scene better, as well as to exchange ideas with colleagues within the EU4ART team.

From the HfBK Dresden, Christiane Oertel (project manager), Frauke Wetzel (project manager at the time), Stefanie Busch (EU4ART project member), Peter Wackernagel (artistic assistant, teacher for computer-aided design, 3D laboratory), Kristof Grunert (artistic assistant, teacher for anatomy), Susanne Greinke (curator at the HfBK) and Markus Kidalka (student) were there.

On 3 March, we arrive at the Riga Art Academy together with our Hungarian colleagues Margit Koller, Bianca Dobo, Attila Szabo and the students Vivien Leitert and Julia Csapo and are warmly welcomed. The colleagues from Rome cannot come because of the corona pandemic.

We start with a round of introductions and get to know vice rector Andris Vitolins, EU4ART project manager Janis Gailitis, teachers Andris Teikmanis, Anete Zale, Antra

Priede, Ansis Rozentāls, Inese Sirica (art historian) and Santa Leimane, the representative of the student council.

Afterwards, we get a detailed tour of the Painting Department, Graphic Department, Drawing Department and Sculpture Department. The departments are located in an impressive neo-gothic building with art nouveau elements (it is sometimes called Hogwarts - in reference to Harry Potter).

We are very impressed by the drawing skills of the students. Drawing classes are an integral part of the curriculum and are practiced daily from the beginning to train the hand and the eye. The graphic workshops are well equipped, but very small compared to ours. Here in Riga, they are attached to the Graphic department and are supervised by Prof. Guntars Sietiņš and his artistic assistants. It is not clear to us whether and how students from other departments have access to them.

Afterwards, the official welcome takes place by the rector Kristaps Zariņš. All 3 universities are now introduced to the university public. Frauke Wetzel and Christiane Oertel present the HfBK Dresden. After many conversations with students and teachers and visits to other studios, workshops and student exhibitions, we visit the Latvian National Museum of Art (Latvijas Nacionālais mākslas muzejs) next to the academy. It houses the most important collection of Latvian art, including paintings by Janis Rozentāls and Vilhelms Purvītis, the founder of the Riga Academy of Art. In total, the museum has about 52,000 works of Latvian, Baltic and Russian art from the mid-18th century to the present day.

The day ends with a grand festive dinner at the Grand Poet by Semarah Hotels restaurant. The hotel provides exhibition space for art students and supports them through prizes and purchases.

On the morning of 4 March, there is an extensive WP2/WP3 meeting. Andris Teikmanis introduces us to the study plan and structure of the Riga Art Academy. The team from Hungary also presents their study plan. Christiane Oertel reports from the HfBK Dresden. It becomes clear that in Dresden, with our large-scale modules, we have a lot of freedom in designing our curriculum.

Afterwards we visit the sculpture department, which is located in another building in Riga. Here, too, we are impressed by the craftsmanship. However, we hardly see any free artistic works, almost exclusively figurative works based on models.

We continue to Jurmala, a town by the sea. On the way there, we make a short stop to visit the private studio of Prof. Gļebs Panteļejevs and his wife.

In Jurmala, we visit the Jurmala City Museum, which provides an exhibition space for art students from Riga. The works on display are very different from the artistic works we saw in the academy: very free and not very academic. It seems to me as if the artist is deliberately concealing or forgetting his ability or making himself free of it.

An architectural highlight is the railway station in Jurmala with a view of the sea. The Dubulti Station was built in 1977, and, according to the idea of its architect Igor Javein, it created associations with the rolling sea. The station houses a contemporary art gallery, which also has a cooperation with the Riga Art Academy. The Dubulti Art Station is an excellent example of how to combine transport, cultural and public administration resources to make a unique art platform accessible to everyone.

The students also use the opportunity during their stay to exchange information about their study conditions and the opportunities offered by EU4ART. First plans for a joint student board are being made. The student board should be a strong instrument that advises and evaluates the international EU4ART from a student perspective and promotes the idea of the project among the university staff.

On the last day of our excursion, we work on a roadmap for joint activities, projects, exhibitions, excursions for 2020. However, many of the activities had to be cancelled due to Covid.

We visit the Latvian Centre for Contemporary Art, an important associate partner in the EU4ART project. LCCA organizes exhibitions of contemporary art in Latvia and abroad. LCCA publishes art catalogues and exhibition booklets, theoretical anthologies and original thematic publications.

(In August 2020, four Dresden students had the opportunity to take part in a summerschool organized by the LCCA on "Negotiating Gender in the Baltics and Eastern Europe", which is very important in Eastern Europe – see next paragraph.)

The next stop on our tour takes us to Vagnerstreet no. 3, where the art academy has rented large rooms for exhibitions that are currently being renovated. On 20 August 2020, the exhibition space was ceremoniously opened and a student from Dresden was also able to exhibit her work.

Finally, we visited the Art Museum RIGA BOURSE in the building of the former Riga Stock Exchange on Cathedral Square. It houses a large collection of Western European as well as Near and Far Eastern art from the 16th century to the present. We took a guided tour of the wonderful special exhibition on Japanese "Kabuki".

The trip to Riga has shown how important it is to get to know the other colleges, the people, the different artistic practices and the regional environment within the Alliance. The university in Riga is in many ways very interesting for the students of the HfBK: for example, students who want to study drawing or modelling from nature intensively and fundamentally could study here for a while and deepen their skills. The students then bring what they have learned and the experience of a different study structure back to the HfBK and let it flow into their artistic work and studies, and this can possibly have an influence on others.

We also liked the many very different exhibition opportunities for students and graduates. The cooperation extend beyond the city limits and we see exciting possibilities for joint exhibition projects here.

### **I.3 Common focus-points**

The focus-points described hereafter form a range of common topics of interest that have been central for the EU4ART alliance. The description of those focus-points gives information about the specificities of fine art studies and the relevant

contemporary questions, problems and tasks discussed in the contexts of art academies.

### **I.3.a. The notion of Craft & Concept in the higher education of art**

The balance of technical and concept-based knowledge has been subject of great change throughout the 20<sup>th</sup> century and remains one of the crucial issues in which art academies have to position themselves today. Whereas the modern and post-modern era moved away from craft as the solid base of any artistic production, there repeatedly have been shifts in the opposite direction. Nonetheless, the separation of fine arts from craft-bound professions such as carpentry has been unarguably irreversible. Therefore, modern art academies are responsible for thoroughly engaging students with the conceptual discourse, firstly to allow them to fulfil their role in society, secondly to enable them to persist in a quickly changing, partly supersaturated market where studied scholars and market driven forces deem a position up-to-date or not.

Hence, the academy's position is by no means trivial; curriculums are weighting theory classes against studio and workshop time and funding is to be distributed between conceptual education and the maintenance of extensive artistic workshops and their staff.

The baseline of art education in all EU4ART academies is the practical experience in the artistic workshops that are very similar in all four institutions, covering traditional techniques in painting, sculpture and graphic art (e.g. lithography, etching, papermaking) enriched by new media and digital methods (e.g. laser cut, 3D-modelling).

Since the start of the pilot phase, the matter of craft in art education has been a priority for EU4ART and the setup of a "network of artistic workshops" is an essential mission of the alliance. Furthermore, local traditions of teaching and differing concepts of contemporary art can be bridged by joined workshop practice and the exchange of technical experts, fostering the alliance and allowing the partners to benefit from differences.

In November 2020, the HfBK Dresden hosted the symposium "Handmade Tales" that focused on the relevance of art and manual work in art education today and compared the EU4ART Academies with other renowned institutions of art education around the world. A publication was made to compile the outcome of the event (see II.1.c.)



### **I.3.b. The Master-Student-system – Advantages, disadvantages and possible alternatives**

The term “master” deriving from the Latin “magister” carries two meanings in the academic context: “A man eminently or perfectly skilled in something,” as well as “one who is chief teacher of another” (<https://www.etymonline.com/word/master>).

At the Hungarian University of Fine Arts the term “master” (Hun. “mester”) is still used to address any sort of teacher, particular one supervising a class, while its literal translation is regarded old-fashioned in Rome (It. “maestro”) and Dresden (Ger. “Meister”), where it’s replaced by the less hierarchic “professor”. Nonetheless, the idea of traditional mastership in art academies prevails, as the German term “Meisterschüler” (“master students”) implies – a title for post-graduates who continue their study in the academy and assist their professor in teaching.

The academic system of master and student puts great emphasis on the personal long-term relationship between student and one professor, who guides the student’s process of finding his own artistic position. Regular consultation with the professor are the central part of academic art education, and the choice of academy often depends rather on the individual professors than on the reputation of the institution.

The advantage is a very individual support that over time forms a relationship of mutual trust and connection. The most crucial role of the professor today is not only the studio consultation but to equip his students with personal access to networks and the art market, and to provide learning experience regarding handling of exhibitions, dealing with collectors and applications et cetera. The choice of professor is not only important for the development of one’s own art practice, but also for any perspective career in the art world.

The disadvantage of this system is the very personal nature of education, and the great stress that it puts onto the role of the professor/master, which makes it susceptible to unfairness and power dynamics. Whereas the system is still very common in German and Eastern academies, the Anglo-Saxonian art world sees it as rather outdated and replaced it with tutoring systems that do not reinforce one central relationship but encourage students to look actively for input from different and changing tutors.

Mentoring systems as planned in the EU4ART agreement are also an alternative to the static master-student relationship, being less hierarchic while still offering a one-to-one learning experience and individual guidance.

Despite the centrality of the professor in the master student system, the truth is that all universities have other staff that contributes to future artist’s careers, be it art historians, workshop leaders, philosophers or guest lecturers. The student interacts with a great variety of educators who serve different areas of expertise.



Reinforcing and diversifying this more flexible range of educational interaction while also offering open exhibition projects and workshops is an alternative that can counterbalance the otherwise dominant master student relationship while maintaining its function as an anchor point. The educational platform of the EU4ART alliance could develop to be the ideal platform to promote independent and flexible learning content.

### **I.3.c. The relationship between workshops and studio-based teaching**

All art academies are united by a comparable basis: the workshops.

The workshops form a world of their own, as a place of production and as part of the overall infrastructure of a university. They are refuges and laboratories to which students can retreat, where they can experiment and work in a concentrated manner. The teaching of a broad basic knowledge plays a central role in all universities. Clear and critical attention is paid to how contemporary art practice is developing, although work in more classical techniques is still considered relevant.

Different working techniques provide a process structure, materials require theoretical as well as practical examination and a concrete result can be achieved. The element of craft as an aspect of art education appears in all four academies due to its long tradition and has influenced the students in their choice of place of study.

A decisive role is attributed to the intensive examination of questions of material. Real material versus digital surface or is there a hybrid in-between? Due to the materials used in each case, the students are forced to clearly confront this debate during their artistic work. Unlike the consultations with professors in the specialist classes, where verbal reflection on the possibilities of artistic expression, questions about the handling of materials and precision in the realization of ideas, in the workshops the students open themselves up to the craft aspect. This gives the workshops a weight that affects the atmosphere of the entire university.

The self-sufficient and independent work in the studios forms the opposing pole to the guided and supervised work in the workshops. EU4ART discusses the different degrees of freedom in their courses of study, how much of the students time is accounted for by credited courses, and how much time is left for independent experimentation and reflection in the studio.

The crucial aspect, however, lies in the discussion with students about expectations, requirements and needs. The responsibility of universities towards the individual graduate and towards society is a constant balancing between the individual and the objective view.

### **I.3.d. Developing a contemporary approach to artistic practice during work in the studio/workshop and through theoretical work**

How are Art Academies to preserve traditional working methods that were long replaced by other solutions in the industrial world, and why? Moreover, how are they to keep up pace with a rapidly changing digitalized environment?

Whereas technical universities or other educational institutions can establish best practice monitoring by scientific standards and abort inefficient or outdated working methods, there is no gold standard for teaching contemporary art. This also poses a great difficulty for the definition of best practice within the EU4ART alliance. What to teach and what experience to provide for the next generation of artists is a task carefully tackled by each university.

Lithography, etching and oil painting were once efficient ways to produce image material for the whole society, but today their aesthetical value stands against a world stirred by infinite, quick and cheap digital image production. If art academies fail to renew the connection between the techniques they teach and current artistic discourse, they will both loose relevance and contact to society and the creative industry. This renewal and constant reflection has to be accounted for by theoretical work. Theoretical work does not mean exclusively lectures; the technical staff and studio professors are experts on their field and consultations in the studio are also formats to familiarize the students with questions and currents disputed in contemporary art.

The key element here is the continuing education and inspiration of the staff itself. EU4ART is to provide staff mobility and enhance discourse and further development among staff of all levels.

### **I.3.e. Examining the role of traditional methods and potentially new pathways in the education of art in the 21st-century – Traditional techniques, digital workshops, etc.**

While technical innovation evolves at rapid speed and new measures of digital workflow appear every year, all academies face limited resources in budget and space. Will they emphasize the possibilities of exploring new media and invest in VR equipment and potent cameras or will they emphasize the traditional workshops by investing in a new graphic press and invite experts to hold workshops on papermaking? Every university has to strengthen its main features while still offering the students the broadest possible learning environment.

The basic techniques of artistic production are the same. Materials, teachers and regional traditions and specifics form the differences. However, in the 21st century, all art academies face the question of incorporating innovative working techniques into teaching as a new competence. In the course of the competence orientation of the last

decades in pedagogical and didactic contexts, after a long phase of "deskilling", a contrary tendency can be observed, which is increasingly dedicated to the reintegration of traditional handwork techniques into artistic production.

Looking at today's study environment opens up the discussion about skills and abilities in the context of an increasingly digital world. Exploring the relationship between traditional and new artistic skills is a challenge in teaching in the workshops.

Experiments with surfaces, textures and combinations of new materials in hybrid combination of regional technique is a visible field of innovation in different workshop areas, e.g. the cooperation of screen printing on ceramic sculptures or the photographic exposure of different 3-dimensional materials. This cooperative approach is a special new approach of the envisaged workshop network.

The constant search for new innovative working techniques and materials is the second important pillar within the framework of cooperation with other university institutions or in cooperation with regional research institutions. In Dresden, for example, there are close contacts with various institutes for materials research. This connection also confirms the impact of the university's work in the region.

The artistic workshop production of students also raises questions about sustainability in the use of materials, the entire material cycle, the appropriation of artistic techniques in the context of colonization, the influences of digitalization on the individual and society.

These challenges play a decisive role in the students' education. Transferring traditional craft knowledge into new cultural contexts in the alliance is another goal of the project.

The Covid-19 pandemic certainly enhanced digitalization and pressured innovative teaching formats. Within the EU4ART alliance, virtual teaching formats on alliance level were tested. This also gives an outlook on the virtual campus that should be part of EU4ART, with important experiences of formats and software being taken from the pandemic situation.

### **1.3.f. Medium-specific education vs. Cross-disciplinary attitudes**

Closely related to the relation of craft or concept is the question of medium-based education or cross-disciplinary approaches in higher art education.

In Art Academies across the world, degrees in Fine Arts vary from a very narrow range of practical techniques or even one material (e.g. "BA Ceramics") to the unlimited approach of studying "Fine Arts" without any boundaries regarding approach or medium.

The classic division of academic teaching divides the Fine Arts in departments of painting, sculpture and graphic arts. This is the case for three of the four partners. Only the HfBK Dresden offers a degree in “Fine Arts” without any differentiation.

For the cooperation within the EU4ART alliance, the partners need to negotiate how to deal with different handling of cross-disciplinary working, e.g. restrictions on using the workshops from other departments, or how to bridge the different skills of students when merging international courses. To open up any limitations on alliance level is a possibility to offer new learning experiences and perspectives for students regardless of their original course of study.

### **I.3.g. The relationship between the art market and education – The balance of market oriented attitudes Vs. Experimental strategies in the higher education of art**

#### **How does the institution prepare the student for the years following the diploma?**

The academies all have some type of established programs to smoothen the transfer into the art world for their alumni. The situation of the art market and the cultural environment differs greatly between the countries, and so do the courses of career of their graduates. Whereas a future of teaching art in public schools or working as artistically skilled staff in the business world is implemented in some of the partner’s academic life, others, like the Academy of Dresden solely prepare their students for a career in the art world (see also II.1.c symposium “Handmade Tales”).

The academies also face a division of the art market into a mercantile and a scholarly sector that grow rapidly apart. Although they are intertwined, an artist can seek career either on the free market or through the recognition by public institutions, cultural foundations and museums, where panels of experts will decide whom to promote within the cultural funding system or not. The free market on the other hand opens up all kinds of innovative cooperation between the creative economy and designers, engineering, and service sector. Accordingly, the emphasis during study can be on a market-oriented attitude that aims at finding the right audience of collectors and buyers, or on experimental strategies that will rather be of interest to funding institutions and expert panels but often need further contextualization.

The platform and network of the EU4ART alliance can be seen as an expansion of the horizon for Academies graduates; new perspectives deriving from the experience of the other institutions and an international network forming a diverse European art scene rather than a local or national one.

### **I.3.h. The relationship between the Art University and society – The identity-forming aspect of culture – The institution’s place and function within society**

Each of the EU4ART alliance’ institutions is embedded in a unique local and cultural context. Except for Dresden, each academy is situated in the capital of its country, where society’s innovative and creative potential traditionally concentrates and young aspiring artists are naturally drawn to. Art academies function as a gathering place for creative, independent and experimental thinking. Within society, they take effect in two directions: they preserve and deepen artistic techniques known for centuries, but they also negotiate the discourse of the day and reflect impulses on all current issues facing humanity.

Consequently, the art academies confront the surrounding society with a pool of traditional knowledge that often escapes the everyday life of the average 21st century citizen. They are bearers of a vast "implicit knowledge", knowledge that is only gained by individual, intuitive experience. A knowledge of perception and material studies barely found in other areas of modern life.

Besides, young artist mirror every possible human conflict back into their work and thus provide society with a projection surface for reflection and recognition both of the self and the other - the *identity-forming aspect of culture*, meaning artists portray and mirror their society in all aspects of humanity. Here, the emphasis on locality (historical and sociocultural) is even more significant within a diverse European community.

Fine arts divert from economic developments and even strongly from Design due to their "freedom" not to follow economic requests. An artwork is not a solution to a stated human problem; it is the product of roaming creativity. This also poses a great difficulty in conveying contemporary art to the local public: in order to invite non-artists into the discourse and prevent a self-sufficient "l’art pour l’art" bubble, art academies have to recognize the need for artists to transport their message to a broader audience or else enable art historians to do so. They actively need to fuel the connection to the local society by contributing to a network of art teachers, art historians, curators and practicing artists. Only in symbiosis, these professions can legitimate both public funding and artists as accepted contributors to social discourse.

## I.4 List of relevant informative links and files

[The relevant files can be found under this weblink.](#)

It provides the following documents:

**For HfBK:**

HfBK\_Film1\_A\_Visit\_UT-EN.mp4

HfBK\_Film2\_Studying\_Art\_UT-EN.mp4

An additional link is:

**For LMA:**

<https://www.youtube.com/watch?v=X0HLr0imjvo>