



# EU4ART

## European University Alliance

### 2019-2023

EU4ART European University Alliance 2019-2023



**EU4ART  
Four Art  
Universities**

**Budapest  
Dresden  
Riga  
Rome**



## **We have united for a better future.**

The authors of this brochure are participants in the **EU4ART European University** project, created by four higher education institutions devoted to fine arts, that aims to develop common flexible curricula in the field of painting, sculpture and graphic art.









EU4ART European Universities Initiative alliance is a flagship project for strengthening strategic partnerships across the EU between higher art education institutions. By supporting partner organizations to improve their mobility programs for students, academic staff and academic community across the EU with financial support from the Erasmus+ and Horizon 2020, EU4ART helps eliminate barriers to university cooperation and enable students to obtain a degree by combining studies in several EU countries and contribute to the international competitiveness of European art universities.

#### Partners



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A trip like this [visiting the Art Academy of Latvia] sometimes also has the effect that not only new, foreign things are discovered, but also familiar things appear in a new light from a distance. By discovering differences, for example, you begin to see the advantages and disadvantages of your own place of study and your own university more clearly.

**Markus Kidalka**  
Student  
HfBK Dresden





The workshop in Siena was really a one-of-a-kind experience that I won't forget. I couldn't imagine a better way to soak up the history and culture of Italy or at least a part of it. Everything from the magnificent Siena Duomo to the Ambrogio Lorenzetti fresco in Palazzo Pubblico, to the Sienese badlands and the Montagnola marble, has left a deep impression on me and has inspired me for more. Both fun and educational, it definitely has been the highlight of this year.

**Dzelde Ieva Mierkalne**  
Student  
Art Academy of Latvia





The mobility experience at the Hochschule für Bildende Künste Dresden was highly positive for me in terms of both personal and professional growth: I had the opportunity to participate in trips and projects, both in Germany and abroad, and work in the spaces and with the means made available by the Academy, establishing an excellent relationship with professors, workshops technicians and colleagues integrating myself very well both in the city and in the academic environment.

**Virginia Lorenzetti**  
Student  
Academy of Fine Arts of Rome





I am delighted to have been able to come to Rome and the Academy in Rome. These short, 2-week courses give me an insight into certain countries and universities that could later be a factor in deciding on a longer-term Erasmus trip. We were hosted with great enthusiasm by the teachers at the University, and from one to the next, everyone received the same attention.

**Anita Papp**  
Student  
Hungarian University of Fine Arts



# EU4ART as a European University

EU4ART is the first Alliance of European Universities that brings together institutions dedicated to the higher education of arts, setting an example concerning good practices in collaborating, teaching and researching in the field while securing and developing a European-level infrastructure to broaden the circulation of ideas among all citizens of the respective institutions and beyond. The Alliance encourages collaboration in all art disciplines by realising shared artistic projects and facilitating the exchange and mobility of students, teachers, artists, and other employees. By seeking the best methods in cooperation, EU4ART establishes protocols for other institutions to follow, functioning as an empirical research network. The Alliance's European study experience is built on the differences and commonalities

of the participating institutions' curricular systems, widening the scope of study offers and supporting systems to all students and greater society through innovative digital and analogue formats, constituting an open, hybrid inter-institutional campus. Its well-structured mobility model creates a timely, sustainable version of the formative experience of the Grand Tour – the young student exploring Europe, its traditions and current art scenes – to expand individual and collective horizons. The Alliance stands for independence and freedom as a foundation for the arts, empowering self-confident artists and critical thinkers guided by European values. EU4ART serves as an amplifier for European transformation, broadening the participating students' perspective by formulating new notions of







## EU4ART as a European University

creative agency and reinforcing art-specific experiences into society and the economy. Among the collaborations of the European University initiative, EU4ART emerged as the only Alliance bringing together Art Universities. Due to this, EU4ART sets an important example for good practices in collaborating, teaching and researching in arts, securing and developing the system of art universities in a European context.

EU4ART established a Network of Artistic Workshops and Practices for sharing and creating an understanding of traditional and contemporary artistic techniques, thought processes and methods for future development. This network is to be continuously expanded in cooperation with other art universities. The contemporary cooperation of the visual arts with other art disciplines, from music to performing arts to restoration, will be a central task.

The Alliance therefore explores and strengthens inter- and transdisciplinary developments and approaches in teaching and research and provides an experimental framework for these explorations through the notion of the “workshop as a space and method”.

As an international network, it emphasises synergies by supporting complementary skills, pooling artistic spaces and resources in order to optimise conditions for artistic practice and teaching, while relying on lean and effective governance in order to sustain the Alliance.

EU4ART expects from the close cooperation of its member European Art Universities from different geographical, cultural and multilingual backgrounds not only a broadening of teaching and international discourse on the arts of the present and the future, but also a strengthened awareness of each University’s own position and identity



**The EU4ART Alliance** for a common curriculum in Fine Arts seeks to examine the concepts, challenges and prospects of a “common curricula” in a European context. Our project starts from basic principles such as respect for the diversity and autonomy of universities in Europe as a source of strength. Moreover, we recognise the importance of academic freedom, and the freedom of artistic expression in Europe. Therefore, the project team acknowledges the complex nature of Fine Arts curricula in general and a common “European identity” in particular. Due to its dynamic and ever-evolving nature of Fine Arts practice it differs across the Europe, and thus it is important that Fine Arts study programmes continue to define their own specific qualities, weighting and approaches to their curricula. EU4ART Alliance allows the necessary room for

manoeuvre at the various levels to strengthen Europe’s Higher Arts Education innovation and growth potential in a single European learning space as envisaged in the European Education Area by 2025. On that basis, in the EU4ART pilot project activities we try to critically assess the potential of cultural learning, teaching creative skills and assessment approaches to foster capable, flexible, adaptable, lateral-thinking and creative individuals. And explores young people allegiances with a supranational body politic such as the European Union. Our aim is to rekindle the debate on Europe as a cultural entity as opposed to a mere political-economic union. We firmly believe that Europe’s rich cultural heritage and dynamic cultural and creative sectors are a part of European identity.

### European Higher Arts Education enables students to become creative arts practitioners

Despite the COVID-19 pandemic, during 2020-2022 students from four European higher art education institutions had the possibility to move smoothly from one institution to another in Budapest, Dresden, Riga and Rome, to develop the necessary imaginative, intellectual, theoretical and practical skills to equip them for continuing personal development and professional practice within the arts. The EU4ART mobility program provides students with access to specific techniques and visibility beyond the limitations of their home universities. Therefore, in our project activities particular attention is paid to the role of art techniques, traditions and historical remembrance, as well as that of bottom-up student initiatives aimed to activate civic engagement, in strengthening a European sense of belonging. In the

course of the project, students were provided with the intellectual and physical space and technical resources where the transformation from a passive mode to an active form of learning take place in four different EU cities. As art educators, we not only want students to create art, but we also support a learning environment where every student feels included, valued and encouraged. Through the development of projects and exhibitions and through lectures and seminars run by artists and arts professionals, students acquired knowledge and skills to enable them to develop their future careers in the Cultural and Creative Industries (CCI), at a European level.

### Importance for the EU creative economy

Visual arts are in close relation with other CCI and since the economic value of creativity is widely accepted as important source of future CCI growth and is strongly supported by public

## Our basic principles

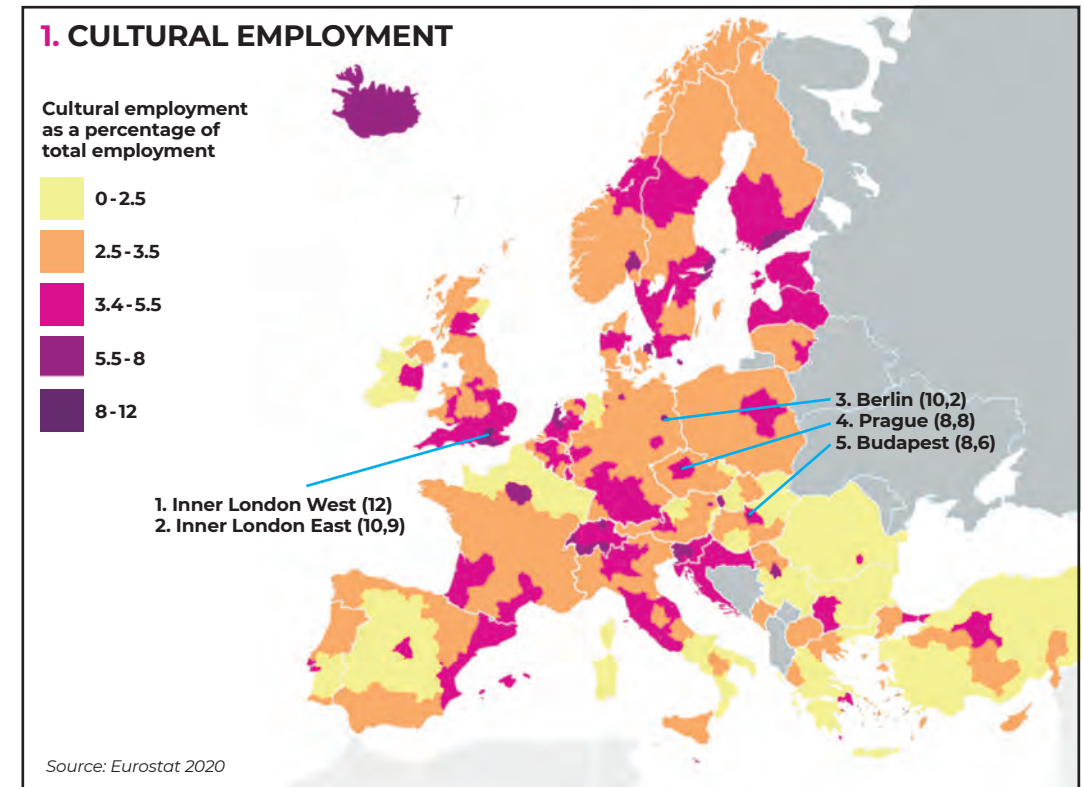
sources, Higher Arts Education (HAE) is often considered to be facilitator and “enabler” for the Cultural and Creative sector (CCS). This tendency to apply a narrow supply and demand model to the relationship between HAE and CCS does not do justice to its diverse and complex function in society, it’s potential for developing individual talent and as a catalyst for innovation. The value of HAE to society lies in nurturing creation and new talent through the support of craft, technique, creative ideas and expressions essential to the development of a vibrant and inclusive society. Visual Arts also spur innovation across the economy, as well as contribute to numerous other channels for positive social impact (well-being and health, education, inclusion, urban regeneration etc.). Dr. Richard Florida, a leading expert on economic competitiveness, innovation and demographic trends, is credited with coining the term “Creative Class”<sup>1</sup> which describes young and talented individuals who are mobile and more likely to

locate where there is a vibrant and creative environment. Attracting and retaining talented young people and companies is becoming increasingly important across Europe, because at the heart of the CCS are individual artists who are typically well-connected to the communities where they reside. Linking these young artists with entrepreneurial opportunities both inside and beyond their regions offers many economic development possibilities for EU creative economy<sup>2</sup>.

### Past & Present

In 2020, there were 7.2 million people in cultural employment across the EU (3.6% of total employment)<sup>3</sup>. And over 2.5 million tertiary students in the EU were studying in culture-related fields<sup>4</sup>, accounting for almost 15% of all tertiary students.

The EU Rome Declaration of 2017<sup>5</sup> recognises culture as being among the building blocks of the future of Europe.

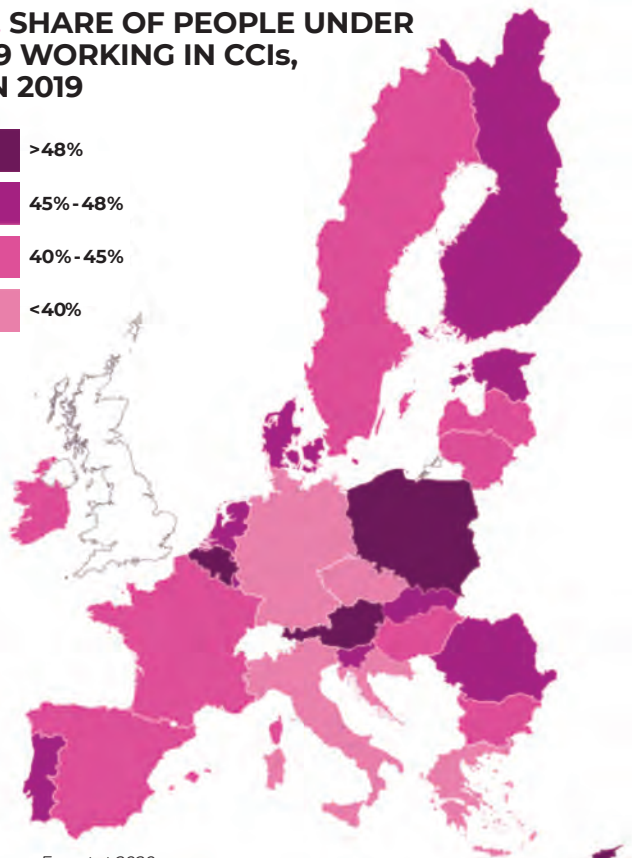


If you’re curious in which parts of Europe the cultural sector is the biggest, this map (1) will help you get a better idea. It shows the share of cultural employment compared to the total employment in the area. In addition, because CCI enhance quality of life, the arts and culture are an important complement to community development, enriching local amenities and attracting young professionals to an area. The role of creative people is an important asset for the city’s competitiveness and for

building a new digital economy. They bring not only tax potential, but also contribute to social mix and quality of life, because creative jobs tend to be held by younger (2) and higher-educated people than the average. Recent data (3) also show (2019) that 48% of jobs in CCIs were held by women in the EU-27, compared with 46% in the European economy as a whole. Eurostat data further show (4) that women accounted for close to 2/3 of all tertiary students in culture-related fields<sup>6</sup>.

**2. SHARE OF PEOPLE UNDER 39 WORKING IN CCIs, IN 2019**

- >48%
- 45% - 48%
- 40% - 45%
- <40%



Source: Eurostat 2020

**3. EMPLOYMENT BY SEX IN THE EU-27 IN 2019**



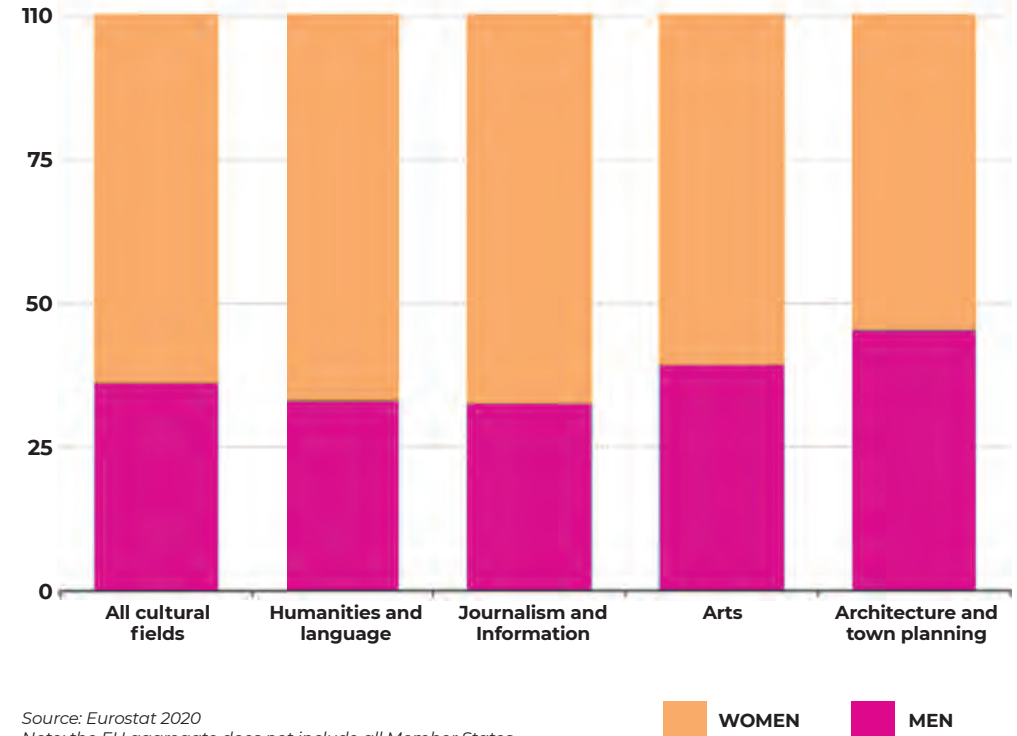
Woman employed Cultural and creative industries



Woman employed Total EU-27

Source: Eurostat 2020

**4. TERTIARY STUDENTS IN CULTURE-RELATED FIELDS OF EDUCATION, % BY SEX, EU, IN 2020**



Source: Eurostat 2020  
Note: the EU aggregate does not include all Member States

WOMEN MEN

**Our philosophy and the third mission**

Art and Culture is a valuable driver for change in a number of policy areas and is undoubtedly a mobilising force for shaping Europe’s future. However, the Higher Arts Education (HAE) ability to attract young creative people is a sensitive and dynamic process. Especially when the value of cultural diversity and freedom of artistic

expression is increasingly challenged in Europe. It has been deteriorating because the humanitarian catastrophe and ongoing war in Ukraine is reverberating across the world. The EU4ART Alliance is proactively promoting and defending cultural diversity and EU values in four higher education institutions devoted to various disciplines of the arts from Budapest, Dresden, Rome and Riga. We are supporting

cultural and artistic cooperation across borders and thus, contribute to shaping the European cultural space, which is a basis of a strong Union. In order to prevent miscommunication, it is vital for the strategic development of the EU4ART Alliance to genuinely connect with the target audience – young artists – and share the educational opportunities that the EU4ART members have to offer in

several EU countries. As the world continues to respond to and recover from the pandemic in the years ahead, EU4ART priority is to invest even more resources for our work in Higher Arts Education (HAE). Ensuring that Alliance has sustainable, predictable and flexible financing is essential for fulfilling our mission to strengthen and grow the fine art education by supporting partners of alliance,



## Our basic principles

developing mobility programs, and serve young artists. Artists that make meaningful, impactful art rarely appear out of nowhere. They emerge out of a community of artists, influenced and improved through ongoing conversation, critique and competition. Great artists explore and participate in the social and historical context in which their work takes place. For art students getting out into the world to visit art galleries and studios, and to connect with other working artists, it is essential to develop their personal artistic vision. When a student enrolls in an art academy, they are not just signing up for lectures and a dorm room. They are gaining admission to a vibrant community of fellow artists, covering a range of backgrounds, disciplines, goals and experience levels. For art universities, the so-called “third mission” plays a particularly important role. The third mission means that, in addition to research and teaching, exchange with different sectors of society and

the economy should also be envisaged. This includes universities being active regionally and making their expertise accessible to citizens through appropriate measures. The citizens should not only participate in this, but also have an influence on it. Especially in the arts, the participatory approach has been an extensively tested practice for decades, but it often has too few resources. Therefore, in this context, the collaboration of EU4ART with associated partners from the field of museums and other cultural institutions is of particular importance. Debates on gender equity, diversity and social inclusion, responsible science, sustainability and digital transformation, which are fundamental for the future of Europe, are conducted at art universities with a heightened focus, as art itself is often an experimental space for transformative processes. Artistic universities have always pursued the development and mediation of the arts in

## Our basic principles

research and teaching with an outlook on to the surrounding society. Be it in the sense of confirming, reflecting or criticising social conditions. Public concerts, art exhibitions or art education measures with pupils are important and have been an obligatory part of studies and teaching for centuries. At the same time, art universities – like all other universities – must maintain their brand core (research and teaching or “l’art pour l’art”), and find an appropriate balance between the demands of the “third mission” and the core tasks. This includes the commitment of university staff, but also

additional material and immaterial resources. The third mission of higher education institutions is highly relevant, especially for art universities, but it must be clear that these can only offer continuing education to a limited extent, are not cultural enterprises like museums, and are also not institutions that can ensure what individuals, the state, companies, etc. can no longer provide. Especially for a multinational alliance like EU4ART, the exchange on the role and content of the Third Mission is a compass to balance the opportunities and risks of joint development.

### Note

<sup>1</sup> [https://creativeclass.com/richard\\_florida/books/](https://creativeclass.com/richard_florida/books/)

<sup>2</sup> <https://culture.ec.europa.eu/policies/selected-themes/data-on-the-cultural-sector>

<sup>3</sup> Eurostat, Cultural statistics – Cultural employment. Data extracted in July 2022 and available here: [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_cultural\\_employment](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment)

<sup>4</sup> Eurostat, Cultural statistics – culture-related fields of education. Data extracted in July 2022. Source: Eurostat (educ\_uoe\_enrt03)

<sup>5</sup> [https://ec.europa.eu/commission/presscorner/detail/en/STATEMENT\\_17\\_767](https://ec.europa.eu/commission/presscorner/detail/en/STATEMENT_17_767)

<sup>6</sup> [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_culture-related\\_education&stable=0&redirect=no](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_culture-related_education&stable=0&redirect=no)

# EU4ART Business Model

**The EU4ART Alliance's current business model** arguably falls into the category of having multiple epicentres (Budapest, Dresden, Rome and Riga). EU4ART brings together a unique set of assets and Key Resources that encompass artist studios, workshops, legacy, culture and the environment. It connects these with the interests of a broad range of Customer Segments. Assets, resources and customers are united through a new student-focused Value Proposition that positions EU4ART as 'of the artists, by the artists and for the artists'. The EU4ART Alliance's role is to boost artistic research opportunities, trans-national collaboration and the quality and competitiveness of European higher art education. EU4ART supports local places where young artists can explore, understand, express and share their identity, culture and sense of place.

<b>KEY PARTNERS</b>	<b>KEY ACTIVITIES</b>	<b>VALUE PROPOSITION</b>	<b>CUSTOMER RELATIONSHIPS</b>	<b>CUSTOMER SEGMENTS</b>
<b>State/Regional</b> State and local governments Education (all levels) Development bodies Creative arts sector	Education and learning Academic cooperation Workshops, exhibitions and events Planning and study programme development	Obtain a degree by combining studies in several EU countries Job preparation to an exciting career Life Experience Alumni Network Access to Experts Shared mindset Create new knowledge together Learn different artistic practices Cultural values Professional resources from different fine art academies and different countries Pushing the boundaries to explore new ways to view the world and uncover the power in shared ideas and experiences	Inclusive and accessible Trans-national collaboration Content co-creation Mobility of students, lecturers and researchers across universities Face to face at artist studios, workshops, events and shows etc	Students, staff and professors Art educators Early career researchers Local, state and national government Artistic Research institutions Families Creative Industry
<b>National/International</b> Governments Research institutions	Regional outreach Community advocacy Collections activity Research		<b>KEY RESOURCES</b> Brand 4 university sites Staff Intellectual property	<b>CHANNELS</b> Specialist networks Outreach via community networks Social media
<b>State/National/International</b> Art Galleries, Museums and collecting organisations Not-for-profit and community groups Funding bodies Cultural and scientific agencies Creative industry Tourism industry	Public engagement and co-creation Regulatory work	<b>REVENUE STREAMS</b> State/National government	Grants Tuition Venue hire	
<b>COST STRUCTURE</b> Staff Buildings	Programme supplies/ services Depreciation Mobility programs			

Adopted: Osterwalder, Alexander (2010), Business Model Canvas

# Our common european roots



**The transnational European University EU4ART** was funded by the European Commission in 2019 in order to implement a professional and educational exchange between faculty and students from four European institutions of higher artistic education: the Academy of Fine Arts in Rome, the Hungarian University of Fine Arts, the Art Academy of Latvia, and the Academy of Fine Arts in

Dresden. In the first three years of its existence, the Alliance EU4ART has experimented with an innovative form of collaboration between students and teachers through a model of flexible student mobility, both long and short term, which has allowed the construction of a high-profile collaborative network. The holding of numerous artistic workshops has also allowed students to

carry out joint projects within the same training module. The workshops and the *Summer Schools* have proved to be, in addition to the long mobility, a particularly effective tool for exchanges and artistic training. The universities of art, in fact, unlike other faculties of the scientific field, are particularly advantaged by this model of exchange, since the mobility of artists in Europe has been since

the fifteenth century a very important model of international exchanges. In this logic EU4ART intends to resume the ancient tradition of travel for artistic reasons, first of all the *Grand Tour*, to retrace the ancient routes of artistic travel in the past in a completely contemporary way, and therefore reconnect the artists through a new path that is not limited only to the visit and



## Our common european roots

study of the places of classical art such as Italy and Greece, but which extends its own boundaries, expanding them both towards the north and towards the east, thus allowing students from Mediterranean areas to gain an in-depth knowledge of the northern and central European scenario, which today more than ever represent the ideal way to reconnect Europe in search of its common cultural roots. Institutions of higher artistic education have in fact been the most important model of student mobility since the modern era. Within this model of mobility, Flemish, English, German, Spanish and French artists often found themselves in places that were central to the culture of the time in order to study antiquity and to draw from their common roots the knowledge that was considered indispensable for their training. The *European Universities* and *Academies* are still today places that have the right to give themselves autonomous systems, in which teaching is free, and that have provided the

didactic and organizational model for all the world University Institutions founded subsequently. Academic didactics has always represented an excellence that can rightfully be said to be one of the pillars of European cultural identity, today strengthened by the experiment of the European Universities, an experiment that has the ambitious goal of establishing international centers of Higher Education based on common European cultural roots. The “Bologna Process” has heavily modified the pre-existing educational model adopted by many European countries in order to conform it to the international system of acquisition of training credits and facilitation of student mobility. The opening of the educational offerings to new disciplinary areas has amplified the international resonance of the historical Academies of Fine Representational art forms are seen by many an everlasting and unquestionable guarantee of artistic merit.







## Our common european roots

In the global context, institutions of higher education in arts are playing such an important role again as in the past.

There has been a growing interest in the field of foreign students from the countries of the Far and Middle-East in the past decade.

Due to the increasing demand on the part of students from Asia, European institutions of higher education in arts have been receiving a high number of foreign students from that region every year. Despite the language barriers and the undoubted difficulties of their integration in local student communities, the proportion of Asian art students is as high as 25-30% by now. The Institutions of Higher Education in Art are, among all European university level institutions, those with the highest incidence of foreign students, also for the reasons just described.

The hitherto unexploited intellectual capital of higher education in arts is a potential energy resource that can fuel positive processes for the short and long- term benefit of the

new European generation.

The recognition of young art professionals can consolidate the status quo of young Europeans within and beyond the borders of the EU.

Beside the traditional ones, new and unploughed visual art fields will be on offer for young artists. The efficiency of skill- and knowledge-transfer can be increased on the fertile ground of the Western and non-Western traditions thus, enriching our world's cultural heritage. In this renewed cultural context, traditionally established concepts like beauty and harmony need to be reconsidered. Focusing on sustainability and respect for differences are our mutual concern. Due to the international interest, it is our challenge to re-establish the former glory of our universities of arts and humanities, so that they become instruments of cultural development again. It is necessary, more than ever, that Europe be aware of the importance of art education in forming the sensitivity and the identity of all citizens in Europe.



# Partners

Budapest  
Dresden  
Riga  
Rome





**MAGYAR KÉPZŐMŰVÉSZETI EGYETEM**  
HUNGARIAN UNIVERSITY OF FINE ARTS



Budapest



**The Hungarian University of Fine Arts (HUFA)**, founded in 1781 as the Royal Hungarian School of Fine Arts and Drawing, is the country's first and oldest art school. The main profile of its educational programme is still defined by the mastery of classical art disciplines such as painting, sculpture and graphic arts. This kind of traditional artistic approach is not a rigid tradition within the walls of the university, but gives a structural base for the mastery of modern tools and digital process thanks to this pedagogical path expanding the technical and educational range of the university. The Main Building, surrounded by the frescoes created by Károly Lotz for the old Kunsthalle, now offers





lectures in Restoration, Art history and Art Theory department, while the Department of Scenic Design is located by the Mulberry Garden's painting and sculpture studios, and not far away one can find the Intermedia Department and the University's Doctoral School building.

The practical educational activity at the university mostly takes place in Mulberry Garden, a pavilion-style studio complex outside the main building. Here the students have an opportunity to attend the wood carving, the foundry and the stonemason workshop. The analogue photo laboratory lands in the Intermedia department and the drawing and geometric workshops are located in the main building.

The Hungarian University of Fine Arts' infrastructural endowment not only makes the educational activities possible, but can aid as the field of artistic research. As a result of a research and development project in 2020, our digital design laboratory was established, where the combination of classical and digital knowledge was made possible.



The library and archives are central in the field of art exploration, as the oldest fine art and book collection of Hungary. The remarkable selection is coeval with the university and is constantly expanding through gift giving and the university education processes. The university is justly proud of the collection of Art Nouveau posters, Japanese prints, museum photography and its Piranesi collection.

On the other hand, the institution pays attention to the emerging artistic output. The main building offers for the students four (Barcsay, Aula and two small halls connected to Barcsay space) at the Epresskert two (Phartenón-fríz Terem, Kálvária) gallery spaces, to exhibit their art works. Last year students had an opportunity to make group exhibitions in a non-whitecube space. The former butcher store, MKE Profile gives for the students another perspective to practise innovative installation techniques. Because the educational program is based on the traditional master classes, in one group there are students of all ages, they can brainstorm ideas and help them develop. This kind of self learning system gives a great opportunity to build a community. Next to the official educational programs of the university there are several events where students can explore artist lives in a more informal way. And for that Budapest provides a wide range from open galleries and artist hubs, where interested parties can build new connections. The main event in every semester is the Tihany Artists' Camp, where students can hone their skills and get to know each other in a freer, more relaxed environment by the Lake Balaton.

📱 @kepzomuveszetiesgyetem, #mke  
📺 @mkemagyarkepzomuveszetiesgy9297  
[www.mke.hu](http://www.mke.hu)





# HOCHSCHULE DER BILDENDEN KÜNSTE DRESDEN

DRESDEN UNIVERSITY OF FINE ARTS



Hf BK DD Dresden University of Fine Arts



**The Dresden University of Fine Arts** is committed to a liberal-minded, international, free, creative and scientifically methodological mission statement. We strive towards regenerating awareness about our rich yet problematic tradition, and understand art and science as independent yet interrelated systems of knowledge.

The key goal of our educational programme is to pave the way for multi-talented, creative personalities whose capabilities exceed the limits of their respective core discipline. The academy promotes interdisciplinary cooperation in artistic and scientific research projects. For us, artistic research is the practice of artistic development more

Dresden





than anything else.

We see art as an indispensable part of civil society and attach great importance to making it accessible to the public. With this in mind, the academy has three galleries and an extremely well-equipped laboratory theatre with a capacity of 100 seats. OKTOGON is an outstanding art gallery. Its reconstructed historical rooms are spread across 800 square metres and it holds primarily exhibitions of contemporary art that is related to what is taught in the academy.

Founded in 1764, the Dresden University of Fine Arts is one of Europe's oldest art academies.

Numerous well-known artists taught here, including Canaletto, Giovanni Casanova, Caspar David Friedrich and





Gottfried Semper. The teaching of Oskar Kokoschka and Otto Dix established a long-lasting painting tradition in Dresden.

In 1950 the Dresden University of Fine Arts was merged with the State Academy of Applied Arts, the successor of the Royal Saxon School of Applied Arts which had been founded in 1875/76.

Each year, nearly 580 students attend the Dresden University of Fine Arts to study Fine Art, Art Technology, Conservation, Restoration of Works of Art and Cultural Assets, Stage Stage and Costume Design, Theatre Design or KunstTherapie (a postgraduate course in Art therapy). The Dresden University of Fine Arts has the right to award doctorates in scientific disciplines, Restoration and Conservation (also Habilitation) and Art Therapy. Teaching takes place at the studios, workshops, and seminar rooms at the three locations Brühlsche Terrasse, Pfotenhauerstraße and Güntzstraße.

23 professionally equipped workshops offer outstanding opportunities for study.

The courses profile is complemented by the subject areas of Art History, Philosophy/Aesthetics, Architecture and Comprehensive Interior Design, Applied Theatre Studies/Production Dramaturgy as well as Artistic Anatomy. The available key facilities are the Library with a Media Centre, the Exhibition Department, the Career Service and the IT Centre.

The rich holdings of the archives and the Kustodie, the art collection of the Hochschule für Bildende Künste Dresden, includes one of the most extensive historical collections worldwide at an art school of human and animal anatomy, which is used for instruction in artistic anatomy.

The academy has a wide network of connections to international universities and institutions.



Its members actively participate in international discourse on questions related to art and society. As an institution, we stand firmly against any form of discrimination and see the pursuit of equality as a priority task.

Facebook: @HfBK.Dresden  
Instagram: @HfBK\_Dresden  
Twitter: @HfBK\_Dresden  
YouTube: @HfBK\_Dresden  
Hashtag: #hfbkdresden  
Website: hfbk-dresden.de



# LATVIJAS MĀKSLAS AKADĒMIJA

## ART ACADEMY OF LATVIA



**First inaugurated in 1919** at the end of World War I, the Art Academy of Latvia (LMA) approach currently integrates academic and artistic research with professional practice, discovery, invention and creation. The founder and first LMA rector was Prof. Vilhelms Purvītis (1872–1945), the grand master of Latvian painting, a prominent artist and art educator. Purvītis believed that professional artists, who make their living on their creativity, should develop the LMA curriculum. This is because working artists are capable of conveying the demands of the professional world in their teaching. Since its establishment, LMA has been at the core of Latvian art and culture, introducing creative



practices to numerous professionals. Today, LMA has a national and international reputation as a centre for academic excellence. The LMA is officially accredited and recognized by the Ministry of Education and Science of the Republic of Latvia. LMA offers an extensive range of Art & Design Higher Education courses, from Fine Art to Fashion, Textiles, Graphic Design, 3D Design, Moving Images, Time-based Media, curation and more. Its academic programmes leading to Bachelor (Bakalaura), Master (Magistrs) and scientific (Doctor's) degrees.

Designed by the architect Wilhelm Bockslaff (1858–1945), the LMA building is an important architectural monument in Riga's historical centre. The building hosts state-of-the-art facilities and is surrounded by landmarks of Riga's Art Nouveau architecture, which are included in the UNESCO World Heritage List. The building is an outstanding example of neo-Gothic architecture, with forms and interiors that reflect Art Nouveau's motifs and present innovative technical solutions of the time. Today, the building hosts artistic studios for 16 departments, alongside spaces for teaching, office work and public exhibitions.

LMA is home to more than 700 full-time, equivalent students at undergraduate, postgraduate and PhD levels, studying and working in a suite of highly specialised studios and workshops designed to ensure that students can operate as professionals from the moment they begin their studies. In these dynamic LMA manage sites of art experimentation and knowledge-production to help the EU4ART Alliance in advancing fine art education, and creating new knowledge in art and design through artistic research. LMA operates two exhibition and project spaces, one in the main building (500 m<sup>2</sup>) and one in Old Town of Riga (160m<sup>2</sup>). Students can apply to use these spaces for free. In addition, LMA is developing new rapid prototyping







facility “Riga Makerspace” (3600 m<sup>2</sup>) in up-and-coming cultural district in Riga and new premises at Kronvalda Bulvaris 4, Riga. Overall, the EU4ART Alliance benefits from LMA’s wide-ranging provision of sites for art experimentation and knowledge production. LMA provides an environment which gives a broad frame of reference thus stimulating creative thinking. In addition to its physical infrastructures, the EU4ART Alliance LMA counts with its renowned faculty, who support the advancement of fine art education and the creation of new knowledge in art and design through artistic research.

📱 @makslasakademija  
#artacademyoflatvia  
[www.lma.lv](http://www.lma.lv)





## ACCADEMIA DI BELLE ARTI DI ROMA ACADEMY OF FINE ARTS OF ROME

● accademia  
● di belle arti  
● di roma



**The Academy of Fine Arts of Rome** is the oldest academy of fine arts in the world. In fact, it has its roots and descends directly from the Academy of St. Luke, which was established by Pope Gregory XIII in 1577 and became, at the end of the century, under the aegis of Federico Zuccari, a prestigious gathering place for artists and, at the same time, a teaching model to be imitated by all academies in Europe. With the unification of Italy and with Rome as the capital, there was an urgent requirement to reformulate the art education model to meet the needs of the young Italian state. A slow process followed that saw the rise of educational types oriented towards cultural research and professional skills



**ACCADEMIA DI BELLE ARTI DI ROMA**  
ACADEMY OF FINE ARTS OF ROME

linked to industrial and craft development. The Academy, first took the name “Regia Accademia di Belle Arti denominated di San Luca,” then “Istituto di Belle Arti” until defining itself according to the current version as “Accademia di Belle Arti di Roma”.

The Academy is now part of the Italian AFAM system (Alta Formazione Artistica e Musicale), which brings together higher artistic, musical and dance education Institutions, and confers first- and second-level degrees (BA and MA degrees) that are equivalent to the university ones.

The ancient tradition has been continually renewed and enriched over time, embracing the changes and new demands of the contemporary art world, so that today the Academy boasts a range of educational experiences from traditional disciplines, to multimedia arts, from the conservation of cultural heritage, to the curatorship of exhibition events, from scenography to design. By virtue of a rich and varied education, students are provided with specific skills covering areas such as graphic design, photo and video documentation, communication and valorization of ancient and contemporary artistic heritage.

The historic complex that houses it is located on Via di Ripetta and is traditionally called “The Horseshoe” for the peculiar shape of the square the building overlooks. It was built in the 1840s as a residential building and was adapted to house the Academy with the addition of rooms specially designed for the Free School of the Nude. It is now supplemented with the new headquarters in the Campo Boario area, in Testaccio, intended for new courses in artistic design for business and new technologies for art. We have spaces equipped with the most modern and advanced equipment, according to the disciplines taught, but also workshops that keep alive the tradition of ancient techniques, such as papermaking or the creation of natural



colors and classrooms for theoretical lessons because our training complements artistic practice with a solid theory background.

Currently, we can count around 3500 students, 40% of whom are foreigners, all attracted by the high quality of teaching and the prestige, also historical, of our institution. The life of our students is not limited to the every-day teaching activities, but it is enriched by constant variety of cultural initiatives that are offered to expand their opportunities for learning and cultural growth.





**ACCADEMIA DI BELLE ARTI DI ROMA**  
ACADEMY OF FINE ARTS OF ROME

The chance to meet artists and professional experts, attend masterclasses, workshops, exhibitions, conferences and seminars bring the outside world into the Academy in a packed agenda of events. Students are also given the opportunity to participate in exhibitions organized by the Academy in its own spaces as well as in the city, in national and international events, research and innovation projects. Students attend with their artworks or by contributing to their documentation, making videos, taking photographs, curating the exhibitions that are organized, becoming protagonists in their own right.

And of course, the cultural context of the city with its history, its monuments and museums that preserve an unparalleled and stratified heritage ranging from the classical to the contemporary world, allow a continuous and vital confrontation with all aspects of art and its history, representing an additional appeal and opportunity for all students

In the recent years the problem of defining clearly artistic research criteria has been intensely discussed during international conventions, conferences, meetings and symposia, as well the necessity of improving didactic methodologies that can provide easy access to all categories of students.

Finally, the Academy of Fine Arts of Rome represents a point of excellence in Italian art education, being a leader in the panorama of artistic research as evidenced by the recent activation of doctorates, as well as its international openness that has no equal in other Italian institutions.

 @accademiabelleartidiroma

 @abaroma\_

 @accademiabelleartidiroma8468

#abaroma  
abaroma.it



# Common curriculum

The design of a common European degree program for EU4ART Alliance institutions is one of the main goals of the project.

The construction of a common curriculum poses a considerable challenge since teaching and course delivery methods are not identical in the various Alliance countries. Teaching methodologies are rooted from a common matrix, represented by the teaching of art, which since the 16<sup>th</sup> century has been the founding model for all European Academies.

Today that model, which was based on the knowledge of the main expressive techniques, is complemented by the important presence of new technologies applied to artistic expression. Art Universities integrate traditional knowledge with the skills and expertise needed to master the new artistic languages brought about by the massive use of new technologies. Each Alliance partner institution has maintained a solid base of skills aimed at the knowledge of traditional techniques integrated therefore by the new languages.

The common roots, declined in the different methodological approaches, thus make it possible to hypothesize the first European pathway in visual arts while respecting the differences of each participating institution. A notable challenge is also that of harmonizing local laws and standards governing academic teaching, while respecting the directives of the Bologna Process.

The importance of teaching in the workshop and the unique relationship established between student and teacher in the artistic studio practice is the working basis for establishing a common curriculum. Educational credits will also be given to activities that are part of the young artist's training and necessary for full inclusion in the art system, which must be an integral part of the educational pathway.





## Common curriculum

Active participation in exhibitions as artists, curators or communication experts in the field of art, as well as attendance at seminars, workshops, summer schools or special projects inside museums, are an integral part of the common curriculum.

These activities have to be integrated into the curriculum in the form of credits dedicated to internships or apprenticeships, and will be aimed at making the student aware of the workings of the complex art system in Europe and internationally.

The new European pathway allows students to move flexibly within the Alliance countries, carrying out periods of short mobility, alternating with periods of longer mobility.

The main feature of the common curriculum is a solid structure that facilitates and provides a framework for seamless mobility for students and for the teaching staff alike, providing a smooth operation of the development, sharing and transfer of knowledge and innovative educational methods between the partner institutions.

The Common Curriculum is elaborated during the pilot period. After a thorough analysis at the end of the pilot phase, adjustments will be made if needed so that this new European way of art teaching may serve as a role model for other institutions of higher education in arts across Europe.

By the end of the EU4ART pilot a harmonised, fully operable joint study programme with a common curriculum will be established. Within the three involved fine art fields (painting, sculpture and graphic art) this system incorporates all the current art educational practices at EU4ART's current four partner institutions, bringing together their individual, locally successful methods in teaching fine art. The common system integrates the partners' teaching offers into one mutually accessible whole without giving up any of the participating academies'



original characteristics. As art cannot be defined by one unified term, the partners agreed on accepting a variety of notions regarding art, skills and aptitude, and thus the partners' equally valid but different sets of criteria will not cease to be represented. The new common curricular structure offers a much larger array of options for the students in the alliance to design their own learning pathway while fulfilling all the given criteria of the national legal frameworks. This provides the students with an extended perspective going far beyond the understanding of the local institution's established discourses.

Taking it a step further: this common curriculum – together with the matching mobility model – supports a transnational teaching and learning practice and thus may lead towards a joint European Degree in the long-run. EU4ART will closely observe the step-by-step strategy on the European level. As a first step the European Degree Label as a supplement to the national diplomas seems to be a feasible tool to certify the unique academic content and the special qualification of the students graduating from the alliance's joint programme.



# Mobility

**Mobility, exchange, and visiting places** far from one's country of origin has always been central to the training of artists over the centuries.

Artists have experimented with the practice of educational travel since time immemorial and have made mobility an essential point for the acquisition of skills that are fundamental to their future profession. Thus, mobility is an essential part of art education and, consequently, one of the core aspects of the common curriculum.

Mobility is also the cornerstone of the Erasmus program and through mobility millions of European students have been connected, fostering knowledge and contacts between institutions of higher education.

The EU4ART project wants to enhance the possibility of moving between the countries of the Alliance, including in the common curriculum of studies in visual arts more mobility periods, distinguishing between short and long mobility.

The long mobility, lasting one or multiple semesters, allows the full recognition of the educational objectives of the courses and laboratory activities carried out abroad. Short mobility programmes allow for great flexibility, organised on ad hoc basis at times, even for those students who are not always able or willing to spend long periods abroad. EU4ART, like all other European Universities, is experimenting with new forms of short-term mobility ranging from two-week periods to summer workshops. During the first pilot phase, short mobility was concentrated in two-week periods at the four Alliance institutions. Other forms of short mobility may become part of the European course offerings in visual arts in the future.





# Workshop





## Workshops

**For centuries the study of art has centred on understanding**, conveying and reflecting upon historical techniques and cultivating local skills. It is equally pivotal to explore the production process, enabling students to acquire and gradually improve their own command. Digitalisation has altered access to manual activities for present and future generations of students in ground-breaking ways. Whereas in the early 1960s digital methods offered another interesting tool that could be used to produce art, the novelty appeal has now taken back stage. There is now a renewed focus on aesthetics and sensual experience, on artistic ability, craft and sustainability. At the same time, course applicants are demonstrating a fundamentally new attitude to and valuation of manual skills as a result of their educational background. The art workshops maintained by Europe's art academies have been widely overlooked as a resource, but the EU4ART works on models for new observations and approaches. This is benefit not only the participating art universities, but also other institutions engaged in the study of art.

Workshops therefore have been a successful tool for EU4ART in the practicalities of the first years of developing a shared curriculum. Starting from an interest in different resources, the academies carried from the beginning in form of workshops on their campuses that are based in the crafts, the model of the workshop became a focus point in form and content of the alliance.

The contemporary understanding of workshop as a time based practice is to bring together different people in one place in order to work on one topic. The outcome is mostly open and not product-oriented. Very simply put, this is a tool that can easily made use of for bringing students and academic staff into an exchange in research as well in



practice as in theory. The rather metaphorical usage of the word workshop in this context has a very concrete history, that links arts and crafts until today. Historically the home of craftspeople in the middle ages were the workshops. Here we are talking about a specific constellation, with a space and tools to work on products that are made for a living. Workshops in this kind of a tradition as part of the crafts movement have been the heart of art academies since their foundation in europe. The Bauhaus in it's restructuring of the art academy followed the contemporary arts and crafts movement and put the Workshop at the heart of it's legacy. Still the understanding of and close encounter with materialities can be described as one common question of artistic practices through a





## Workshops

variety of disciplines. Questions of manufacturing in the literal sense as in making by hand versus printing with a 3D printer as a part of artistic formation by means of a dialog with matter via the artistic body have been discussed on a larger scale in the face of digitalization. While this has been the scope of the undertakings of the Alliance EU4ART from the very beginning, we now seek to go deeper into the questions of materiality, matter and sustainability by specifying our methodology through the use of the twofoldedness of workshops.

The organisation of EU4ART is following the model of workshops in the double sense that was noted above and applying it for the necessities and questions of the beginning 21st century. While crafts historically were using materials regardless of their ecological impact, we will be focussing on sustainability in the methodology of EU4ART in the threefoldedness of sustainability in ecology, economy and in the social field. Our understanding of workshop thus contains much more than the classical understanding of crafting a product, or meeting in an open format besides a regular weekly schedule, but rather uses the workshop format in order to develop an understanding of the alliance of our Art Universities as a new model of sustainable production of knowledge between different generations and locations. Students are invited to travel like artists in art history on their “Grand tour” in order to learn and also to share knowledge. This kind of mobility is still very valid today but is enhanced by the possibilities of digitalization on the one hand side and questioned through the aspect of sustainability on the other hand. Journeys of people coming of age would earlier be undertaken via foot or later trains. The vast use of airplanes for touristic travelling and the high ecological costs of this kind of travel transforms the aim of mobility for students and staff of our alliance into a more



## Workshops

complex question. We are thinking of mobility as a tool and rather urgent question that needs to be workshoped with a sustainable approach. A journey based in a workshop methodology can happen on site, i.e. in form of a weekly meetings in online groups inviting students and academic staff from all partners of the alliance into a certain topic as well as workshops that will be facilitated on site at the different locations. Just like materiality has never been passive and has always been formative for those who worked with a specific matter, like gold for example in the case of a goldsmith creates another encounter then let's say wood would, the digital sphere creates different needs and bodies. We aspire to use the digital space as a workshop in itself, providing a different setting for mobility then the classical travels of artists and craftspeople would. We are treating the digital space as a workshop like a carpentry or a workshop for textiles.

At the same time a great part of the work we are doing together needs to be facilitated in digital space. Taking into account that this in itself is very much based on matter, on energy needs and all kinds of resources that are not visible when working with a computer, but nevertheless are embodied in all the devices we are using, we understand the workshop model as a practice between theory and the arts to co-create a sustainable model and implementation. Following scientific research on the agency of different materialities our workshop model is suspending the authoritarian hierarchy of production of goods and art in the sphere of historical workshops. Power is distributed according to the necessities of our sustainable networking alongside the resources of every location, which we are taking very serious.





















## Workshops

### BUDAPEST

15.11 - 26.11.2021

#### *Painting*

ECLECTIC / DECADENT / REMIX - Investigating Local Cultural Identities Through Painting

#### *Graphic Art*

FIRST IMAGING - The expansion and graphic transformation of the photographic image

#### *Sculpture*

DIMENSIONAL CHANGES Dealing with the process of bronze casting

11.4 - 22.4.2022

#### *Graphic Art*

REARRANGE / RETHINK / RECYCLE

#### *Painting*

UNCREATIVE PAINTING Rethinking originality and creativity

#### *Sculpture*

Representation of the symbol of freedom in the public spaces of Budapest

27.6 - 9.7.2022

#### *Sculpture*

Summer internship workshop HUFA's Sculpture Department

26.8 - 28.8.2022

#### *Painting, Sculpture*

#### *Graphic Art*

RENEWAL - Three days workshop connected with the Arcus Teporum

27.2 - 3.3.2023

#### *Sculpture*

Possibilities and expressions of cast iron in sculpture

20.3 - 24.3.2023

#### *Graphic Art*

Experimental graphic techniques

1.4 - 7.4.2023

#### *Graphic Art*

TIHANY SUMMER SCHOOL

12.4 - 18.4.2023

#### *Painting*

TIHANY SUMMER SCHOOL

14.4.2023

#### *Graphic Art*

Creating digital 3D worlds for the web with A-Frame

17.4 - 19.4.2023

#### *Graphic Art*

Secrets of an ART BOOK

17.4 - 21.4.2023

#### *Graphic Art*

Interactive Morphologies

17.4 - 22.4.2023

#### *Graphic Art*

Digital Graphic Design about the city

18.4 - 24.4.2023

#### *Sculpture*

TIHANY SUMMER SCHOOL

19.4 - 20.4.2023

#### *Graphic Art*

Interaction from Psychology of Art to the Design of Public Spaces

22.4.2023

#### *Painting*

Nude and Abstraction

## Workshops

### DRESDEN

1.11 - 12.11.2021

#### *Graphic Art I*

Introduction to the Topic of Artists' Books and Artists' Publications

#### *Graphic art II*

Lithographic Transfer Using Transfer Paper und Techniques for Further Work on the Stone

#### *Painting*

PASTEL PAINTING

#### *Sculpture*

You Don't play with your food?

28.2 - 11.3.2022

#### *Graphic Art I*

HANDMADE PAPER

#### *Graphic Art II*

NUDE DRAWING

#### *Painting*

FIGURE IN SPACE Painting Techniques as the Impetus for Visual Expression

#### *Sculpture*

ROOMING

4.4 - 6.4.2023

#### *Graphic Art I*

Photography as a visual note for printmaking

5.4.2023

#### *Film I*

Pakistani Women Narratives - Part I

11.4 - 12.4.2023

#### *Painting I*

Exercises

11.4 - 13.4.2023

#### *Graphic Art II*

Charcoal drawing on canvas

12.4 - 13.4.2023

#### *Graphic Art III*

Baltic 90ties kid in Nowadays artist body

12.4 - 14.4.2023

#### *Sculpture I*

The modular structure of the human body

#### *Sound I*

The Art of Noises: from Luigi Russolo to John Cage

#### *Film II*

Pakistani Women Narratives - Part II

13.4.2023

#### *Painting III*

Budapest Horror

14.4.2023

#### *Painting II*

The study of painting technique of the old masters by making a copy

17.4.2023

#### *Art History*

Interaction - from Psychology of Art to Architecture and Design

#### *Sculpture II*

Sculptor of stone

19.4.2023

#### *Sculpture IV*

Sculpture Parcs in Italy



## Workshops

### RIGA

18.10 - 29.10.2021

#### *Graphic art*

Photography as a visual note for printmaking

#### *Painting*

Personal Mythology. A Journey within.

#### *Sculpture*

CREATIVE EXPANSION. A gift from Budapest, Rome, Dresden to Riga

28.3 - 8.4.2022

#### *Graphic Art*

Comics workshop based on documental experience doing the thing you always wanted to do, but haven't done

#### *Painting*

Watercolor Techniques in Painting

#### *Sculpture*

Architecture and Sculpture, the missing connection

27.2 - 3.3.2023

#### *Printmaking*

Paper, bookbinding

13.3 - 17.3.2023

#### *Painting*

Recalling Identity

26.3 - 31.3.2023

#### *Printmaking*

Process-driven approaches to making art

27.3 - 30.3.2023

#### *Sculpture*

Part I

Cast Shadows in Art and Contemporary

Part II

Mockumentary, Fiction, Hoax



## Workshops

### ROME

5.7 - 10.7.2021

#### *Painting, Sculpture*

#### *Graphic Art*

From Ambrogio Lorenzetti to the 3<sup>rd</sup> millennium

4.10 - 15.10.2021

#### *Graphic art*

The Soul of Places

#### *Sculpture*

Sculpture on Sustainability and Inclusion, for a new cultural approach of visual creativity

#### *Painting, Sculpture*

Forth floor and Procida Island

7.4.2022

#### *Graphic Design*

The most democratic retina reward

6.6 - 17.6.2022

#### *Graphic Art*

The artist paper archive

#### *Painting*

LARGE FORMAT

#### *Sculpture*

Techne, Space and Material

19.9 - 24.9.2022

#### *Painting*

An immersion in the "Milk of Dreams".

25.9 - 2.10.2022

#### *Painting, Graphic Art*

From "Biccherne" to contemporary artist's books

15.3 - 17.3.2023

#### *Graphic Art*

SHADOWS. Creation and binding of manual colored original printed graphics

21.3.2023

#### *Sculpture*

Medal workshop

21.3 - 22.3.2023

#### *Painting*

Personal Mythology. Using Ritual, Dreams, and Imagination to Discover Your Inner Story

23.3 - 24.3.2023

#### *Exhibition set-up*

Off Spaces

#### *Painting*

Aesthetic Education of a Mars Colony

27.3 - 28.3.2023

#### *Sculpture*

Main principles of portrait building in 3D modelling

28.3.2023

#### *Painting*

Post internet aesthetics in contemporary Hungarian young painting

28.3 - 29.3.2023

#### *Painting*

Cabinet of Curiosities

28.3 - 31.3.2023

#### *Graphic Design*

The artistic poster using typography as an expression of movement and emotion

29.3.2023

#### *Sculpture*

Existence of common understandings and personal approach to public art

#### *Sculpture*

Filling a place with a story

31.3.2023

#### *Multimedia Art*

A texturing software as a research by-product



# Mutual understanding

## Language skills

English courses are constantly organized and given to staff, students and faculty as a key prerequisite for achieving the goal of facilitating mutual understanding and shared intent.

Ad hoc methodologies were developed and are constantly updated, with pre-selection tests to identify various levels of language proficiency and midterm and end-of-course tests. Classes are created with the project directions in mind, thus consisting of a limited number of participants to allow the best conditions for immersive learning.

The main objective is conversation and the achievement of a good level of communication specifically aimed at the artistic field.

At a methodological level, an approach based on the use of audio and written texts is followed, with a focus on “real life” language. This provides participants with the opportunity to use English by simulating concrete situations.

The materials used covered a wide range of art-related topics and issues and were drawn from various sources: speeches, lectures, interviews, academic and non-academic articles, and websites.

Regarding grammar, a functional approach was adopted. Participants were encouraged to develop an awareness of language use, using structures in the context of a broad artistic field connected to art practice (painting, sculpture, graphic arts, restoration, history of art).

The ultimate goal was to enable teachers to conduct appropriate academic lessons in English and students to achieve an acceptable degree of comprehension.





# Mutual understanding Dictionary

The connection between EU4ART partners is about more than simply just sharing everyday knowledge or theoretical approaches. It is about understanding the process and method of working together. In our dictionaries, we wanted to build a bridge, a language connection, to understand each other's work and art in a more profound way. We also wanted to encourage our students to work in groups and help them to understand each other's working process, structure and toolbox.

They describe artistic terms used in our fields. Created by WP4 (led by ABA Roma). They are part of our aim to share our knowledge and creativity in a deeper way. It helps and will help our teachers, students, and researchers during and after our pilot project.

For easier and faster use and clarity we added illustrations to the terms. In addition, it shows not only the definition of the term in 4 languages but the area, type, number, and category of the word. Due to this, users from different artistic fields can easily identify the ground of the term. The dictionaries are searchable by artists, art historians, dealers, collectors, art educators, writers, journalists, and students of all levels and affiliations, during the implementation period both on the Tilde platform on the official EU4ART website and through the HUFA's website. After the project implementation, it is going to be still available on HUFA's website to ensure its sustainability in the future.

[dictionary.eu4art.eu](http://dictionary.eu4art.eu)  
[eu4art.eu/dictionary](http://eu4art.eu/dictionary)



## Structure of the Dictionary

The creation of a multilingual platform (English, Italian, German, Hungarian and Latvian) of art terms used in the Painting, Sculpture and Graphic Art workshops, and in the theoretical courses taught in the four institutions have been one of the main actions implemented in the EU4ART project.

The intent was not to produce a new dictionary since many already exist, but to build the foundations of a shared lexicon where the English language plays the role of a common ground for interchange and dialogue; however, the adoption of an international lexicon does not mean the abandonment of practices and references to the specific cultural and environmental context. The implementation process started from the bottom up, collecting the terms most frequently used in daily teaching activities. The dictionary is intended as a work in progress and will be constantly updated, considering also new possible partners and therefore new languages. The terms are accompanied by pictures and videos. One of the main goals of the dictionary is to support interdisciplinary action at several levels (e.g.: technical, practical semantic, thematic, theoretical, conceptual, personal and environmental), while the adoption of an international lexicon does not mean the abandonment of practices and references to the specific cultural and environmental context.



## Mutual understanding/Dictionary

The dictionary consists of two areas:

### **Lexicon of poiesis**

Creative thinking

### **Lexicon of praxis**

Basic vocabulary

Materials and techniques

Operational tools

Processes methodological

and design space and habitat

The function of the two platforms can be summarised succinctly as follows:

- facilitate the exchange for good practice between teacher and student
- to define a specific field of study, using common bases, which will help to determine references of conceptual and practical scope
- help to define innovative and free methodological paths
- possibility of defining new approaches of exchange between workshops and theoretical insights on contemporary art, from an interdisciplinary perspective
- shaping a linguistic archive of words in use, functional and strategic for all figures active in the field
- educate in analytical-reflexive work
- stimulate new practices
- create free, dynamic, in-progress educational paths in both theoretical and practical aspects, appropriate to the adventure of art
- emphasise as a strength the enhancement of differences
- to create worlds and subjectivities that express themselves in a free and non-sanctioned language.

## Mutual understanding/Dictionary

They are a valuable aid not only for exchange between faculty and students, who will thus use a shared basic text but also for building an archive of words in use, that can be strategic in the arts.

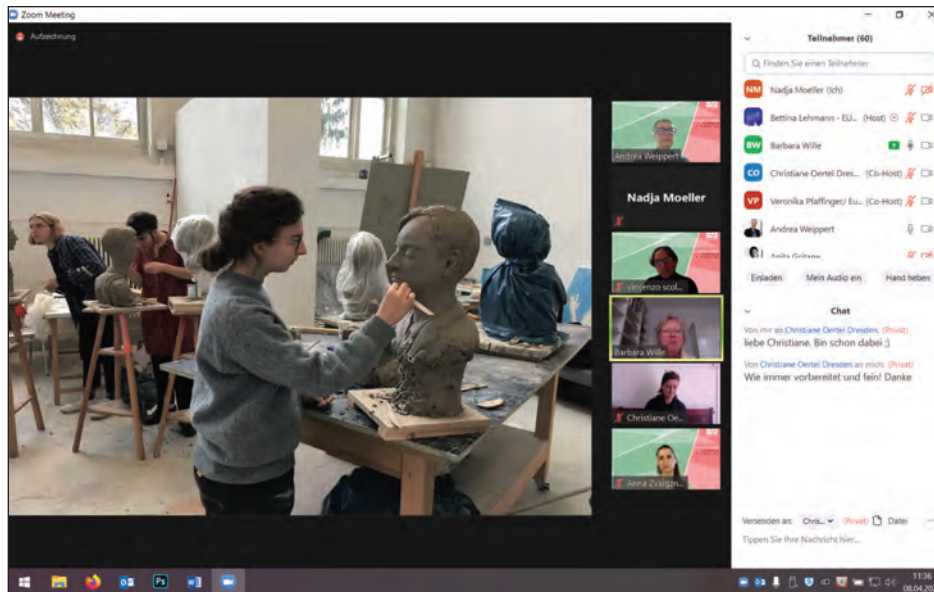




# Symposia

Symposia are for EU4ART an essential tool for discussion, debate and confrontation on the issues addressed during the path towards the establishment of a transnational university. Each working group has organized one or more symposia dedicated to the topics covered by the objectives of the alliance.

The symposia are usually attended by teachers, project assistants, senior students and external guests: artists, critics, experts in the field. The symposia aim to address topics related to current issues in higher artistic education. The symposia are not limited to the analysis of some specific topics, but they address these issues with a completely new spirit aimed at reopening the debate within the Universities of Art and reconnecting these institutions with the art system, the art market and the museum institutions in the area. On-line symposia allowed for the full participation of all members of the working groups of the Alliance institutions.



14.5.2020  
**Non-Symposium  
 “The Thing About  
 Teaching Art”**  
 Dresden (online)

24.11 - 4.12.2020  
**Handmade Tales.  
 Craft in Contemporary  
 Art Studies**  
 Dresden (hybrid)

8.4 - 9.4.2021  
**Conditions**  
 Dresden (online)

19.3.2021  
**Explaining Art  
 with words**  
 Rome (online)

18.1 - 20.1.2022  
**How to Show.  
 How to Keep**  
 Dresden (hybrid)

7.3.2022  
**Mentoring System  
 Symposium: Creating  
 and coordinating real  
 connections**  
 Rome (online)

21.9.2022  
**Mentoring System  
 Symposium: Real  
 experiences round-up**  
 Venice (on site)

5-10 - 7.10.2022  
**Closing Conference  
 of EU4ART**  
 Budapest (on site)

9.10.2022  
**Inside Art. New  
 Strategies in higher  
 education of art**  
 Budapest (on site)





# Exhibitions





## Exhibitions

**Showing one's work to an audience** is a fundamental part of an artist's career path. Participation in exhibition events, normally excluded from the degree program, is for EU4ART students a necessary and irreplaceable part that will become part of the common curriculum. The exhibition part will therefore be an integral part of the future educational path of the EU4ART Alliance.

The student exhibitions represent for EU4ART a unique opportunity of visibility for future artists in training in the four institutions. During the period of the pandemic, new forms of virtual exhibitions have been experimented in parallel with the in-person exhibitions. The full involvement of students in the design, staging and curation of the event has inaugurated a new mode of collaboration between the consortium institutions.

The exhibition spaces of the consortium institutions were made available for joint exhibitions and on all occasions students were invited to exhibit works on a shared theme. A final exhibition of selected students from the four institutions was held in the Oktogon premises of the Dresden Academy of Fine Arts, and more will be organized for the continuation of the project. The exhibitions of EU4ART were disseminated at the major realities of contemporary art and in the future there had been forms of agreement with museums and private galleries for a greater dissemination, enhancement and knowledge of the works of art of students in training.

Artistic works and the education and culture linked to it, have always reflected the diversity of local traditions; they generate a richness in Europe which is not expressed in art markets governed by commercial concerns. In the interests of an all-round higher European education, it is essential to establish a balanced perspective. Artistic traditions, their problem solving approaches, and the qualities associated





## Exhibitions

with them, which exist in enormous abundance outside the dominant Western hubs, need a wider visibility, appreciation and promotion and more resources if they are to contribute to an inclusive European form of higher education. It is not enough to display art in exhibitions – which has been tried many times; the process must begin with the exercise and study of art.



## Exhibitions

9.5 - 16.6.2020  
**Our Windows**  
 Budapest

4.7.2020  
**Stay in - Send out**  
 Dresden

21.8 - 24.9.2020  
**Vice Versa**  
 Riga

12.12.2020 - 6.6.2021  
**Existence Chapter 2: Traces**  
 Dresden

6.5 - 29.7.2021  
**Solo Cinema Part 1-3**  
 Dresden

12.5.2021 - ongoing  
 (virtual exhibition)  
**Beyond Blue**  
 Dresden

1.8 - 29.8.2021  
**CoVision "Connected Skies"**  
 Dresden

11.11 - 12.12.2021  
**As far as I can remember Part I**  
 Dresden

4.12 - 11.12.2021  
**A Necessary Act**  
 Rome

**Things and Thoughts from Elsewhere Part I**  
 19.10 - 1.11.2021  
 Rome

**Part II**  
 2.11. - 10.11.2021  
 Riga

**Part III**  
 11.10 - 29.11.2021  
 Dresden

**Part IV**  
 30.11 - 13.12.2021  
 Budapest

8.7 - 20.8.2021  
**Surrender**  
 Riga

8.10 - 10.11.2021  
**Memories See Us Vol. 1**  
 Riga

26.11.2021  
**2x7 pop-up show**  
 Budapest

6.11 - 30.1.2022  
**The Memory of the Phalanstery**  
 Budapest  
 (MKE Profil Gallery)

20.1 - 30.1.2022  
**As far as I can remember Part II**  
 Dresden

15.2 - 4.3.2022  
**Memories See Us Vol. 2**  
 Riga

6.5 - 19.6.2022  
**Vom Überschreiten / Transitioning**  
 Dresden

22.4.2022  
**Super S**  
 Budapest  
 (Manyi Cultural Space)

2.6 - 24.6.2022  
**Departure Long Term (Part 1-3)**  
 Dresden

28.8.2022  
**Renewal**  
 Pannonhalma

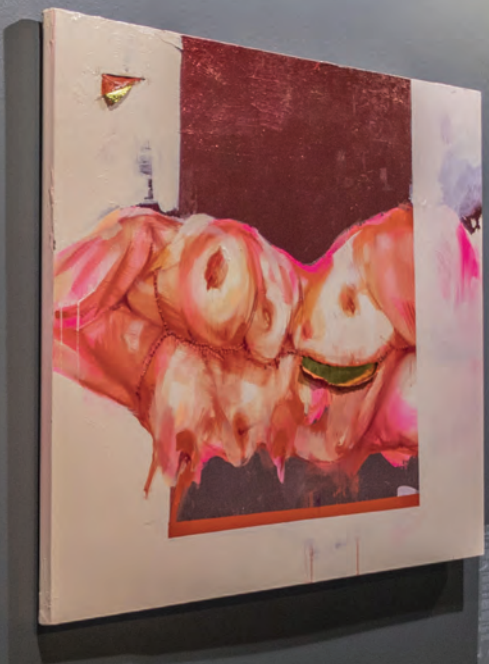
30.6 - 30.9.2022  
**Time Machine**  
 Dresden

9.7 - 17.7.2022  
**Certezza dopo il Sonno**  
 Rome





Small text caption for the first painting.



Small text caption for the second painting.











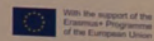
# VICE + VERSA

ILZE AULMANE Latvian Art Academy  
MARIA KITZING Academy of Fine Arts Dresden  
STEVEN MARIGO l'Accademia di Belle Arti di Roma  
LUCA LOVASZ Hungarian University of Fine Arts

The same but reversed - this could be the simplified explanation for one of the 30 most commonly used Latin phrases in the world. In a broader sense the definition of vice versa is based on reversed relations between two or more things, concepts and ideas, people and experiences. This implies that it is as well important to recognize v.v. within art, social and visual communication. The phrase vice versa thus includes an idea of collaboration and art is often about the ability of liaison.

Exhibition with the above mentioned title "VICE VERSA" is an introduction to the collaborative ways of art in many levels. First of all, it is the pilot project in which four European art academies take part, presenting their commonwealth, similarity of interests and, of course artists. Secondly and most importantly, this show is a curatorial experiment about the state of frankness - a seemingly transparent emotion that can be sensed both psychologically and bodily. What does it mean - for an artist, a curator, a project manager or an institution - to turn itself inside-out? The notion of experiment flows through this whole project. Freshly established art space Pilot is an evidence of a strong link between traditions and aims of four European art schools, but it is also a test for exhibiting completely fresh and previously unseen art. In case of this particular show it also regards the selection of artists which has been made solely on the basis of virtual research. The feeling of collaboration in this case becomes a part of the exposition, within which the chosen artists are displayed as if in a playground. They don't know each other yet, and it is hard to tell if they will ever meet after the exhibition ends. All they have is the given space and time, as well as the possibility to become reversed.

Auguste Petre



ALLIANCE MEMBER









# Artistic Research

Both our EU4ART Alliance and the European Commission believe that further enhancing Artistic Research (AR) at the university level in Europe is valuable. Continuing the idea of the EU4ART alliance working closely together at all levels, a successful Horizon2020 grant application for the topic of Artistic Research (as a form of knowledge production through artistic practice) in the third study cycle of all partner universities was submitted in 2020. From January 1, 2021 to December 31, 2023, EU4ART\_differences is supported by Horizon2020's SwafS (Science with and for Society) programme. The entire amount of funding is around 2 million Euros. With this chance, the research profiles of the Alliance universities are raised, and opportunities for interdisciplinary collaboration between arts, sciences and society are increased. All partners are setting up their individual AR Labs following different approaches and aiming to empower artists and make artistic research outcomes visible, thus, promoting a related R&I agenda. Beyond this, we explore the possibility to cooperate with already existing graduate schools at LMA and MKE and started a first collaborative research project. The AR Labs consequently feed into a new shared doctoral and post-graduate research community which could, after the pilot phase, lead to a joint-but-decentralised graduate school for shared possibilities for Third Cycle degrees in the future. All partners implement the Research Catalogue (RC), a specialised digital ecosystem for AR that promotes the latest Open Access pedagogical and research standards in the field. A shared AR ecosystem is created through the implementation of a knowledge management ecosystem closely linked to the RC. A series of webinars, conferences and Summer Schools is aiming to raise societal outreach and awareness.

[differences.eu4art.eu](https://differences.eu4art.eu)

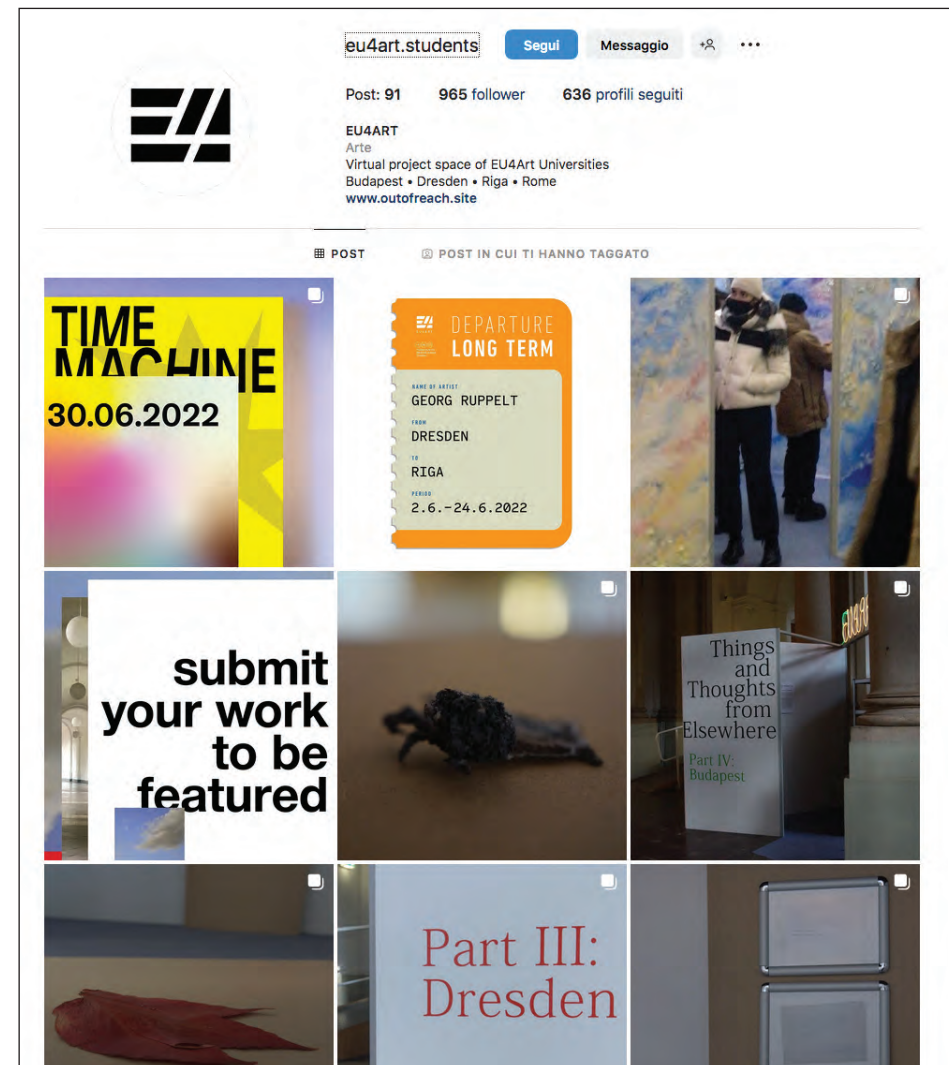
The screenshot shows the EU4ART News website with a navigation bar (NEWS, ABOUT, EVENTS, CONTACTS) and social media icons. The main content area features several news items:

- CARE Kick-off: ABARoma's Artistic Research Lab with the Nuclear Physics Institute** (30 Jan 2023): On Thursday January 19th, 2023, the Fine Arts Academy of Rome officially launched CARE (Creative Artistic Research Ecosystem), the laboratory...
- Peers'n'differences: European online colloquia on Artistic Research** (26 Jan 2023): In order to empower artists and make creative practice and research visible, the EU4ART alliance is establishing Artistic Research (AR)...
- The Critters Room: Environmental Data and Community Art Practice in the Post Anthropocene. A conversation with Cinzia Pietribiasi** (21 Dec 2022): The Critters Room is an ongoing project by Jan Voxel collective that tackles the emergency of the post Anthropocene era...
- EU4ART\_differences at ELIA** (13 Dec 2022): EU4ART\_differences revealed the first steps of construction of The Creative Ecosystem of the European project that the Alliance is bringing...
- Artistic Research and Innovation Lab pilot workshop at the Hungarian University of Fine Arts** (28 Nov 2022): An Artistic Research and Innovation Lab is being set up at the Hungarian University of Fine Arts as part of...
- Data, Experience and Mediation. Interview with Rasa Smite and Raitis Smits** (11 Nov 2022): Rasa Smite and Raitis Smits talk about their new media and cross-disciplinary work. Since the mid-90s, Smite and Smits have...
- °°°Kobi System presented at CELDA Conference. A new tool for EU4ART\_differences Knowledge ecosystem.** (10 Nov 2022): An image showing a network diagram with colorful human icons connected by lines.
- Pilot phase kick-off for third study cycle at HfBK Dresden launched successfully** (2 Nov 2022): The Dresden EU4ART\_differences team at HfBK started the pilot phase for their third study cycle on 17...
- DIGITAL RITES and EMBODIED MEMORIES. Back from the Doctoral Summer School** (19 Oct 2022): Do we need digital rites, and how can we shape them? Are our digital experiences translating into embodied...



# Students involvement

While in the spring of 2020 due to COVID-19, many of the planned mobilities were cancelled, the HUFA Student Council reached out to other student groups of the academies and created the Student Board, a student-run navigator and decision-making body of the EU4ART. Since that, Zoom meetings have been held regularly. Since the academic year of 2021/2022 short- and long-term mobility programs have started between the 4 academies, allowing many students to take courses and semesters at one of the partner universities. Short-term mobilities usually last 2 weeks and are awarded with 3 credit points given by the host university. Long-term mobilities such as Erasmus mobilities and last for 1 term with the option to elongate it into a whole academic year. During the summer of 2022 study trips were organised to both students, doctoral candidates and academic and staff members to improve the numbers of mobility happening in the program. These trips gave students the opportunity to visit two of the most prestigious art events of the year, the Venice Biennale and Documenta in Kassel. In Venice a Mentoring System Symposium was organised by students from Rome where students from the other three academies also spoke and exchanged ideas. Prior to the Symposium a questionnaire was made by the students at Rome and was sent out to mentors to collect data of each university's mentoring system. The involvement of students also works on higher levels. At occasions students were invited to meetings to discuss the common syllabus of the EU4ART, and since the spring of 2021 one representative from the Student Board is also member of the Steering Committee, which is the highest decision-making council of EU4ART.





# A student voice

As young, emerging artists, the demand to navigate the hypertense, post-factual, war-ridden, environment-shattering chaos wasn't visible at first glance in our general contract. It was probably all just hidden in the small print. In our initial, hopeful dreams, our creative energies were supposed to blossom in white-cube spaces under carefully designed, neutral lighting conditions. In this scenario, the artwork levitated before the freshly painted wall as a form of intellectual currency. The artist – the up-to-date genius – stood nonchalantly before the green screen. Perfect reproductions lined up in well-tempered folders – finished masterpieces embalmed in bubble wrap. The artwork was isolated from the world to be reconnected with the many aspects of reality through the well-constructed roads of theory. However top-notch this system was, COVID-19 initiated a sea-change that completely altered our sense of being. The lurking virus turned us into hybrid entities cautiously inhabiting physical and virtual spaces simultaneously. It was against this ambivalent backdrop that we had the chance to forge new friendships within the complex constellation of the EU4ART Alliance. Part university, part academy, part party, part therapy session, part collective international performance, this Alliance became a Protean symbol of possibilities and perspectives opening up to the imaginative minds of the involved students, professors and staff. I am thrilled to have experienced the uplifting moment of meeting an international colleague for the third time – getting back into the vibe of caring, sharing and cathartic tomfoolery. I have seen students veer off the well-trodden





## A student voice

path, rediscovering their innate excitement concerning artistic practice in the company of friends from diverse cultural backgrounds. I have briefly joined TikTok and found a rekindled desire to boost my language skills. Being part of the EU4ART team reinforced in me a more global outlook, the idea that one not only uses the dusty, ancient method of perspective to reveal far-away vantage points but to map out new areas of the imagination, stumbling upon new definitions of the self and the world we inhabit.

Terraforming our nearby surroundings and expanding our definitions of home.

I have been dumbstruck by the sheer intensity of the eclectic collage of ideas, conversations and obsessions that emerged in video calls, live conferences, short-term mobilities and many further, futuristic platforms of cooperation. Of course, we had the occasional screw-up and had to find ways to solve large-scale, long-existing issues together, even though we were caught up in the action film of the current moment, the good, pragmatic fun of artistic, interpersonal and institutional development! The short but intense mobility programmes exaggerated our gestures and emphasised our light-hearted but spot-on transaction of ideas. We discovered that mobility is key. Spending a brief spell of time in a new location transforms the spatiality of your dreams. It reconstructs the way you experience temporality. As you kick back with a keen sense of Zen, the late capitalist demand for productivity evaporates, and you restart your programming, refreshing your conceptual-philosophical software.

Outside these momentary windows to freedom, we are all directors, managing and navigating our individual chaos narratives. However, it is worth remembering that we are never alone in this venture. The French philosopher Jean-Luc Nancy claims that being is always in the company of



another: presence is necessarily co-presence. Similarly, a work of art is always co-authored and co-directed. It packs together a range of influences: interpersonal, object-based, atmospheric, planetary and magical. Today's backdrop is chaotic, menacing, dark, media-saturated and discussion-heavy. Try not to cringe as you face the trolls and goblins on the other end of the scrollercoaster. So what is the winning strategy in this dystopian setting? Merging 'n' uniting in chaos: becoming each other!

**Patrick Tayler**

Assistant research fellow at HUFA



# Mentoring system

The mentoring system consists of student Mentors and Mentees and is activated during the EU4ART Long Term Mobility. Mentors are students selected from within the host partner institution with the purpose of guiding the students on mobility, the Mentees, on their international academic journey. Each Mentee is assigned a Mentor, who accompanies him or her as an “over brother” throughout the mobility journey, from first email contacts to academic and daily life in the new city.

The students chosen as Mentors possess a good knowledge of English and have ideally already taken part in an international mobility for study, Erasmus+ or EU4ART, and are therefore well aware of the most frequent stumbling blocks and problems encountered in mobility.

They will therefore have at heart the difficulties that a foreign student may encounter abroad, having potentially faced them firsthand. The Mentor thus establishes a one-on-one relationship with the Mentee, which is much more valuable and constructive in that they can understand the Mentee’s needs and desires and help him or her specifically much more than the institution’s secretariat, which has to coordinate all the mobile students at the same time, can.

What a mentor is essentially concerned with is making sure that the transition and stay in the host location is as smooth as possible; guiding students in choosing courses, accompanying them to get to know professors during the first weeks of classes and intervening in language mediation if necessary; giving useful insights into one’s Mentee’s department and the Academy in general, lending a hand in finding accommodations, giving advice on life in the city and intervening if needed by guiding the Mentee in country-specific bureaucratic difficulties: these are the main tasks of the young Mentor.

But this relationship that is established is not unique; the



Mentors themselves also benefit from such a relationship, getting to know and experience at first hand a new culture and a different way of doing and thinking, and sometimes forging a friendship, as has been shown in the past in several cases, of long duration.

Becoming a Mentor also means for a student to become part of the EU4ART network, with all the opportunities that this entails, to be confronted with habits and ways of living different from one’s own, and to weave relationships with fellow artists from around Europe.



# Our Network

Higher art education is considered as a powerful producer of social capital and it's a distinguishing characteristic of Europe culture. Art is uniquely positioned to move people, it can inspire, raise questions, provoke and empower – just what is needed to enact social change. Thus, an integral part of the EU4ART Alliance is to engage with society.

In our project, we have involved independent network organisations and NGOs outside our art academies as associated partners to EU4ART Alliance.

As we believe that by making connections to different cultures and building trusting relationships with creative people, we promote a European way of life. It also means valuing the diversity of our cultural and linguistic heritage, our mosaic of historical experiences, national traditions (both tangible and intangible), creative expressions in the arts, design and festivals. International partners from all over Europe representing museums, galleries, city administrations and other public authorities, businesses and civil society organisations are committed to playing an active role in various EU4ART activities, thus contributing to intercultural dialogue and the success of the alliance.



## EU4ART Partners

AQB project space (Budapest)

Dresden State Art Collections

Hungarian National Museum

International Association of Hand Papermakers and Paper Artists - IAPMA

Italian Ministry of University and Research

ISBN - Galeri and bookshop (Budapest)

Kunsthalle Budapest

Latvian Centre for Contemporary Art - LCCA

Manchester School of Art at the Manchester Metropolitan University

Office for Culture and Monument Protection Dresden

The Benedictine Pannonhalma Archabbey

The European League of Institutes of the Arts - ELIA

The Ministry of Culture of the Republic of Latvia

Vatican Museums

## EU4ART\_differences Partners

DRESDEN-concept e.V.

Jugend- & Kulturprojekt e.V. (JKPeV) Dresden

The Bauhaus Universität Weimar

Society for Artistic Research

TU Dresden

Zurich University of the Arts

The European League of Institutes of the Arts - ELIA




# Facts & Figures



**99+**  
Erasmus romance

**8**  
Erasmus babies

<b>Full Partners</b> <b>4</b> 	<b>5,207</b> Students	<b>5</b> Working Packages
	<b>725</b> Staff	<b>25</b> Working Packages Members
	<b>18</b> Faculties	<b>8</b> Student Board Members
	<b>24</b> Research Groups	<b>8</b> Steering Committee Members



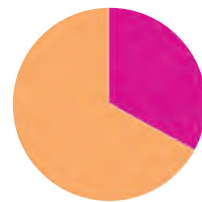
**20** Network Partners

## Gender Balance\*






**67%** Female

**33%** Male



\* Non-binary gender data not available

<b>Mobility</b> 	<b>1,589</b> Students	<b>576</b> Short term
	<b>23</b> Doctoral Students	<b>54</b> Long term
	<b>510</b> Academic staff	<b>815</b> Blended
	<b>145</b> Non Academic staff	<b>822</b> Online

<b>Meetings</b> 	<b>680</b> Online	<b>Publications /Tutorials</b> 	<b>10</b> Printed publications
	<b>35</b> Student Board Members		<b>85</b> Video publications
	<b>12</b> Steering Committee Members		<b>14</b> Video tutorials



**822**  
Online Events

**576**  
Physical Events



**25**  
Exhibitions

**4**  
Traveling Exhibitions



**55**  
Workshops

**69**  
Workshops Spaces



**15,7K**  
Web users

**6**  
Press Conference



**9**  
Symposia

**26**  
Online Lectures



**5**  
Working languages

**4,750**  
Vocabulary definitions



# Summary

The EU4ART art-university collaboration was launched at a time when political and cultural models that had been considered unassailable for decades were being reassessed; the vision of Europeans has been changing (disintegrating) at an incredible pace in recent years. The reassessment has inevitably had an impact on the art and education: the institutional system of contemporary art has been challenged not only by the emergence of virtual worlds or the shadow of looming environmental disasters, but also by the transformation of the system of cultural support, the shift in the role of the state or the weakening of faith in the automatic development of global networks. In this context, it has also become more important than ever to get to know different traditions and institutional cultures, to recognise the possibility of learning from each other - at the level of art academies, to get to know different teaching methods, to build bridges and coordinate the activities of academies operating in different systems. In recent years, this has also meant new tasks in the daily work of EU4ART cooperation: networking, integration into a larger grid. The need to build new communities at a time when social media has reshaped the notion of community and contemporary art has approached the question of community art from new perspectives (see the debates at Documenta 2022). Perhaps the greatest contradiction in art education has been the tension between the emergence of virtual audiences and communities and the traditional notion of visual art: in common educational practice, art is still a tangible, analogue object, for whose production craft skills are essential. The fundamental theoretical question today is: how can the expanding virtual world be harmonised with the art objects of reality, which are in decline but increasingly present in images of desire?



The basic practical question of EU4ART was primarily to create structures that would respond to the new and rapidly changing paradigms of the time. How can the freedom of art and art education be preserved in an era characterised by rapidly amortising visions of the future? How to continue thinking about art in ever-widening circles? Cooperation is the only way to ensure that these questions do not lose their meaning.



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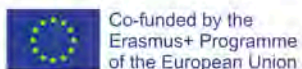


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EU4ART  
A unity  
living  
through  
diversity



**EU4ART**  
**Experiments**  
**Challenges**  
**Outcomes**