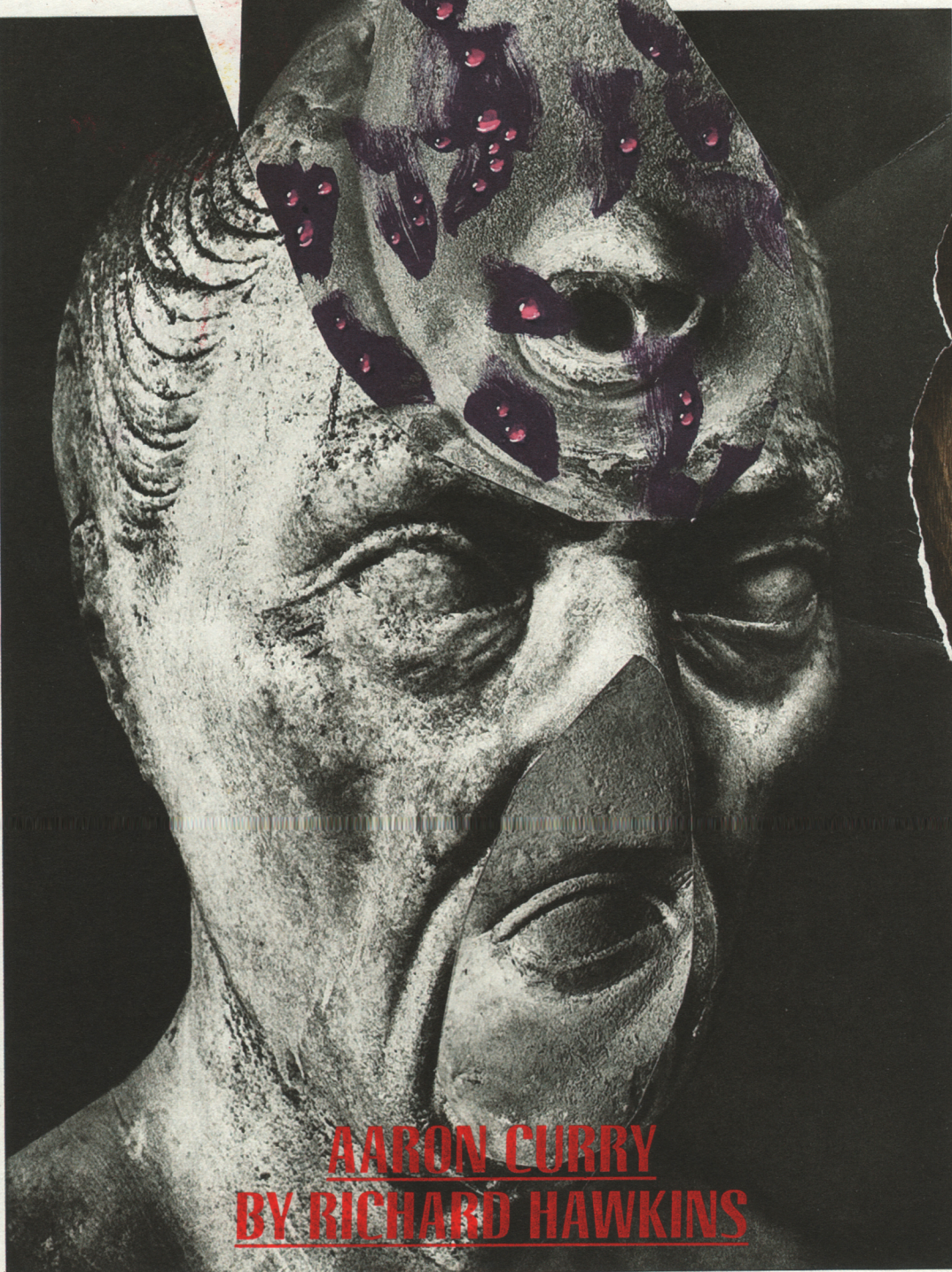


# KALEIDOSCOPE



**AARON CURRY**  
**BY RICHARD HAWKINS**

50. MALE PORTRAIT. FIRST CENTURY A.D. ROME, MUSEO NAZIONALE

**MARKUS MIESSEN**  
**OMER FAST**  
**ON LANGUAGE AS VIOLENCE**  
**ARMANDO A. TUDELA**  
**FOCUS UTRECHT**

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LEARNING WEBS  
BY YANN CHATEIGNÉ TYTELMAN



BHQFU Opening and First Class  
Courtesy: BHQFU

Something is happening with pedagogy. Over the past several years, a series of artist-run universities, alternative pedagogical projects and autonomous art schools have emerged in different parts of the globe. On September 11, 2009 in New York City, the artist collective The Bruce High Quality Foundation founded its own university (BHQFU) as "a free, unaccredited university of the arts" and an extension of their own artistic practice. Created with the support of Creative Time, it is structured around an ensemble of courses lead by a "community of scholars" as well as an ethos described as a "fuck you to the hegemony of critical solemnity and market-mediocre despair." On February 29, they will open their Biennial, which takes place at the same time as the Whitney Biennial (in which they will also participate), based on the theme of "Miseducation."

Manifesta 6's aborted art school project in Nicosia by curators Mai Abu ElDahab, Anton Vidokle and Florian Waldvogel highlighted the importance of embodying critical education models in the arts, and referred to examples from various avant-gardes and neo-avant-gardes such as the Bauhaus and the Black Mountain College. Stéphanie Moïsson's nomadic *L'École de Stéphanie*, first held in Paris's Triennial "La Force de l'Art" and in Turin's Artissima Art Fair in 2006–08, will be presented as a three-day project, with the collaboration of artist Hans-Peter Feldmann, at Kunst-Werke in Berlin on May 1–3. Mouans-Sartoux's Espace de l'Art Concret (founded on Gottfried Honegger and Sybil Albers' collection) refers to the same founding principles and proposes a year-long program centered around the transmission of knowledge, starting with a Yona Friedman's exhibition opening in January. A recent exhibition, which took place in December 2009 at CAC in Geneva, proposed a comprehensive investigation of artists' alternative pedagogical projects, in light of, among others, the Situationists, Fluxus's George Maciunas and Tim Rollins's Kids of Survival experiments, in the shape of an ar-

chive- and model-based exhibition entitled "*Utopie et Quotidienneté*." Co-curated by Switzerland-based artists/teachers collective Microsilons, the exhibition featured Oscar Tuazon's collaboration with Damon Rich's Center for Urban Pedagogy in New York, Nils Norman and Tilo Steireif, trafo.k and Gabu Heindl.

These singular, temporary, performative projects, often cross-disciplinary and socially engaged in nature, mirror various aesthetic and political experiments from the past. "To open eyes" and build artists' personality was Josef Albers's maxim as a teacher at the Black Mountain College during the 1940s. He based his courses on artistic practice and the development of what he called "non-intellectual intelligence." These are probably the same reasons for which, in the 1960s, Nova Scotia College's David Askevold led a class based entirely on instructions given by artists to the students. The singularity of those projects run by artists lies in their will to offer an open, intuitive and experience-based structures that challenge the norms of exhibitions and the will to record and archive them, escaping institutional grids, involving non-artists and people of different ages, and following Ivan Illich's theories of lifelong learning.