3. Documented students' works

EU4ART Alliance WP3

Methodological Renewal of Training Courses
Work Package

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III.1 Clarifying the basic concepts of art education

III.1.a Regional-level interpretation of the notions "Studio" and "Workshop" in the context of the partner institutions of the EU4ART Alliance

The terms „studio" and „workshop" are frequently used in the alliance`s coordination. Hidden obstacles lie in the different understanding of these terms and the situation, capacities and procedures they are associated with.

With the help of WP4, communication has been improved by the compilation of a multilingual dictionary and deep discussion about language differences and varying notion in English terms used by the staff in the four institutions.

As explained in Chapters I and II, the work done in studios and workshops are the heart of the art academy.

The analysis of both are the base for a joint curriculum.

"Studio"

MKE (Hungarian)

"Műhely" = studio is used interchangeable with workshop. Congruent with the other universities' definition of studio is "műterem" - atelier. A physical space where students of different grades but usually from the same class work. A permanent, personalized. place for students

HfBK (German)

"Atelier" = the personal working space of an artist/ art student. Usually shared between 2 or more students depending on its size. Each Fachklasse/class has its own studios, where consultation with the professors take place.

LMA (Latvian)

"Telpa" = Physical space where students of the same grade work. A permanent, personalized place for students.

ABAROMA (Italian)

"Studio" or "atelier" = room or set of rooms furnished and equipped for carrying out specific professional activities, e.g. the private studio of an artist.

„Workshop" / „Artistic Lab"

Apart from the notion of a physical space dedicated to producing objects of art, all four partners use the English term workshop to describe a short, practice-oriented knowledge transfer organized around a specific topic as a learning format.

MKE (Hungarian)

"Műhely" interchangeable with the meaning of studio: A special space equipped for practicing special techniques, use and implementation of a given technique, technology, where students turn according to the schedule corresponding to their current work, such as the screen workshop in the graphics department, or the plaster-casting studio in the sculpture department.

HfBK (German)

Werkstatt = A workshop is the working space dedicated to a particular craft or artistic technique e.g. wood workshop for woodworking, screen-printing, etching etc. In difference to a laboratory ("Labor") it is dedicated to the production of art or craft, not to scientific analysis or gain of knowledge based on scientific research. Whereas a studio hosts all kinds of artistic activities and usually the work of its owner, the workshop is used for a specific technique and is no personal workspace. The term „artistic lab" is only used as an Anglicism, usually for a space for young artist to experiment and collaborate freely.

LMA (Latvian)

„Darbnīca" = a room with special technical support, where students acquire skills of particular craft. (For example: screen printing workshop)

ABAROMA (Italian)

„Laboratorio" = a room where artistic activities are performed and pupils are trained (also artistic class).

So all four universities differentiate between a workspace dedicated to a certain technique used by all students learning that technique usually under the supervision of a trained expert, and the personal working space. Nonetheless, capacities, access and focus in the courses of study differ between institutions. In order to build structures for regular exchanging students, capacities of staff and space have to be flexibly intertwined to accommodate international students.

III.1.b The artwork – the practical implications of a more precise definition

This document does not strive to give a concise historical and theoretical answer to the question of what an artwork is, or in more general terms – what functions and norms define art. However, to establish the framework of our international-level documentation methodology, we have to point towards some of the issues that make this area complex and problematic: the way we think about the process of making art influences the objects we interpret as such. Should we adhere to creation's academic model spanning the zone between the initial concept to the 'masterpiece' through the practice of rigorous academic exercise? What should we discard in this process? Is there such a thing as 'preliminary activity' leading up to 'representational' forms of artistic performance? Are these categories relevant in the discourse of contemporary art? Alternatively, do we think about the artwork as a by-product of a conceptual elaboration or a collective design process, emphasising the social interaction established during the realisation of a project? Do we integrate Robert Filiou's idea of 'permanent creation', which expresses the equivalent value of well-executed, poorly executed and non-executed artworks? The education of liberal arts leaves this set of questions open and confronts the student with a polyphonic, discursive conceptual framework. The student has to establish a relevant personal practice and a definition of art, an individual response to these complex questions.

These pluralistic work methods establish diverse forms of creation: sketches on paper, digitally corrected drawings, compulsory assignments, ready-mades, artworks that have been modified or destroyed, half-finished mood boards, found objects, non-objects, files on computers in research-based practices. Of course, students also create more traditional paintings, pieces of sculptural work and graphic artworks. So what is to be documented? In order to avoid the prejudices of an authoritative viewpoint, we chose to define the artwork through the angle of a more student-centred approach. According to this approach, the artwork is what the student defines as an integral – objectified or non-objective – stage of a given artistic process. As such documents a complex interaction with a topic, subject or material, or exterior to the current/historical discourses of art. This leads us to the question of the importance of the artwork's conceptual background.

III.1.c Textual documentation – grasping the conceptual aspect of work

The textual contextualisation of an artwork is increasingly essential in the realm of the art world. All creative projects require the communication of the ideas that helped form a given product or project. Verbalisation helps in connecting different artistic practices. It aids the student in finding the historical and theoretical context of their work and lends faculty more information to understand the significant, overarching themes that are prevalent among the students of the Alliance. For this reason, we would argue that including the summary of intentions alongside the photographic documentation of the artwork is very important in order to achieve a holistic panorama of the various artistic endeavours taking place in the four institutions of the Alliance. As the textual-conceptual background to an artwork is in many cases varied – differing in the exact proportion of theoretical references and personal insights – we should try to grasp the technical, pragmatic criteria which we want to rely on consistently, while also leaving space for the more free-roaming ideas and notions of the students of the Alliance.

III.1.d Technical definition of image credit

Every artwork should be accompanied by a textual reference that adheres to the following formula. What justifies the standardisation of the image credit is that it will facilitate documentation in the future and result in a more user-friendly database.

LAST NAME,␣Surname[1]:␣*Title*,␣Year(s) of creation[2],␣Material(s)[3]/␣on␣Support,␣Size[4](Height)␣×[5]␣Size(Width)/␣×␣Size(Depth)[6]␣cm,␣Photo:␣LAST NAME,␣Surname[7]

e.g., SZINYOVA, Gergő: *AABSGOC382015*, 2015, acrylic, airbrush, spray paint on canvas, 243.84 × 182.88 cm, Photo: Courtesy of the artist

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[1] the name of the artist

[2] if the artwork was created during the course of 2 or more years, then it should be written in the following way: '2020␣-␣2021'

[3] if the artwork by nature does not adhere to the 'medium on support'-structure, then a list of materials should be provided

[4] appropriate formats: '000 cm', '000.0 cm' or '000.00 cm'

[5] instead of using the regular 'x'-character, we should use the graphically more transparent and elegant '×'-character (Alt + 0215: press alt and then press in sequence the following numbers: 0, 2, 1 and 5 on your numeric keyboard)

[6] the size concerning the depth of the artwork is relevant in cases of sculptural pieces, and any other artwork where this is a vital piece of information

[7] The name of the photographer – if the photographer of the artwork is the artist, then 'Photo: Courtesy of the artist' should be the text written in the image credit

Apart from the image credit, certain aspects of the artwork's visual illustration should also be elaborated. The image should try to realise an accurate representation of colour and should have high image resolution.

III.2. Photo-Documentation

III.2.a Introduction: Ethical Guidelines Concerning Photo-Documentation

The realistic representation of space and lighting conditions in the documentation process is crucial as it helps the circulation of reliable data within the Alliance institutions. In order to establish a database that is useful for the students who are going to participate in the programs that emphasise mobility, the students need to get a clear idea of the framework of the various workshops. Without going into the layered theoretical question concerning the notion of the 'documentative', the photographs should be of high definition, well lit and at the same time reflect the attributes of the given space. The depiction of scale and volume should also be taken into extra consideration. In order to do so, the photo documentation should avoid strong foreshortenings, pictorially impressive but non-informative compositions and any image that does not inform the viewer concerning space where the actual artistic processes occur.

III.2.b The regional-level photo-documentation of the work done in the studios

Fine art practice, its circumstances, places of production and contexts, like exhibition situation or workshops, differ extremely from university to university and even from faculty to faculty. Therefore, the WP3 team decided to provide in its WP3 midterm report a number of photographs covering the different aspects of artistic work in the partner universities. All photographs provided can be found in a pdf file attached to the midterm report. For the documentation of work done in the studios, please see file „EU4ART_midterm_studios".

III.2.c Regional-level photo-documentation of the workshops

As studio work and workshop practice usually supplement, enrichen and expand each other, also the workshop situation of the universities participating in EU4ART should become visible in this midterm report. Workshops can, as the tools and machines they are using often refer to the history of the workshop itself, sometimes even mirror some aspects of the university's history. To express it in a very illustrative way: A historical printing press acquired in the 1890s and still in use in the HfBK Dresden bears the traces of a century of artistic users, up to the handling wheel which has been deformed

by the traces of printing colour on the artists' hands over the years.In this sense, the attached file with photographs from the alliance's workshops also illustrates the variety of working contexts in the workshops from one partner to the other.

Please find the images in the file „EU4ART_midterm_workshops".

III.2.c Examples of relevant students' exhibitions or work in the context of EU4ART

Due to the pandemic, it was a highly difficult taks for the art students to continue their creative work. ABAROMA and LMA were closed for aperiod of more than a year altogether, MKE was closer for a long time as well, and at HfBK Dresden, due to the rules related to Covid security, only very few students could work in their studioos and the workshops. Many students did not even stay in the cities of their university during these difficult times but stayed with their families in their hometowns and followed online lectures and courses of their universities.

Nevertheless, EU4ART was able to provide certain projects in which the students of the alliance partner universities were visible with their artistic positions. These projects are described in detail in Part VI.3.c.

Although without doubt there are many highly relevant students' projects of each university to refer to, this plays not a central role for the performance of the EU4ART project. Therefore, we step back here from a detailed description of further projects.

During the second phase of 18 month of the EU4ART project, it will be possible to lewarn much more about every aspect of the students' work in the partner academies, about exhibiting possibilities and maybe difficulties as well. A concise description of these contextual aspects will therefore follow in the final report of EU4ART.

E U 4 A R T
ALLIANCE FOR
COMMON FINE ARTS
CURRICULUM

III.2. List of attached documents:

The relevant files can be found under this weblink.

It provides the following documents:

For all partners:
EU4ART_midterm_studios.pdf
EU4ART_midterm_workshops.pdf

For MKE:
Our_Window.pdf

For HfBK:
HfBK_preview-verschwinden-20210218-0.pdf
Geierswalde.pdf
II.2.b_Plan_of_Open_Calls_exhibitions_and_mini_projects_photos.pdf

For ABAROMA:
ABAROMA_Painting. Students' works.pdf
ABAROMA_Tiiinos.wmv

For LMA:
Vice_Versa.pdf