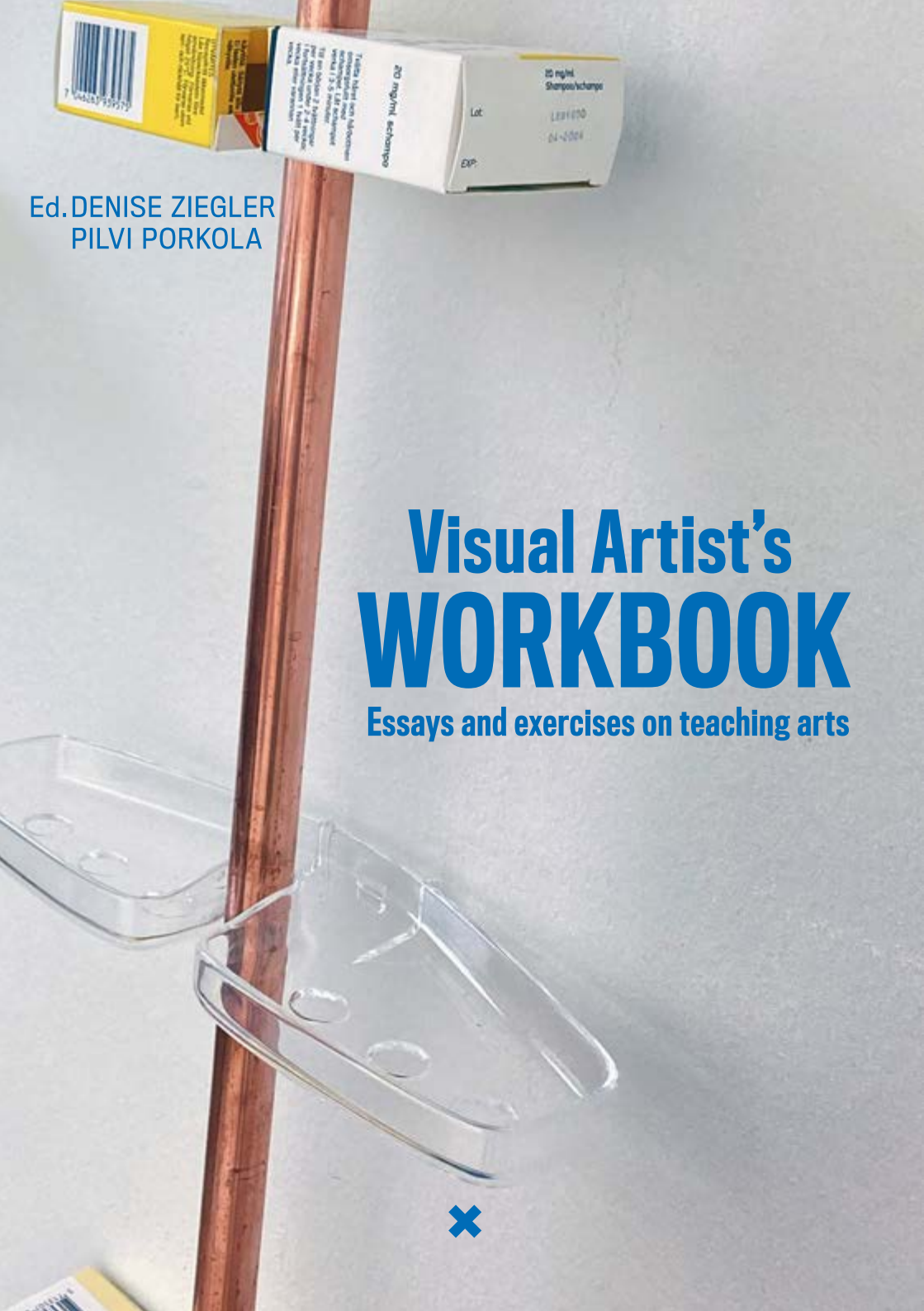

Ed. DENISE ZIEGLER
PILVI PORKOLA

Visual Artist's WORKBOOK

Essays and exercises on teaching arts

WRITINGS FROM THE ACADEMY OF FINE ARTS
8

Visual Artist's WORKBOOK

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Ed. DENISE ZIEGLER AND PILVI PORKOLA

Contents

Introduction 7

Teaching sharing learning 13
Denise Ziegler

Teaching is being in an interpretative space 25
Marika Orenius

Pedagogy and practice:
a challenging interdependency 39
Paul Landon

Art pedagogy with matter 47
– New materialist approaches
to performance and pedagogy
Pilvi Porkola

I Tasks 57
II – Modules 133

Authors 159

Mixing Colours with Coloured Glasses, (Photo: M. Schwander), see page 114.

Introduction

The idea for this book was born, as the best ideas often are, as an instant, shared inspiration. We met at the opening of an exhibition in the summer of 2021 in Helsinki, where Pilvi presented a book she had edited, *Performance Artist's Workbook: On Teaching and Learning Performance Art – Essays and Exercises* (University of the Arts Helsinki, 2017), which was based on performance art exercises. Ten years earlier, Denise had contributed to the book *Twenty-four Innovative Pedagogical Exercises for the Eco-art Classroom* by Anna Novakov (Center for Creative Pedagogy, St. Mary's College of California 2008) and thought that it would be good to have an exercise book for teaching visual arts in the 2020s – and here we are!

Traditionally, art teaching has been based on the teacher's own practice and the methods they use, while what actually happens in the teaching situation has largely remained unknown. In our own teaching processes, both of us have wondered about what happens in other classrooms. How do art teachers teach? What are the exercises and practices on which artist-teachers construct their teaching? Is there something they would like to share with their colleagues?

In an open call, and by invitation, we asked visual arts teachers to share exercises and tasks related to their teaching. We are happy that so many wanted to participate in our project, and now we can finally share this valuable knowledge and inspire each other. The exercises we received spoke of the wide spectrum of teaching visual arts, and this is exactly what we had hoped. In the editorial work, we tried to unify the readability of the assignments, emphasising the practice without reducing the diversity of approaches.

We didn't want to define the types of exercises we were looking for too much in advance. Consequently, some artist-teachers sent

us descriptions of broader course modules in addition to the exercise. This made us wonder if this is something that is typical of fine arts education more generally, so that teachers not only think about exercises but also the wider frame of teaching. It is also true that in academia we are expected to write about modules, so for some of us this is a familiar way to structure our teaching. We ultimately decided to publish the modules as an individual chapter.

In the art schools we know, visual art is primarily taught by hourly-paid freelance teachers, who are not involved in institutional tasks and curriculum planning. They concentrate on a single course which they teach in addition to their artistic practice. The artist-teachers' close relationship with their artistic practice contributes to the richness of the ways in which visual arts can be taught.

Also, many artist-teachers sent us a general description of their teaching instead of a task which they use at the beginning of the course. This may also tell us something about the artist-teachers' approach to teaching, so that the teaching of visual artists is based more on unique processes than commonly shared exercises. However, our intention was not so much to *document* artist-teachers' practices, even if this could also be fruitful and relevant; rather, we wanted to point to the future in a performative way and to provide teachers in the field of visual arts with concrete descriptions of tasks given by colleagues. Indeed, we tried to strike a balance between our own enthusiasm to make a book of exercises and our respect for the material we had received.

The four essays in the book outline four positions of artist-teachers through their experience in teaching arts. First, artist-teacher Dr Denise Ziegler writes about the relationship between teaching and artistic work in her text "Teaching sharing learning". She introduces examples of experimental and interdisciplinary teaching modules in the field of visual art, which are based on peer learning and cross-disciplinary collaborations. In addition to this, she describes ways of peer learning that include learning from materials, objects, and situations, referring to these as "bypath" knowledge.

In her essay, "Teaching is being in an interpretative space" Marika Orenius, Lecturer in Art Pedagogy, examines the space that emerges between the teacher and the student during supervision through the conceptual notion of *in-between*. For her, the importance of working in the space-in-between connects one's senses, assumptions, bodily states, and artistic and theoretical needs into a single process that produces an experience of learning.

"Pedagogy and practice: a challenging interdependency" is the topic of the contribution by Paul Landon, Professor of Media Arts. He focuses on his personal history as an artist-teacher and notes how artists are required to negotiate the multiple complexities of producing, exhibiting, justifying, and disseminating what they produce. He reflects upon the importance of preparing students to understand the social, economic, and judicial contexts in which they will present their artworks.

Finally, artist-researcher Dr Pilvi Porkola writes about practical exercises and new materialism under the title "Art pedagogy with matter – New materialist approaches to performance and pedagogy". By combining feminist pedagogy with art teaching, Porkola proposes that the idea of producing knowledge together as a starting point for teaching and emphasises the perspective that practice and theory should be understood as being intertwined.

We believe that the sharing of practices triggers a peer learning process. It is a process of transparency and continuous development in the field of visual arts and its research. We hope that the tasks and exercises are thought-provoking and an inspiration both to visual artist teachers and to everyone interested in the field.

Finally, we would like to thank all the artist-teachers who contributed to this book for their courage to lift the veil of teaching visual arts and for their patience during the editing process.

In Espoo and Helsinki, 5 October 2022
Denise and Pilvi

Inca's task, Learning together group (© Inca 2015), see page 84.

Teaching sharing learning

DENISE ZIEGLER

Introduction

In my current work as an artist, university researcher and lecturer, I take part in the development of expertise in the field of visual arts. I ask questions like: what do artist-teachers do when they teach artists? How is the activity of teaching artists in higher education connected to the making and publishing of artworks and artistic research? These questions are motivated both by a curiosity towards artist-teachers' diverse approaches to teaching and learning and also by a wish to better understand how these activities resonate within the development of contemporary artistic practices in the field of visual arts, on the one hand, and within an institutional framework, on the other. This text is an experiment where I focus on the relations between teaching, research and art-making as if one could take these things out of the context of institutional learning systems. Or, in other words, I envision an imaginary dream of an expanded, yet unestablished, institutional framework for teaching arts.

Like many of my colleagues, I develop teaching contents and pedagogical methods primarily by relying on my own artistic practice. I approach the question of what artist-teachers do when they teach artists through the experience-related concepts of embodied knowledge, tacit knowledge, social resources, and traditions (Mur-

tonen 2017, p. 41). By this, I mean that the experiential knowledge that I have gained from my own practice as an artist[1] and teacher is combined with the knowledge developed together with students and colleagues in teaching situations as well as with research into existing practice-based and theoretical knowledge in the context of visual arts.[2] I therefore approach teaching and learning from the experiential point of view of an artist and a researcher.

In the following, I describe the activities of artist-teachers as activities in the three-fold sphere of art-making, research, and teaching, where I consider the teaching of visual arts as part of artistic practice. I also introduce examples of experimental and interdisciplinary teaching modules in the field of visual art, which are based on peer learning and cross-disciplinary collaborations. Finally, I describe ways of peer learning that include learning from materials, objects, and situations. This includes being sensitive to unintended learning outcomes and welcoming "bypath" knowledge.

Learning as a social event

The processes of teaching and researching are intertwined in a similar way as teaching and learning. In fact, teaching can in my experience clarify research processes. For the philosopher Wilhelm von Humboldt, one of the core missions of researchers was to include the students in (academic) research. According to von Humboldt, teaching was part of research.[3] Similarly, many artists consider teaching

1 This includes the making *and* exhibiting of artworks

2 Collaboration and knowledge sharing can take place in diverse ways. In my thesis work (Ziegler 2010), I entered into a discourse with Aristotle's book *Poetics.* I searched for concrete guidelines on how to make artworks and I adapted the author's described methods for writers in my own visual art and to the field of contemporary fine art in general.

3 Murtonen 2017, p.19.

as part of their artistic practice.[4] Josef Beuys, an influential and controversial artist-teacher, developed his artistic teaching practice into a universal human social creativity manifest. The goal of Beuys' practice was to achieve a societal and political impact (Beuys, Ende 1989). Under the influence of Beuys' work in the 1960s, the conception of visual art and especially of teaching visual arts was broadened to include – at least in theory – economical and productional aspects of creativity, for instance. In works like the *Honey Pump* from 1977, he visualised political and social systems both in lectures and through the material and spatial means of his installation[5].

More recently developed collaborative and socially engaged art practices, such as practices that combine art and technology and curatorial or participatory art practices, are often based on ideas about the freedom of creativity, but they also critically develop and renew the idea of society that is conceptualised as a grand participatory artwork and social sculpture, as declared by Beuys. These art practices focus on interactions, collaborations, peer learning, and sustainable relations not only between humans and different societal phenomena but also including material interrelations, for example. In this context, the teaching of art is drawn to and profits from cross-disciplinary collaborations that include and foster

4 See, for example, Orenius 2019, chapter 4. *Miten opettaa kuvataiteilijoita?* ['How to teach visual artists']. Orenius explains how part of teaching arts is artistic work. Of course, there are many artist-teachers, who deliberately keep their own artmaking distinct from their teaching. That does not mean, however, that their artistic practice has no influence on their teaching or vice versa.

5 For the Honey pump artwork, see, e.g., Staeck 1997. In connection with Beuys's expanded concept of art (*erweiterter Kunstbegriff*), Beuys founded the Free International University (FIU) – an international society for creativity and interdisciplinary research with a core idea of the freedom and democracy of creativity – in 1973. In this connection, he introduced the term *social sculpture.* In 1988, two years after the death of Beuys, FIU was dissolved.

diverse ways of learning. It is precisely this that was made possible in the University Wide Art, a unit in which I have taught in the last few years. This university-wide art- and design-based teaching module provides art courses across the faculties at Aalto University.[6] The module is built on peer learning, combining different disciplines of science and the arts as well as different learning cultures and environments. This improves, for example, the students' skills in interdisciplinary collaboration. The learning module – and this is different from Beuys' case – is not based on one individual person's vision or a doctrine but on the expertise of many artist-teachers and their students.[7] From my experience as a teacher at UWAS, learning and teaching in these courses is regarded as something that is continuously developing. Development and learning take place based on individual processes and societal responsibility.[8]

Another example of a continuous and fruitful peer learning forum that I have encountered is Pori Pedagogy (Popeda), a ten-year long intensive and inspiring working environment developed at the beginning of the 2000s by a group of teachers who planned and taught all courses of a master's programme together. Consequently, an intellectual democracy that spread from the teachers to the students was generated. The group states:

6 UWAS at Aalto University https://www.aalto.fi/en/uwas.

7 Similarly to artist-teachers in many art schools, most UWAS teachers work on an hourly-paid basis, and they are only marginally or not at all involved in institutional tasks. UWAS was running from 2016 to 2022

8 From a point of view of the development of learning practices at university level, the shutting down of UWAS is a big loss, and I wish the experience gained through the UWAS learning module could be implemented and continued in another form in the future.

"... we have learned in practice how to teach what we do not know, and also how to teach ourselves to learn more, including the way students on this kind of shared trip course bring in a lot of knowledge."[9]

A third example of a forum where peer learning can take place freely is the ongoing interdisciplinary biennial Research Pavilions organised by the University of the Arts Helsinki, where artist-researchers from different fields introduce their research in the form of exhibitions, concerts, performances, workshops, and lectures in public events that run through the entire summer.[10] The public presentation of artistic research by exhibiting research projects and processes is combined with the possibility of artist-researchers to engage with their colleagues and finding informal platforms for the exchange of thoughts. Forming new collaborations and initiatives while co-exhibiting is not unusual.[11] The research pavilions are a "practice first" form of getting feedback and enhancing peer-learning processes through exhibiting and performing artistic research practices.

In the learning situations described above, the expertise of researchers, teachers, artists, and students is augmented through collaborative learning and co-exhibiting. Exhibition projects that emphasise diversity and multidimensionality often expand the concepts of authorship and knowledge to include the whole team or the participatory audience. Peer learning and a sustainable awareness of the things and events around us are exercised in practice. The basic principle of the learning situation is that both students and teachers can bring into the learning situation things which they are

9 Euro et al. 2015; Jensen et al. 2019.

10 Every other year, the University of the Arts Helsinki organises the Research Pavilion showcasing artistic research. The next Research Pavilion will take place in 2023.

11 In fact, the idea for this publication was conceived during the Research Pavilion #4, organised in Helsinki in 2021.

good at, and furthermore, things that they want to develop. Feeling safe and having respect for oneself and the other participants are preconditions of a teaching situation that is based on peer learning.

The examples discussed above are local and based on my experience. Many more non-hierarchical peer-learning collectives and initiatives, both in my surroundings and worldwide, could be mentioned in this context. Similar peer-learning initiatives take place, for example, in the form of artist, curator and independent researcher collectives, filmmakers' and printmakers' co-operatives, in non-profit galleries and among publishers. All these collaborations are making a significant contribution to the development of teaching and learning in visual arts! It seems that many of them are by nature not easily institutionalised or permanently integrable into existing institutions. The question is how institutions could nevertheless learn from these emerging and continuously developing modes of learning.

Some "non-official" and constantly developing peer-learning situations are already taking place, but they are concealed within the everyday activities of (art) institutions. They emerge, for example, in the form of short side remarks of a colleague, in brief encounters in the hallway, or as encouraging or critical comments or gestures given as feedback. These kinds of "learning events" are usually not considered to be part of the learning process of an institution, but in my experience they have an underestimated impact on its social atmosphere.

Expanded learning

The teaching and learning of a visual artist is in my experience not restricted to social encounters with students, colleagues, and the public only. In artistic practice, expanded learning and teaching takes place in many different stages and situations of artmaking. Different parties are involved in these synergetic collaborations. For example, in the studio the artist's hand and a piece of wood are in

a synergetic learning relation. The hand, which may be holding a tool, is learning about the wood's properties and features. Likewise, while observing a gallery space the artist is learning from the site in question in order to install her works in the most suitable way. Engaging with a specific material or a site is an essential part of the work of a visual artist. Using materials and sites as resistors and "teachers" is part of many artistic practices. By choosing a material or a site, the artist chooses a suitable resistor to start a learning process.[12] Objects and situations are active partners in this collaboration. A visual artist is not just transforming a material according to her idea, but the idea is developed with the material's features and the chosen technique.

What about the learning of objects themselves? Could a learning process take place between objects? I imagine "object learning" as a form of expanded learning in which different manmade objects influence each other. I wanted to test this by realising a work entitled *Objects Learn* (Ziegler 2022).[13] The work is an imaginative interpretation of how empty food boxes made of cardboard could learn from an acrylic soap holder about how to cling onto a metal tube that is attached to a wall. In the work, the cardboard boxes interpret the features of the soap holder's performance in their own way: they are first slid into a vertical position between the wall and the metal tube. Next, they are turned 90 degrees, and then they attach themselves in a horizontal position by clamping around the metal tube. The cardboard boxes "learned" (with the aid of the artist) how to alter their shape in order to do the "soap holder" performance. They imaginatively learned from a fellow object.[14]

12 See, e.g., Mäkikoskela (2015).
13 Image of the work: see book cover
14 The work started with observations that I made while cleaning the shower.

Shared curiosity and bypass knowledge

My teaching philosophy has changed over the years of teaching. Earlier, I tried to convince and enchant the students by exercising *my* understanding of art and art making in my teaching. Now, I am more interested in pondering with students and colleagues on the diverse possibilities of making art and researching processes related to artmaking. I broaden my own ways of observing by getting acquainted with how others make observations. For me, this is one of the key features of learning new things in teaching. As an example: in a course on spatial thinking the students got the task to build a racetrack for a glass ball.[15] This task required that they consider questions related to gravity, friction, and time. The students invented diverse and intriguing ways to build tracks into the given space. Some made long, gently-sloping spiral tracks. Others applied a different strategy: they constructed quite steep ramps covered with a sticky substance, such as honey, that would slow down the glass ball. The challenge of these tracks was that the ball should move continuously as slowly as possible without getting stuck.

In addition to spatial observations, the task also generated other ideas. One student was building a track that looked like a parking facility by using empty pizza boxes. When she introduced her track, she described it as unfinished, and remarked that she did not make enough of an effort to work on the task. Inspired by this remark, a discussion started on whether it is possible to be lazy and creative at the same time and to what extent the easiest solution might be precisely the right one in art making. We also discussed the possibilities to adapt insightful solutions to other learning situations. How much does studying require one to be industrious in general, and to what extent can one be resourceful and look for solutions where the

15 See task on p. 132

bar is at its lowest? This discussion showed me that the students can also contribute to the learning outcome of a course. The intentional learning outcome designed for a visual art course could be altered in the middle of the course as a result of the students' active input. It can be very fruitful to follow bypass tracks and see where they are leading to. This often means that the outcome of a course cannot be exactly foreseen. Consequently, a revised course description and revised intended learning outcomes could rather be the aim of the course than its starting point. The assessment could include things such as coming up with good questions.

Discussion and the exchange of practical methods are at the core of my teaching and learning at present. I will give you one answer to the question of what *I* do when I teach: I have realised that I do not have to teach others to observe and make art the way I do; instead, it is enough that I share my curiosity towards the world's phenomena with my students. This way of being present and openminded in teaching can better meet the aim of initiating the student's own observational processes. When it comes to collaborating with artist-researchers and teachers, I have noticed that a receptive way of thinking contributes more to the collaboration than trying to persuade the others and push through one's own ideas. To develop ideas in collaboration is one aspect of continuous peer learning.

Final remark:

When I work in the studio, I modify and model my way of teaching, and as I teach visual arts, I develop my artistic expression. In this way, working in the studio contributes to the continuous development of my expertise as a teacher. An artist-teacher who does not have the possibility to engage in artmaking in some way cannot develop in the same way as an artist-teacher who has the possibility to do artistic work. This argument reflects my own experiences, and

it is founded on the observations I have made as a staff member in art institutions, as a freelance teacher, and in discussions with colleagues. The intertwined actions of artmaking, art research, and teaching bring about characteristic ways of teaching visual arts. Institutions could develop a great deal by supporting the artistic activities of their teachers and by learning from independent artist collaborations. Expanded learning often takes place in unforeseen places and circumstances, both inside and outside of the institutions. For me as an artist, imagination, material resistance, students, and colleagues are all equally good teachers.

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Teaching is being in an interpretative space

MARIKA ORENIUS

"The question, what space as space would be, is thereby not even asked, much less answered. In what manner space is, and whether a Being in general can be attributed to it, remains undecided."[1]

In this text, I discuss different relationships of the themes that I explore in my arts-based research and how these themes are related to my teaching. I examine the space that emerges between the teacher and the student during supervision through the conceptual notion of *in-between*. I interpretate it as a gap which provides an empowering experience for artistic work and learning.[2]

Reflecting on the experience of presence, space, spatiality, or spatial experience is central to the examination of teaching and learning both in the field of arts and in my own artistic practice. From a cognitive perspective, spatiality refers to an event where a person forms connections between their sensory perceptions, observations, memory, and social approaches. It is impossible to examine space in isolation, in a sterile and theoretical way – space is something experiential, and it is consequently always connected to the moment

1 From Martin Heidegger: *Art and Space*, 1969. Translated into English by Charles H. Seibert.

2 The concepts of the in-between space and gap are scrutinised in my doctoral dissertation (2019).

when it is experienced, to time and timelessness. Space is also open for interpretations. An experience that is based on a sensory experience, and which emerges and becomes identifiable through one's emotions, also constitutes pre-linguistic and pre-reflective information, which in art is translated into a symbolic form, such as an image, an embodied expression, or text.[3] For me, this type of pre-linguistic knowledge means that we can perceive sensory information (including unconscious feelings, wants and needs) before we become aware of them or are able to verbalise them.

My work as Lecturer in Art Pedagogy at the University of the Arts Helsinki is informed by my research, which focuses on art pedagogy and the production of art. The process is a two-way street – by interacting with the students, I discover new questions that I can examine in my research. My work is divided into two parts: I plan and teach courses on pedagogical skills to the students of the Academy of Fine Arts and in different pedagogical study modules at the Open Campus. I supervise those colleagues who have decided to undertake pedagogical studies in the arts. I am also a member of a research group of art(ist) pedagogy, which brings together artist-researcher-teachers from different fields of the arts.

In my research, I emphasise the question of *how* teaching and learning takes place. This approach relegates the question of *what* exactly is taught to a secondary role – partly because artworks (or artistic processes) are not always meant to be defined in terms of what they are about. Also, to promote tolerance, resilience, and openness, it is highly important to focus on the question of how we act and encounter each other. By fostering a human approach instead of protecting systems and structures, the way of teaching

3 See the online publication edited by Eeva Anttila, section 6., *Kehollinen oppiminen* ['Embodied Learning'], 2017.

and doing research forms the foundation of arts-based research and also allows for the growth of individuals and communities. In addition, the changing trends concerning different methods, techniques, materials, theories, and philosophies are set against traditions that have existed for decades or even centuries. Pedagogical emphases and trends shift alongside the ever-changing field of art and society – therefore the "how" question works like a prism that reflects not only the present but also the past and the future.

The themes on which the students focus are highly individual; and when you work as a teacher, you will encounter many working methods that you may not always be able to identify. My own artistic practice and my experience in working as a teacher form a solid foundation for my work, a strong back rest that provides me with support, especially when I am supervising a student. Teaching is like mirroring and reflecting students' works through their own experience, also to the surrounding art field and art-theoretical discussion.

I The connections between arts-based research and teaching

In my doctoral dissertation, which was completed in the 2019, I investigated connections between the work and education of a visual artist. As part of the research project, I made use of drawings, video works, and photographs, which I had produced during my doctoral studies. Both my artistic practice and my research revolve around questions related to being-in-the-world. I make use of phenomenological philosophy in my reflections on the presence of the sensory and the social, as well as questions of experiencing spaces. The exercises that I give to my students connect some of the themes that are important to me with pedagogical and perception research. I believe that my experience from similar exercises would be rewarding

and useful for my students, too. Also, through exercises, students are directed to utilise sensory perception not only to develop their independent artistic work, but also to understand the pedagogical thinking related to it.

I tailor the content of the teaching in relation to the teaching period or training. The teaching situation itself is built from the situation, i.e., the concrete situation which is generated through the personalities of the teacher and the student and their interaction. According to Maija Lehtovaara (EdD, Docent), *situation* refers to something that exists within a person instead of their physical surroundings. Lehtovaara argues that learning is a holistic event, where the individual is placed in relation to the world.[4] The *situational conception of learning* proposed by Lehtovaara is regarded to represent a profound and multifaceted understanding of learning, and it is well in line with my personal views of the kind of learning that takes place in fine arts education. Also, as I see it, this holistic learning event is related to pre-linguistic knowledge, since our sensory relation to the world is constantly and even unconsciously shaping our relation to the world.

When researching spatiality in my artistic and pedagogical work, I have learned to appreciate the interpretative nature of spatial experiences. To guide the students in their thinking in the pedagogy of fine arts, I give the students an exercise called the *Studio Visit*. This takes place roughly halfway to the course. The students start the exercise by choosing a partner, after which they act out a studio visit, playing the roles of the teacher and the student in turns. The students prepare for the visit by choosing one work/series, which they either have completed or are currently

4 Online publication by Eeva Anttila, section 4.5., *Situationaalinen oppimiskäsitys* ['Situational Conception of Learning'], 2017.

working on. The student who first assumes the role of the student in the exercise introduces the chosen work(s) to the student playing the teacher. The same exercise is then performed again with the roles reversed. I prepare the students for the exercise by introducing them to the guidelines for studio visits that have been formulated at the Academy of Fine Arts. These guidelines include information about the nature of the studio visit and its length and provide instructions for questions concerning the responsibilities and objectives of the visit.

As an exercise, the Studio Visit provides the students with an experience of working as a teacher. It may also increase their understanding of the relevance of their own artistic practice when they supervise another visual artist. Regardless of whether the teacher makes use of pedagogical methods or not, a connection between the teacher and the student will still be created through the work the student is working on. When supervising this moment, I encourage the students to reflect on each other's current work in relation to their artistic background. I also ask them to analyse the meaning of the situation itself. The students' feedback of the exercise has been very positive. Also, it has been easy to share their responses since almost every student reports on the importance of the situational conception that takes place between the participants during the studio visit.

In another exercise, my goal is to provide the students with an opportunity to get to know one another without using words. The importance of spoken communication is especially important in academic communities, where power structures can lead to a stagnation of group dynamics, especially among new students. This exercise is called *Presence in an Image*. At the start of the exercise, the group is divided in two, and after that half of the students are asked to leave the room. Students are not allowed to speak

during the exercise. The students who remain in the room are then instructed to think about presence as an image and to make small-scale "images" through their own presence. After a while, the teacher invites the other half of the group back to the room. The students performing must first decide the content of their "images", and after that they bring in a student to watch their "Presence in an Image". The performing student places the other participant in a specific spot and posture where they can watch the performance or examine the "image". The students are asked to keep their performances relatively short (c. ½–3 min), but the teacher will not time them. People experience the passage of time differently, and while the moment may seem short for some people, others may think it was embarrassingly long; this may be because the viewer was in direct eye contact with the performer, for example. At the conclusion of the performance, the performer leads the viewer back and brings in another student to observe the "image".[5] The exercise is all about viewing and being the object of another person's gaze. It also requires courage from the students to create a connection with another person and to engage in non-verbal communication and observation. This exercise introduces different forms of interactions and physical touch, as well as untouchability, to the level of shared reflection.

The goal of the exercise is to open the student's eyes to pedagogical questions that do not have fixed answers. For me, the exercise is connected to the philosophical phenomenology of the concepts of *seeing* and *being seen.* The psychoanalytic theory of seeing provides understanding of the individual's being in the world and of the

5 I have previously written about this exercise in an article co-authored with Minna Suoniemi entitled *Tuulettumassa – vuoropuhelua koulutushankkeesta Pedagoginen tuuletusaukko* (96–115, 2021).

process of building an identity. In the meeting, the teachers provide reflections of the students' works, and they also mirror their own artistic practice and personal views. Seeing in layers, on the other hand, refers to the teacher's ability to see themselves simultaneously as an art student and as an artist-teacher. The individual's perspective is never complete; seeing as an experience is relative, and it fluctuates from self-confidence to self-doubt. The pedagogical questions in teaching and learning are about imperfection, accepting not-knowing and constant change.

II The connection, gap, and space in between the teacher and the student

Gert Biesta, Professor of Education, has discussed the relevance of the gap in the teacher-student relationship and proposed three alternative models.[6] In his first model, he considers the gap problematic because it can turn the student into a passive participant if the teacher takes a more active role in the situation. In this pedagogical model, one person is the teacher, and the other one the learner. In this context, the communication and construction of relationships in education are somewhat akin to manipulation. The second model is probably closer to the actual communicative setting in fine arts education. Here, the gap is regarded as part of the learning process, and bridging the gap depends on the student's active measures to maintain their independent artistic practice. In the third model of communication, the question is about the communication of philosophical and performative issues. The focus in this model is on relationships where internal and external ways of thinking are not

6 Gert Biesta's (2004, 11–22), (1998, 1–16) texts are examined in Marika Orenius' doctoral dissertation *Eletyt tilat kuvataiteilijan työssä ja koulutuksessa* (2019, 102, 140, 143–144).

distinguished from each other. This kind of communication is also common in fine arts studies; after all, according to the prevailing views, the artistic identity (as humanness) is not static, nor does it have a fixed core. Similarly, a scenario where the student remains passive while the teacher is active does not really exist in fine arts education. According to Biesta, pedagogy should be based on radical openness and the kind of intersubjectivity that requires the construction of all relationships.

Whenever I discuss pedagogical topics with my students, I introduce them to the concept of intersubjectivity, which includes aspects related to social interaction and empathising (*Einfühlung*) through which our experiences of other people are created. Empathising plays a limited role in Edmund Husserl's (1859–1938) phenomenology because it is based on seeing. In Husserl's approach, we can empathise with people who are living at the same time as we are, but a blind person cannot empathise with us in the same way. This is because the composition of our perceptual norms is not the same when it comes to the objects of empathising or the subjects that influence the ways in which we perceive the world.[7] When I teach pedagogy in the Academy of Fine Arts, I try to offer the students social skills and knowledge that are relevant to empathising. Students are supervised individually, but they also take part in group work in seminars and courses. All these different modes of teaching help the student analyse how their work takes shape so that other people can also experience it.

Everyone who engages in artistic work learns to tolerate imperfection and insecurity, and this is also true for teaching and supervision. The situation that I described earlier in the context of the *Presence in an Image* can also be experienced in a real teaching

7 The Helsinki Term Bank for the Arts and Sciences, *intersubjectivity*.

context, in a concrete space. An ethical approach and mutual trust are essential requirements especially in non-verbal communication. However, the situation that takes place between two students (the performer and receiver) is always different from one where the student interacts with a teacher, and this is due to the unequal power relationship between the teacher and the student. The situation is based on the personalities of the individuals and their capability to encounter each other. Also, teachers and students interpret the pedagogical situations from different starting points; the teacher can never know how the student decodes the encounter or what the consequences of their meeting will be like. The teacher can try to make the interaction as equal as possible, but it is impossible for the teacher to ignore their responsibilities in relation to the student.

When the teacher supervises the student's artistic work, the conversations take place in front of their unfinished work, and the visits are initiated by the student. As the teacher steps inside the studio, they enter the student's world and share the student's artistic space. Studio visits make it possible for the teacher and the student to engage in simultaneous reflection and observation, and sometimes they may together witness the emergence of something new or even the creation of a new work. On the other hand, these conversations can be varied from easy-going, deep, and wide-ranging to more sporadic reflections. Sometimes, the spatial experience of the situation can have a greater impact on the student than spoken words or topics of discussion.

During the supervision process in the teacher-student dialogue, a gap may form a space-in-between. It can just be a silent moment. The gap may oscillate between uncertainty and sureness, and it is also a space for not-yet-known thoughts. If the student gains a positive experience of the space-in-between, it can serve as an empow-

ering force in their work and learning. In such case, the gap will be a source of balance and imbalance, which allows the student to gain new insights at the level of speech or ideas.[8] "The experience of spatiality (in the gap) is therefore part of the interaction with the student, whose speech, which resembles pre-linguistic communication, is occasionally complemented by an understanding and an experience of the space-in-between next to the work".[9] In fine arts education, working in the space-in-between and understanding not-knowing are also pedagogical insights, which the student can make use of during their studies or later in their artistic practice.

The space-in-between is also a central part of a longer artistic process. When you gain a completely new insight or adopt a new practice, there comes a point when you might reject your earlier conceptualisations either partially or completely. Whenever you leave old things behind, you must be prepared to tolerate and accept feelings of doubt and regret even during moments of certainty. When the working process approaches its unknown endpoint, you start to become aware of your own ignorance of what the final result will be like. As a teacher, I try to motivate the student to proceed from advancing the idea to working on it, after which I encourage them to transgress the boundaries of knowledge that initially constrained them. This situation, or the space-in-between, also makes it possible for the student to reach new dimensions of theoretical and artistic thinking. At its best, working in the space-in-between connects one's senses, assumptions, bodily states, and

8 The space-in-between is one of the topics discussed in relation to learning in the empirical and theoretical doctoral dissertation *Learning in Visual Art Practice* (2008) by Swedish researcher Ann-Mari Edström.

9 Section 2.1. of Marika Orenius' doctoral dissertation, *Tilat ja niiden kuvaamisen tavat työskentelyn maisemassa* ['Lived Spaces in the Artist's Work and Fine Arts Education'], 2019.

artistic and theoretical needs into a single process that produces an experience of learning.

The importance of recognising the gaps in our understanding of fine art pedagogy is important for a couple of reasons. As presented above, the space-in-between is a space for change where a state of not-knowing is accepted. This allows the artist to identify a gap in their artistic process and to realise that the gap not only reassures them about the work they will soon finish, but also raises doubts about it. Why is it, then, that as the artist strives towards something unknown, they find motivation to persist with the work and bring it nearer to completion? When the work is still incomplete, it is possible for an intimate sensation, memory, or emotion to become part of the work without the artist noticing it, and this uncertainty is precisely what serves as an empowering force in the process. In other words, when the artist is engaged in the work's production, the gaps can contribute to the creation of meanings embedded in the work, both unconsciously and through sensory experiences. In addition to being part of the work's construction, the gaps in the work are also relevant to its reception. Because of the gaps, a person looking at the work may be unsure about its meaning, or the meaning may only become clear to them after a prolonged period. However, from the perspective of the viewer, the work can be impressive in many ways even if they are still trying to process what it means. Meanings of artworks or the gaps in fine art pedagogy are interpretations that we do through our sensory receptors. The interpretations are formed by different levels of intellectual, informational, affectional, and corporeal responses. In my arts-based research, the spatiality of the gap in fine arts education has revealed to me some core features of responses in the teacher-student relationship as well as in the reception of artworks.

Epilogue

Teaching and supervision in the field of fine arts is not necessarily about sharing information in the first place, but rather about persisting with something that is new and not-yet-known. Although all teaching is oriented towards learning, it is still the case that learning remains unseen – we can observe a change, but we cannot identify the moment of learning.

In this text, I have discussed thoughts and theories about teaching and learning as well as meanings of spatial experiences and spatiality. As our original experiences find new ways to manifest themselves, they also acquire new meanings. These meanings will not emerge without the effect of the surrounding reality; therefore, I tend to connect my pedagogical views with humanness and life in general. Through scrutinising our surroundings and spaces-in-between, we are connected to the foundations of human culture. In our own existence, we penetrate different spaces and stages of life – and when interpreting these experiences, we place our lives and ourselves in the world.

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Pedagogy and practice: a challenging interdependency

PAUL LANDON

Teaching, for artists, is an activity that, often, is undertaken for economic reasons. I began teaching because I needed to support myself financially. It had proven difficult for me to do this solely through my art practice. I continue teaching, sometimes reluctantly, sometimes with joy and fulfilment, as it is still for me an economic necessity. Teaching (and more recently, in my case, administrating others who teach) is my day job while my art practice is my career. There is an interdependency: my practice depends monetarily on my teaching, and my teaching (in visual and media art practices) depends on my experience as an artist.

When I began teaching, I had no pedagogical experience. I was offered an undergraduate class in video art. I asked some advice from the people who had taught the class before me and made up some of my teaching approaches as I went along, but I also drew heavily on my own experiences as a student in art school. I referred to exercises that were assigned to me by Jan Peacock when I was a student at the Nova Scotia College of Art and Design; we would regularly produce short videos in a sketchbook approach in her video class. Jan's influence and insight encouraged me to ask that my students keep producing spontaneously without too much thought or hesitation; she taught

me that process and "making" would produce cathartic moments that would lead to a better understanding of each student's potential.

I was also very inspired by my professor from the Jan van Eyck Academie, Elsa Stansfield. Elsa was a very important influence on my practice, but also on my teaching. She refused to listen to my ideas when I was her student, but instead insisted that I present her with work in progress: sketches, rushes, rough edits, photographs, before she would give me any advice. I have carried this approach into my own pedagogy. While I encourage conceptualising and will listen to my students' ideas, my comments and contribution to a student project are, I believe, most useful when I am confronted with a drawing, a prototype, or a partially realised work when I am confronted with elements of the student's developing practice. This is because as soon as a materiality is introduced into the discussion, the project's potential expands; the student and I can discuss the thickness of a line in a drawing, rust on the metal of a sculpture or the duration of a travelling shot in a video; through a discussion of its details, the project's strengths are identified and built on.

The course outline or syllabus is an important tool for planning a course and its contents (in French, we refer to it as the *plan de cours*). However, the key organisational tool for my teaching is the calendar of activities. I often teach practice-based courses over 15-week periods to groups of 20 or more students; the act of placing the pedagogical activities into a timeline is essential for how the course takes shape and takes on its logic and flow. It is always a challenge, a puzzle, to put into an order all the different activities while respecting holidays (I am always thrown off by Easter), the students' capacities to complete an assignment in a predetermined length of time and their limited access to resources, the time it takes to evaluate and comment on an assignment, or the need for technical demonstrations. Once the calendar is established and understood by the

students, teaching the course becomes manageable as it becomes an exercise of filling in the pre-determined blanks.

I have taught almost exclusively in French. I am a native English speaker who learnt French as a child but speaks it with an accent. Teaching in a language that is not my own has the effect of extending the distance between myself and my students; because of linguistic and cultural differences, but also because of age and other factors, we do not necessarily share the same experiences and the same references. This (non-hierarchical) distance can be helpful for maintaining a formal relationship with my students that avoids the pitfalls of familiarity and potential favouritism. Also, teaching in a foreign language undermines my authority a little. I make grammatical and syntactic errors in my exchanges with my students, sometime humorous ones, that force on me a healthy humility in my interactions with them.

In part because of my insecurity with my delivery in French, I try to encourage as many different voices as possible to be heard in my classroom. This is accomplished by encouraging students to speak, but also through proactively engaging them in the presentation of course material. When a subject is to be discussed, I always assign a portion of the subject matter to the students for presentation; selections from the bibliography of referential texts and artworks for the course are assigned to individual students to research and present to their colleagues. When we discuss a student's project, I insist that their colleagues express their judgements on the work being presented, making sure that everyone has their say. This way, it is not me, the instructor, who necessarily holds the authority on what is being discussed. Often, particularly with my masters' students, I am learning as much from them as they are from me.

When I teach a practice-based course, the students show their work at every stage of its production. It is dissected and discussed.

This might annoy the students as they often do not want to talk about a project before it is completed. I tell them that it is not an evaluation (I do give a nominal mark for this step to encourage the students to comply with it), but a dialogue; it is a moment for them to hear comments from their colleagues and instructor, but it is also a moment for them to assess and articulate the development of their projects.

Probably because I teach in a foreign language, I am prone to making gaffs and errors in pronunciation and syntax. This leads to snickers (and sometimes corrections) from my students. While I am as afraid of suffering from humiliation as anyone, I find these moments helpful as they break down the hierarchy of the group. As a teacher, you need to be ready to make a fool of yourself, sometimes to break the ice, but also to show that there is nothing to lose in experimentation, in failure. I think that this is particularly true when teaching art. As artists, when we present and exhibit our work, we take the risk of creative failure, but also of being misunderstood and of our efforts being undervalued. We learn humility early on in our professional practice. As an artist, I have learnt from my mistakes, my presumptions and arrogance. I try to impart this humility on my students.

As artists, we are required to negotiate the multiple complexities of producing, exhibiting, justifying, and disseminating what we make. We are also required to sustain our practices and our lives. While there is a desire to let my students create, develop, and nurture a practice within an environment insulated from external distractions and constraints, I feel it is our responsibility as artists who teach to inform our students and prepare them to understand the social, economic, and judicial contexts into which they will be inserting their artworks and make them sensitive to the requirements, constraints, and dangers of those contexts. Our practices

involve many steps from funding, budgeting, communications, and publicity, to engineering and dealing with ethical implications. Our experience in dealing with these put into perspective the value, status, and relevance of what it is we are doing. This is earned through experience; I try to impart this experience on my students. I am not certain that they always receive my counsel when it is offered. From my own (long) experience of being a student, I have found that the wisdom imparted on me by my instructors was not immediately recognised but became clearer to me as I progressed in my career and matured as an artist.

My practice and my teaching are separate activities. While I will refer to my experiences as a practising artist, I do not believe that showing my artwork to my students is necessary in the classroom; there is enough material that my students are unfamiliar with that I need to inform them about. On the other side, when I am busy with the production and exhibition of my artworks, I am not concerning myself with my teaching responsibilities; I am concentrating on the project at hand, and its pedagogical implications are not important in that moment.

I work alone in my art practice. I will seek the help of technicians and assistants in the fabrication and installation of my works, but the concepts and initial versions of these are created in (at times blissful) solitude. My participative and collaborative activities are performed much more through my teaching than through my art practice. In helping my students with their work, I collaborate with them on its production. While I will never take the credit for a successful artwork produced by one of my students – the student is the sole author of their work – there is a feeling of having accomplished something important as a group, that the discussions and coaching have led to the creation of something valuable. It is tricky to communicate one's pride for a student's accomplishment without looking

to be taking credit for it. One solution for me has been that, in the context of when a student is grateful to me for my contribution to their success, I return the compliment, insisting that their efforts have benefitted my career.

I have recently found it necessary for my artwork to become a site for dialogue. Discourse around what I am doing becomes as important as the work itself. I miss the collaboration that teaching creates when I am making art. I have come to value the construction of relations and of dialogue that my practice generates. Teaching is a lot about generating discussion, defining, and defending the values intrinsic to making and exhibiting art. In this manner, teaching would seem to fulfil an aspect of artmaking that the exhibiting and production of artworks too often lack.

Art pedagogy with matter
– NEW MATERIALIST APPROACHES TO PERFORMANCE AND PEDAGOGY

PILVI PORKOLA

I

Take 3–5 objects you have with you and introduce yourself by using them.

I often use this exercise as an introduction in different teaching contexts. In my experience, when the participants are asked to focus on objects they carry with them, they are not too nervous when they need to introduce themselves. Usually, when people talk about their objects, they tell stories. In their stories, they talk about their friends, their pets or kids, their habits, and dreams – their life. What I especially like about this simple exercise is that it shows how we are related to the world around us, such as other people and physical matter, in so many ways. Moreover, the stories that the students share with you show how different times are mixed in the present moment.

I teach performance art, performance studies, artistic research, and autobiographical methods in the artistic process. My own artistic practice is based on live art, and I have been interested in autobiographical methods, the politics of performance, and the materiality of everyday life.

Lately, I have been working as Senior Researcher in the project "Political Imagination and Alternative Futures"[1] and taught political imagination both to art students and to students of the social sciences. One of the goals of the research project is to develop methods for teaching utopian thinking and practice. This includes, for example, understanding how social circumstances relate to personal experience, that is, how the private and the public come together, and exercises in imagining the future. In my work, I have been thinking about how art-based methods could be used in the teaching of social sciences. I am not an expert in sociology, only in arts, but I find it interesting to combine practices and ways of thinking from different fields.

My teaching is based on feminist pedagogy[2] and the idea that knowledge is produced together. Feminist pedagogy is based on ideas of the politics of knowledge, re-questioning the hierarchies of pedagogy, and engaged pedagogy. New materialist feminist pedagogy[3] suggests that "producing together" also includes the material world around us. This, I think, fits well together with art education, which is constantly dealing with different kinds of materiality in many ways; matter in making art, the space in which we work, and the bodies that we are.

Following the new materialist ideas, the matter around us is not stable or passive but constantly on the move[4]. The materialist world around us affects us, how we think and move, and how we create meanings. New materialism suggests that we take matter seriously

1 "Political Imagination and Alternative Futures" is a research project at the University of Turku (PI Suvi Salmenniemi), funded by the Academy of Finland. See www.polima.fi 24/3/2022.

2 hooks 1994, Laukkanen et al. 2018

3 Hinton & Treusch 2015.

4 Barad 2003, Bennett 2010, Coole & Frost 2010, Fox & Aldred 2017.

in the meaning-making process and regard matter as a transforming and transformative part of our world. Therefore, new materialism is a process-oriented way of thinking about the world around us. One can certainly ask what is "new" in new materialism for those artists who have been collaborating with materials for a long time. Here, new materialism refers to a broader theoretical approach of understanding the theory of matter and the human's position in the world, where the human is not the centre of everything but only one part of ever-changing systems.

In new materialist pedagogy, this could mean focusing on how the materiality of the classroom affects the teaching situation or how embodied the situations are[5]. For example, an auditorium with fixed seats suggests a different kind of being and sharing than a dance hall with mattresses, a forest, or an online platform. The teaching situation is always about sharing the time and space and being together as well.

Understanding matter as effective and relational in pedagogy means, in my opinion, that pedagogical situations should be understood in a process-oriented way. This perspective takes our bodies seriously in a process of learning and provides new potential ways to understand how we are related not only to each other but also to the world around us.

The idea of producing knowledge together is justified in many ways in higher art education; students often have a background not only in the art field but also in other studies. In a classroom situation, we learn from each other. It is important that the assignments that are given are open-ended, which means that there are many ways to complete them, and that the participants can adapt them to their own practice. I also like to leave a lot of room for interpre-

5 Hinton & Treusch 2015, Porkola 2020

tation, both in terms of how the exercises are carried out and how they are received. The focus is not only on the completed exercise but also on the process of doing it. In my thinking, this also refers in many ways to the basics of artistic research where practice and theory are intertwined, and the research process is partially visible.

One way to learn from others is by giving and receiving feedback on the assignments which the participants do during the class. I have noticed that art students are very good in giving feedback; they focus on different kinds of things than I do, and they can offer peer support to each other.

The exercises that I introduce in this text are all object-oriented assignments. I have used them not only in the context of performance art and dance but also in social sciences. The focus can vary depending on the context; dancers may be willing to do movement-based things, performers like to perform, and students of sociology may prefer discussion. Indeed, the exercise does not need to be fixed in this way; it is important that everyone find their own way of doing them. So, the aim of these exercises is not to make art, but to start processes of observation, thinking, and discussion.

My way of teaching is method-oriented. In my experience, different social and political issues that are current at different times become part of my teaching even if I had not planned for it. Sometimes, people are interested in post-humanism, while at other times they come to class with identity and gender issues. I think it is important that there is room for everything, and the ways with which the topics are engaged in practice is also part of the learning process. Art is not an island but a place to reflect upon ongoing political issues. One of the teacher's tasks is to create and maintain a space for the students to deal with different kinds of local and global topics and questionstrends.

II

Take some objects you have with you. Write some preliminary notes about your relationship to them. Touch, smell, listen to them. How would you move about with them? How do they affect you? What kind of relationship do you have with them? Write some after-notes about your observations. Exchange the object with another participant in the class and repeat. Discussion after the exercise.

Actually, I have not tried this exercise in the classroom yet, but I have planned to try it out in one of my forthcoming courses. My (preliminary) idea is that with this example we could perhaps think about the material world around us, which we too often take for granted. I think that observation exercises, where we observe what is around us and how we are part of the world, play a key role in art pedagogy. It is also important to change the ways in which we make the observations and to try to re-learn to observe. With this exercise, we can hopefully find new embodied insights to the materiality of everyday life. Also, I hope that with this exercise we can talk about how the practice of writing is related to the embodied experience: how are they connected and disconnected, and what happens in a process of translating the experiences of the matter into language.

Take some objects you find in the space. What kind of action do they suggest? Can you take them for a walk or wear them? What kind of conversation or collaboration could you have with the object? Prepare a short performance with the objects.

If the previous exercise focused on observing, this one concentrates on doing. Like most of the exercises that I use, this one can also be adapted and reflected upon in many ways. Here, the focus is on performing with the objects, but the focus could also be on making

an installation or creating a collaborative event with the objects. In the context of autobiography, the exercise could be framed to focus on more personal topics, such as “a portrait of myself” or “the story of my life”.

The discussion after the exercise can be based on what the other participants saw, felt, and thought during the performance. It can also focus on the choices the student made, i.e., the process of artistic practice. As I mentioned earlier, students quite often have their own interests, both aesthetic and political, and current political issues are transmitted through their activities. This is also one perspective to new materialist thinking: how we deal with urgent issues by working with materials and objects around us.

III

As an artist-researcher, the idea of connecting theory with practice is important to me. In teaching, this means that practice is always present even when then the context is defined as “theoretical”. By practice, I mean different kinds of exercises, assignments, and discussions although writing and reading are certainly forms of practice, too. Even though I appreciate well-thought-out lectures, pedagogically speaking, the situation where one speaks and the others listen is, in my opinion, quite an old-fashioned and overrated model of teaching, which nevertheless continues to be surprisingly valued also in art education. As a teacher, I prefer to engage in different forms of practice and reflective discussions in art education. I consider it is important that the students can to some extent define the relationship between theory and practice in their own work. Conversation is a step into practice; how could the theory be applied? What does it have to do with practice? How do they complement each other? It also works another way around: conversation can be the step to theory: how would we theorize practice together?

The working life of the artist is going through a massive transition. The hybridity, precariousness, and underestimation of the artist’s work[6] – which the pandemic has harshly demonstrated – also poses challenges to art education. This, in turn, brings its own challenges to art pedagogy. As a teacher, I think that I need to be increasingly aware of the circumstances in which artists operate – or better yet, to understand that the conditions in which artists will operate in the future can hardly be predicted. All of this is reflected in the making of art, which today does not constitute a withdrawal from the world but an active, assertive act. This precariousness defines my own teaching as well: when working as a visiting lecturer, my courses are often short – sometimes comprising just two morning classes or four afternoon sessions – and I feel that my my teaching is characterised by transience. In a situation like this, it is not possible to take continuity into account in teaching, nor is there enough time to get to know the students, their artistic practice, and needs. I find the situation quite tricky because it means that I cannot implement the kind of teaching that I find important.

However, because my teaching often involves the students’ own agency, discussions, and exercises, we often deal with issues that have arisen as a result of the exercises. This also describes my starting point as an artist. Usually, I do not start working on a specific theme, but rather with some details which I find inspiring, and the theme of the work is created by doing it.

In my experience, the classroom situation is based on processes that cannot be fully regulated or defined. Students are in different situations in their lives, they are interested in different things, and their ideas about art and making art are individual. The process of learning is always unique.

6 Kunst 2015, Jakonen 2021

In the end, it is interesting to see how the same issues that I am dealing with in my art and research – performativity, collaboration, working with objects, the relationship between text and embodiment – also vary in teaching contexts. I think that teaching itself is a kind of gesture to reach to the future and to the things that are not here yet.

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I TASKS

SIRKKU KATRIINA ALA- HARJA

1. From realistic to abstract

From realistic to abstract, two-dimensional piece

What to pay attention to in this assignment:
How do you convert something realistic into an abstract piece of art? Which visual elements do you use in abstraction? How does composition, colour, or volume affect your visual expression, what is the relation between the surface and the line in your work?

Pay attention to the following things: the visual choreography of different elements, such as shapes, layering, tones and colour, composition, space, and focus.

How to start:
Use any realistic theme and convert it into an abstract work. Choose a photo or something based on observation, a still life, or a landscape. Create a sketch by drawing with an easy hand, using a free approach with a pencil, chalk, paintbrush, or anything you can draw with.

If you find it difficult to change a realistic theme into an abstract one, you can make another sketch from your first sketch as long as you can change the relation of the visual elements of the original picture/observation. Our aim is to try to get rid of all realistic elements and to break the elements down into forms, lines, and colour. Let the picture evolve.

Start by drawing and breaking the form visually. Draw by using and varying a line until there is not much realism left, and your work starts to look abstract. The idea is to eliminate anything that looks realistic and let the surface of the paper/canvas be filled with lines. This way, the picture starts to appear more like shapes and lines heading for different directions, and it has no depth to it. When you continue working with colour, you start to create an image with a different kind of depth.

At the end of the assignment, you can compare the original to the outcome and see how they differ, which elements you chose to keep, and how the feeling and the picture changed in the process.
Technique: drawing, painting, printmaking

2. Over the edge – A picture in space

a painting continues from the canvas onto the wall or into the surrounding space, technique: two- and three-dimensional visual installation

How does a picture and the space where it is placed create a dialogue so that the result is a single installation?
Start with a painting/drawing and continue to draw or paint on the surrounding wall/floor/ceiling – you can even create something three-dimensional or a moving image.

You can create a piece that clearly expresses the idea that the painting/drawing is the starting point and that it expands over the edges into the surrounding space like a liana. These elements should be organically attached to one another regardless of the technique you use.

What to pay attention to in this assignment:
How and where do 2D and 3D meet? Where are the boundaries of the work, and are they visible or important? Is the artwork an installation or is it presented partly online? What is the role of space, and most importantly, how will you produce the work?

It is good to create a clear frame, maybe a room or a wall, Think about what you want to emphasise and how this kind of work is presented to the audience. Is there a choreography (a storyline) to be followed, or is the artwork more sense-based?

Technique: combination of two- and three-dimensional techniques, painting/drawing, time, installation, documentation, video, social media

GABRIELLA DISLER

In my experience as a coach, mentor, and tutor, I often find that students, who are fellow artists as well, have similar retentions and doubts during the artistic process: the unpredictable state of a precarious moment to fail. We have our doubts and feel a kind of fear of failure. Nevertheless, in recent years, I have noticed the immense power and energy these moments of doubt create and possess. These doubts generate tension and ambivalence, allowing for immediacy, which becomes a crucial part of my work. Artist's life and works in themselves ask questions, answer questions, and keep asking questions, this is part of the artistic practice.

Awaken our senses – see-hear-smell-taste-touch

Our memory is abstract; depending on the culture and the ages, people have had different ideas about how – and where – our thoughts, feelings and impressions are stored, and yet our memories remain abstract. Remembrance is an unreliable tool because over the years, images from memory overlap in time, some are displaced, several are lost, and different periods of time become mixed with each other. Memory is the mental reliving of past experiences, a reminiscence of something in the past, an image archive, a collection of senses, feelings, and moments.

Imagine colours – the tone of colour – close your eyes
Find a vocabulary, words for the tone of colours that pop up and make a note.

Pay attention to how individual, unique, and diverse they are from one person to another. Now some practice for the senses.

See – with your inner eye – it might take some time – be aware of

how the colours may change, can you feel a difference when you turn your face slowly in a different direction?

Listen – by using different tuning forks or excerpts from music let your heard, your body be concentrated. Listen carefully and precisely and stay focused.

Smell – offer in small glasses; spices: thyme, ginger, pepper, salt flowers: rose, lavender, jasmine, etc. coffee, different varieties of tea or diverse scents; essential oils*

Taste – serve various foods (fruits, vegetables, breads, etc.); focus esp. on the textures of the nutrients, the temperature; there is a difference in taste and in the quality
of the sensory perception invoked by the different stimuli.

Touch – fabrics: cotton, wool, silk, objects, rough wallpaper, paper, sandpaper, mirror, glass.
Let your fingers move over the different structures and surfaces and feel their temperature and materiality; how does it feel?

Being aware – change of perception
Exercises for spatial works; installations or site-specific interventions
I reach back for the word as my hand reaches towards the part of my body which is being pricked; the word has a certain location in my linguistic world and is part of my equipment. I have only one way to represent it, which is to utter it, just as the artist has only one way to represent the work with which they are engaged: by doing it.

a. find a vocabulary, words for diversity or varieties of certain impressions.

b. now go to another point in the room, stand there and do the same exercise; is your impression still the same or is there anything different?
c. is the temperature still the same?

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JENNY EDEN

My teaching practice and context

With knowledge of students' learning experiences prior to higher education, I am aware that the support provided by workshop-style sessions has largely been lost in favour of today's art school studio model. In year groups of 100+ students, sessions like those introduced below not only ease transition to higher education but also help students develop new and extended methods of working at critical points in their degree journey.

The group support session

This session aims to establish individual practices, promote engagement and retention, and boost students' self-belief and success. Designed for approximately fifteen first- or second-year fine art students, this two-hour session mimics class-based environments at school or college and addresses the difficulties some students experience adapting to the art school studio model. The session enables students to develop their work within a supportive group context and to generate meaningful outcomes through a concentrated period of activity in the vicinity of others.

Whether embedded as part of a learning program or introduced in response to students struggling to "get going'" – such as those lacking independence gained from a Foundation Diploma – the session is best positioned early in a unit when the students are receptive and their ideas malleable. It suits learning within a specialism or a wider fine art context and benefits from co-teaching with another Lecturer or Teaching Assistant.

To begin, students bring starting points from their own studios – previous work, images, objects, photographs, written ideas, or artists' work – to a larger space in the art school. Following introductions and explorations of how everyone could proceed, students start working from their starting points. As students work, staff move around the space making careful and appropriate interventions; discussing, encouraging and suggesting, and demonstrating simple techniques and approaches (such as applying charcoal more heavily, bringing images together in a loose painting, or constructing multiple outcomes with found materials).

Intervening and directing "in the moment" generates momentum and keeps everyone moving forward; in this healthy learning environment, students test out new avenues and reflect on initial ideas. With an emphasis on making, everyone feels part of a system, working together, albeit on individual practices. Students quickly break into new modes of communication and establish ways of working which they extend independently in their studio afterwards.

The object painting workshop

Developed from my own practice, this session also emphasises making, along with students' awareness of the unique characteristics of their work, understood through material handling and aesthetic judgements.

In the main, students don't expect to draw or paint objects at art school today, and yet interpreting the things around us is a well-known foundation for learning in fine art. "Learning through making" has been replaced by "ideas before making", which largely precludes the meaningful, innermost outcomes desired by such intentions. In an environment where "looking inside" seems favoured over engaging with the outside world "to speak about the inside", it is both refreshing and productive to reintroduce observational approaches and rejuvenate students' creative toolkits with external stimuli.

In this painting workshop, I ask students to bring an object from any era, culture, or genre – it should possess shapes, colours, tex-

tures, and design elements they find interesting. To promote familiar modes of practice, I also ask students to bring painting materials with them. (Both the object and the materials to render the object provide an initial indication of students' aesthetic choices).

Referring to the object, students are asked to make a painting on A1 paper – much larger than the object appears in real life – using materials they have with them. I ask them to work directly onto the paper using confident colour and mark-making, employing certainty, intuition, and flow.

As students paint, I ask them to acknowledge their approach to making by addressing the following questions: are they adopting a representational or imaginary approach, or something in between? Is their painting about a feeling, memory or impulse connected to the object? Are they exaggerating aspects of the object or ignoring parts of it? What is their developing relationship with the object, and should they continue in the same direction or progress differently?

In recognising the special characteristics of their work, and that ideas are developing through the making process, students become aware of their intentions and creative interests. They move towards new inspirations and solutions which can be strengthened thereafter through tutorials, crits, and deeper investigation into the practice of painting.

PIA EURO, TAINA RAJANTI, HARRI LAAKSO, MAX RYYNÄNEN

Reposaari – mission impossible

The following exercises were created for the "camp school" that was part of the two-year master's degree programme in Visual Culture (later known as Visual Cultures, Curating and Contemporary Art) in 2009–2018. The camp school was organised at the early stages of the master's studies in Reposaari Island near the city of Pori.

The course was organised in conditions akin to a school camp, and its objective was to challenge the students to briefly let go of their regular working routines and personal work-related objectives.

At the start of each day, the students were given a slip of paper that included instructions for the day's exercise, which they had to complete by noon. In the afternoon, everyone got together to discuss the exercise, and each student or group was given a specific amount of time to present their work. The symmetry between doing and sharing was essential to the exercises, and we allotted equal amounts of time to both. Sharing becomes doing – the works were created as much through the discussions as they were during the so-called working process.

This structure also offered a playful examination of how micro-cultures are created, how references across different works emerge in a community, and how this community of creators is related to a location. This could be interpreted as analogous to the birth of a subculture, for example, where a new language and form of aesthetics is created through the work performed in a certain community. The role of Reposaari Island as the adhesive frame was essential throughout the course. The work performed during the course did not take place in a vacuum; above all, the students were

connected to the surrounding world, which in this case also facilitated their connection with other people (artists).

EXERCISES

Day 1

Choose one location, space, or situation in Reposaari. Produce a work that is related to your chosen location, space, or situation that is composed of (at least) two elements or two parts. Examine the work's boundaries (the tension between the different parts and the things that are external to the work) in your work.

Day 2

Choose an element or a thing from a work produced by someone else. Now, make a new work which incorporates the element you have chosen. The relationship between your work and the thing you chose can be inclusive, expounding, disruptive, or dismantling.

Day 3

Produce a work that exists within the tension between two or several works or in a conceptual space created by them. Think about the dimensions of your work. How far can the boundaries and effects of your work extend? Think about what else your work can express in addition to what the eye can see.

TERO HEIKKINEN, PETRI KAVERMA, DENISE ZIEGLER

Walking as prototype – approaching monuments

1.

We start our walk in the city from a spot that is approximately one kilometre from a well-known public monument. On our journey, we stop a few times. We draw on paper or in a notebook elements and shapes of the surroundings that remind us of the shapes and forms of the public monument we are approaching. These drawing interludes take place in locations without a direct view to the monument. Once we reach the monument, we assemble our own monument by transferring individual drawn elements onto a transparent paper. This way, we make an image of the monument in front of us by assembling the elements we collected on the trip. The same drawn element can be used more than once. (20 min + 10 min)

2.

The next assignment is completed in the close surroundings of the monument. We are now drawing things that are around the monument or things that have in one way or another a connection to the monument. However, we are not drawing the monument itself. After a while, we position all the drawings on the ground in a circle so that we can look at them from outside of the circle. The empty space in the middle represents the place of the monument or the assembled images from the previous paragraph. We discuss the drawings, focusing on why we chose their subjects and what kind of thoughts emerged through this practice as a whole. (15 min + 15 min).

3.

We continue walking further away from the monument. First, we write down our experiences of the trip so far: what kind of monu-

ment did we encounter – the views, the smells, the sounds, and atmosphere. It might be that the monument generated a need to take a selfie or to buy some cheap souvenirs. The souvenirs can be thought of as trophies or sorts of memories from some kind of hunting trip, signs of victories, or evidence of our achievements as tourists. A souvenir can evoke a strong memory even after many years, resembling a transitional object – a term introduced by psychoanalyst Donald Winnicott. While a child learns to distinguish themselves from other people through a transitional object, for an adult, this kind of object can refer to the space between the inner and outer worlds. Based on our walk to the monument and our encounter with it, we produced a transitional object of our own by writing or drawing.

Walking as Prototype – Approaching Monuments was a workshop held in Helsinki in 2021 where the participants approached the Sibelius Monument.

DEAN HUGHES

Teaching task for fine art

This task requires two rooms of equal size, shape, and dimension. They need to have identical architectural features – same floor, same colour walls, window (if the room has one) in the same place. The rooms can be located adjacent to each other or a short walk of no more than 10 minutes away from each other.

Ideally, although practicalities might delimit this, the rooms should share the same orientation to the natural light source within the room. It would not be ideal for instance to have one room with north-facing light and one with south-facing light. The ideal exactitude aimed at in these room set-ups should aspire to Welsh Artist Bethan Huws's Royal College of Art piece from 1988, where she drew (an imaginary) dividing line down the centre of her studio in Battersea, London, and whatever object or detail was on one side of the room, was replicated on the other.

Room 1 – There should be a life model and any props that should be decided upon to form the "scene" that will be worked from. However, different to most life classes, there will be no materials to draw, paint, or record the set-up. This equipment is not permitted in this room.

Room 2 – The room will have easels established to allow vantage points, which circumnavigate the space in the room. These spaces are fixed, and when the participants are allocated to a working space, it could be advantageous to mark, with tape or chalk, around the individual's feet to ensure the correct and consistent working orientation. In this room, there is no life model and no "scene". In this room, drawing equipment are permitted.

In a simple sense, the ingredients for a normal life drawing class are present but divided and split into two rooms. This arrangement will restrict looking to one room, and recording (or drawing) to another. It's a method for separating (and therefore considering and dwelling upon) the activity of perception distinct from mark-making.

The task – Once established, the task will require the participants to first enter room 2 to choose or to be allocated a space to work in. Following this, the participants will be invited to visit room 1, but they will not be able to take with them any materials for recording or drawing. The task is for the participants to simply spend time looking in room 1. Following this, they will then spend time in room 2 recording the product of the activity of looking through drawing or painting. Time intervals between participation in room 1 to room 2 can be varied as the instructor sees fit.

It should be clear from reading these instructions that when the participants are in room 2, they will be drawing in a room with a demonstrable absence where the life model is/was set up (in a scene reminiscent of American Artist John Baldessari's Crowds with Shape of Reason Missing).

BRIGITTE JURACK

Five days only: make a bogie (and race it)

Task:
Form teams of up to five students. Give your team a name. Come up with a thematic focus. Start sketching some visual ideas about your theme on a large sheet of paper. Use drawing rather than words. Discuss your fantastic ideas. Draw a bit more and convene with the other team members. Discuss how you can turn this idea into a bogie (a basic go-kart or a soapbox) which can physically carry at least one person, even if only for a few seconds, and is made of upcycled materials. Consider also designing costumes for the non-driving team members. Begin the process of making it. The "Gravity Race" featuring all the bogies will take place on the fifth and last afternoon. Please bring a video camera and a helmet.
(Additional notes – consider the chassis design, steering, brakes, the number of axles and wheels, motion, the overall look, and costumes. Look in skips. Use available wheels, scrap timber, used metal, and 3D workshops to make the main structure strong enough).

Context:
Teaching first-year fine art students in a post-industrial urban environment that lacks factories, backyard workshops, or other mechanics-based production facilities, creates new challenges. In 2014, I realised that very few first-year students have any lived or tacit experience of manual material or tool handling. This lack of experience in the UK is compounded by factors such as a very limited access to sculpture making in schools, limited or no access to adventure playgrounds during early/mid-childhood, and the growing invisibility of manufacturing and production processes due to globalised production and trade.

I initially developed Five days only: make a bogie (and race it) for first-year fine art students at the Manchester School of Art. Since then, I have taught it across undergraduate and postgraduate year groups at the State University of New York (SUNY, New Paltz) and the Guangzhou Academy of Fine Arts (GAFA).

The focus of *Five days ...* is on intensive, immersive, and maverick teamwork which leads to the realisation that the imagination of the team may lead to wacky, wild, and daring possibilities. The ideal team size is around five students, and for the overall dynamic of the task, the total number of students participating should be around twenty or more to make the race exciting and competitive. The task should last for only five days in total, including the actual race and a prize-giving celebration at the end of it.

Preparation (staff and students):
Source second-hand wheels of various sizes (including dolly wheels) from scrapyards, bike shops, or local recycling stations. Source some wooden pallets or plastic drums. Gather timber off-cuts and metal rods (9–12 mm diameter) for the chassis and metal tubing for the axels. Source other bits and bobs for props, costumes, and accessories. Discuss the project upfront with wood and metal technical support staff and reserve workshop and machine access accordingly.

Preparation (staff):
I prepare an introductory slide talk that focuses on adapted movable objects (e.g., floats) found in different cultural contexts. Images include parade floats on wheels, dragon race boats from China, tea trolleys and tea ritual images, cows decorated for the Alpen Alm Abtrieb (cattle drive), Karneval East and West, Pagan Winter costumes, Cherry Blossom floats from Japan, Italian, and Spanish Easter Procession floats, images of 1950s go-carts, simple technical DIY drawings of go-cart mechanics, bicycle-based traders in China and India, and some images from the San Francisco Museum of Modern Art's Artists' Soap Box Derbies in the 1970s.

I prefer to exclude art terminology from this initial scene-setting talk.

After the completion of the task, a second slide talk can further contextualise the students' work and "race performance" within the field of Happenings, Dada, and works by artists such as Hirschhorn, Wodiczko, Zittle, Foreign Investment et al.

References

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TELLERVO KALLEINEN

Artistic collaboration is a topic that I teach particularly often. When you work in collaboration with others, it is important to reach a mindset where all ideas and thoughts are regarded as jointly created regardless of who said them first. This cannot be achieved only through agreement, although it is naturally important for everyone to work in agreement. During the creative process, the team members engage in so much brainstorming that all the ideas that have been said aloud will inevitably start to affect each other. The group should strive to create an atmosphere of trust, where everyone can freely voice out their ideas.

Collective creativity also requires that everyone is personally invested in the work – I do not believe that a team can get into a flow state if the individual team members are unable to do so. There is room for both in my teaching.

There is no specific exercise that I rely on when I try to inspire students to engage in a communal working process. A simple process for collaborative creation may look something like this:

1. Context: The creation of a work rarely starts out in a vacuum without a solid base that will form the foundation for later work. At the start of the working process, the context is expressed in words, and the group members examine it from different perspectives. I often use a large sheet of paper to encourage people to engage in interactive associations. One at a time, the group members use the paper like a mind map, writing down their ideas about the context and briefly explaining their thoughts to the others. Everyone brings their own interests, knowledge, life experiences, and perspectives into the shared space, and is ready to be inspired by the others.

2. A spiral discussion: We sit in a circle and take turns to speak, always in the same order. We allow our thoughts to expand and to develop as we build upon other people's ideas. The discussion goes on as long as necessary. One turn should not last for more than 3 minutes. You are not allowed to interrupt even if you get a brilliant idea. If someone comes up with an idea for a collaborative artwork, they are only allowed to express it in their own turn. They will then learn what the others think about their idea and what kinds of follow-up comments and new ideas it inspires.

3. Consensus. There are various ways to make decisions collectively. When the question is about an artwork that is made in collaboration with other people, I try to reach a consensus decision. It is important that everyone should be at least somewhat enthusiastic and curious about the idea that has emerged organically during the spiral discussion.

PETRI KAVERMA

Pedagogical paradox

Starting point: Work-related panic erupts in a group of students. It seems that the students are either doing too much or nothing at all. One student is cleaning her studio, and it looks like she will never stop. Another student is frustrated: too many drawings are being produced too quickly. Nothing seems to matter anymore, and nothing feels like anything. Perhaps the students suffer from performance anxiety but are eager to show what they can accomplish? From the perspective of teaching and learning, the process has reached a dead end, and there are no obvious solutions for fixing it. How would it be possible to unlock the situation?

The teacher thinks that the pedagogical paradoxes that arise in teaching situations can be ground-breaking experiences as long as there is mutual trust between the teacher and the students. The teacher consequently designs a two-week long course entitled "Don't do anything". At the beginning of the week, the students really do nothing. Or at least they try not to do anything. The students sit idle for a day or two and think about how insane the whole course is and how useless the theme of not doing anything really is. After all, everyone is constantly doing something: thinking, breathing, metabolising. The students come to the conclusion that they are ceaselessly doing something which they would not pay any attention to in a conventional teaching situation.

Gradually, the students are overwhelmed by boredom. Maybe their work ethic starts to emerge? The students grow restless and start to think about ways to demoralise the paradox that has been imposed upon them for their own good: is there something they could possibly do while still doing practically nothing? They agree that producing artworks is at least out of the question and decide to continue their inactivity by taking a walk. Walking is, after all, a mobile form of thinking according to a philosopher who enjoys both thinking and walking, and you do not really need to do anything else while taking a walk. On this occasion, everyone agreed that walking does not constitute doing.

The course continues, and the activities are transferred from the studios, which have offered a safe space but are nevertheless imbued with too many ideas and finished and unfinished tasks, to the building's attic, where the students begin to examine and occupy new space for themselves, each in their own way. In the second week, they start to make site-specific drawings, photographs, and paintings. The intensely "inactive" but productive two-week period concludes with an exhibition whose opening celebrations take place in the attic. The teacher recommends Janosch's classic work *The Trip to Panama* as supplementary reading.

JULIAN KREIMER

Begin the class with a challenge: how silently can we move the chairs and tables into a form that is as close to a circle as possible. Note the differences (in eye contact, cooperation, noise level, etc.) each week as we do this.

Transparencies: study how spaces and objects look through coloured sheets of acetate, create narrow analogous hue palettes for each area. Emphasise the continuity of forms across changing filters, and focus on the continuity of differences: while the individual areas will change colour and value dramatically in different zones, pay close attention to the difference (named fj) or relationships between the light and the dark areas, and focus less on the individual colors but on trying to keep the fj's and relationships aligned. At some point during the class, informally present and discuss Gini coefficients, and the idea that differences are often more salient than absolutes—i.e. we each benefit from more labor than Louis XIV, but that doesn't make us feel richer, it's the spread in society that makes a difference.

Reflections: Perceive shapes embedded within reflective forms. Keep drawing reflections that are held inside the forms as prominently as the shapes that hold them. Depict differences between the hard and the soft reflections. About 2/3 into the class-time, each student writes down experiences in their own lives when they switch between different versions of themselves, for example the change language, dress, accent, and gait when they're at school, as opposed to their home neighborhood, or with different sets of friends. They are asked to share their thoughts that they wrote down. A question is raised for them to consider: whether they remain coherent selves despite expressing different forms?

Context: our school is one of the few public arts conservatories in the US, with many of our students being the first in their families to attend university.

PAUL LANDON

Five exercises in five weeks

In an undergraduate video installation course that I taught, it was important that the students produce several preliminary exercises to familiarise themselves with different technical, formal, and referential challenges that the practice presents. I came up with a formula for this class of 25 students to present new exercises each week for a period of five weeks at a frequency of one class per week. (Of course, this formula could work with a smaller class size. One could, for instance, have 16 students present new exercises each week for a period of four weeks). This series of exercises demonstrates the importance of the calendar of activities when teaching a practice-based course.

This exercise requires that students work in groups of five. This is to expedite the production of the works to be evaluated; it is possible for the class of 25 to produce, install, and evaluate five works each week. There were five different exercises: video feedback loops, the projected image, media archaeologies, sound to spatialise the image, and a free choice. Each week, one group presents their video feedback loop, a second group presents their projected image, a third group their media archaeologies, a fourth group presents their sound to spatialise the image, and a fifth group presents their free choice. The groups rotate the projects presented each week. This way, every group (every student) participates in each of the five different exercises. With each group producing a different exercise each week, a variety of exercises are presented and evaluated. Also, with a group of five students and five different exercises, a different student could take the lead each week, thus allowing for each student in a group to oversee one of the exercises.

The pedagogical approach developed through this exercise is directed towards teaching a large group of students while using limited resources. It is an approach aimed at assuring that all the students in the group are involved the conception and realisation of a variety of projects in a limited timeframe. It encourages cooperation and working with a group, while respecting the individual creative processes of each participant. The structure of the exercise could be applied to any practice-based course that requires experimenting with a variety of techniques, concepts and forms.

LEARNING TOGETHER GROUP[1]

We taught a two-credit city workshop course at the Department of Time and Space of the Academy of Fine Arts, University of The Arts Helsinki in 2015 in which the objective was to create an equal framework for learning and to change (re-liberate) the hierarchy between the student and the teacher. That's why we use first names in this assignment.

During the course we align ourselves with the urban space. The goal is to create spatial relationships through art. We observe and research the city, how does it work – what kind of structure does it have? What is the place of art in an urban space? What kind of authorship does art generate in an urban space?

The pedagogical starting point in this course was an idea presented by Jacques Rancière (2008):

"Distance is simply the path from what she already knows to what she does not yet know, but which she can learn just as she has learnt the rest; which she can learn not in order to occupy the position of the scholar, but so as better to practice the art of translating, of putting her experience into the words and her words to the test; of translating her intellectual adventures for others and counter-translating the translations of their own adventures which they present to her...Every distance is factual distance and each intellectual act a path traced between a form of ignorance and a form of knowledge, a path that constantly abolishes any fixity and hierarchy of the positions with their boundaries". (Jacques Rancière. Le spectateur émancipé. 2008. Transl. Gregory Elliot. 2009)

1 The group name invented for this text. Writer of the text: Minna.

We started the course with brainstorming together. Each participant, both the teacher and the student, produced and freely associated the topics which were related to the city and in which the participant was interested.

Here is an excerpt from the contents of the post-it notes on the wall:

POLITICS

City as living organism / system

City-nature

REFUGEES

Anarchy!
Break the rules!

INNER
COLONIALISM
SEGREGATION
MARGINAL

Human bodies as material in the urban space and how the space dictates our behavior?

Police: Control / safety.

INEQUALITY

Religion

HIDDEN HISTORY

GENTRIFICATION

Non-human way of seeing city

Behavior patterns in urban space.
Unwritten rules in the city:
PUBLIC AND PRIVATE

Each of the eight students and three teachers was responsible for presenting their own topic and related approaches. We visited Pasila, Pihlajamäki, Vartiosaari, Itäkeskus (the Puhos and Itis shopping centres), Espoonlahti (the Länsimetro construction site tunnel), and Kumpula. We explored the city using a variety of artistic methods, such as walking or using our senses. We met people responsible for planning the area and local residents. We learned experientially.

MAIJU LOUKOLA

SPACE STATION: Spatial and performative scenarios of the everyday

This was a UWAS (University-Wide Art Studies) workshop at Aalto ARTS in September–October 2017

Assignment experiment 1: camping intervention

Make a spatial intervention in a public space in the surroundings of the old main building of Aalto using the introductory material (texts, lectures, discussions).

Use at least one of these (spatial) attributes as a starting point
tensions, dynamics, directions,
distance, proximity, orientation,
dimensions – height/width/depth,
under/on top/aside/in/out, positions, relations,
placing/misplacing, cutting/adding,
structure, colour, smell, temperature, humidity,
weight, solidity, objectness

Use as many of the following (performative) verbs as seem meaningful to you
fabulating, fictionalising, framing, reimagining, repeating

MAIJU LOUKOLA AND HARRI LAAKSO

Out 2 – Collective film in the spirit of Jacques Rivette

In the Film as Contemporary Art course organised by ViCCA (MA in Visual Culture and Contemporary Art) at Aalto ARTS.

This was originally inspired by Out 1–*Noli me tangere*, an enigmatic film by Jacques Rivette, rarely shown in movie theatres since its completion in 1971. Rivette's film is a 775-minute gigantic creature made up of absurd elements and fragmentary scenes, with references to, e.g., Honoré de Balzac's texts and conspiracy theories, the political atmosphere of "post May 1968" France, and scenes with an experimental theatre group rehearsing and discussing two plays by Aeschylus. It has been described as a dreamlike – also as a nightmare-like – image of a certain time.

Our central question is: "where are we now?" – at this very time, in our socio-cultural-political situation, in a particular econo-ethnico-geographical position, as experienced by a certain art school community. From these premises, the project explores its own limits in various ways.

The source of inspiration for the project includes several correspondences to ideas of a "secret society" and "conspiracy". One further reference point could also be the French capitalism-critical group of anonymous authors called the "Invisible Committee" (Le Comité Invisible), who were inspired, among other things, by Gilles Deleuze's writings on resistance, change, and "nomadic subjectivity". Similarly, our Out 2 group can be regarded to follow the logic of collective authorship with a "multitude of nomadic subjectivities" and to work procedurally towards an unknown end result through treasuring the premise of an inalienable equality.

We have committed to equality as the basis of our work; we are "in the midst of the creation of 'no'"" – following Jacques Rancière's idea of an "already existing equality" (as opposed to equality that is strived for). In the Out 2 process, equality means the unravelling of individual authorship towards a shared and multivocal community. It illuminates the methodical choices and the form of the work. The whole process becomes channelled through an attitude taking the lead over individuals, allowing for multiperspective glimpses – at times contradictory and conflicting, and at others connected and aligned – on "where we are now". That cinematic texture, a mishmash of space-time-images consisting of fragments – each of which is singular in its duration, rhythm, form, style, content, light, and forms – is to be continued in the viewer's experience. Out 2 is a self-generating creature that gradually develops into its own master. In this sense, the process holds kinship to French literary group OuLiPo (L'Ouvroir de Littérature Potentielle) who aimed at "creations that create".

Assignment: collectiveness

Gather observations and perceptions of collective work and of yourselves as part of the/that collective.

What works, what doesn't work? What kinds of hinges or obstacles do you run into? What will open up?

Each participant writes, based on their "found topic", a new topic or an image. Prepare a presentation, performance, or a demo based on the ideas and/or images (3–5 min in duration).

Pick a space, define the framing and the place of an audience.

JAN LÜTJOHANN

- **Make something from wood; keep it simple.**
- **Improvise a tool with the materials and technology that you can find in your immediate surroundings.**
- **Work together to organise, cook, and share today's meal.**

These three tasks are taken from different courses that I have taught at the Academy of Fine Arts in Helsinki between 2014 and 2020. The examples are from one- or two-week-long courses where I structured each working day into one hour of lectures and several hours of practical work, sculptural making and conversation. Following my own interests as a sculptor and educator, the starting points of my teaching are such fundamental cultural practices as working with wood, making tools, or cooking.

In my courses and workshops, participants use tools and their hands to reflect on their agency in their material and immaterial environment. The tasks look simple but are part of complex pedagogic, didactic, and artistic processes. Teaching at art academies allows me to propose open tasks that enable the students to set their own goals, pace, and ambitions. In this way, making something from wood, improvising a tool, or preparing a shared meal can touch on any possible subject. Through working with hands, we contemplate the wider contexts and conditions of being human in the present and the future.

TINE MELZER

Make a horizon. Any medium is allowed as long as it deals with the layered term of a horizon. Horizon is a key notion in hermeneutics for understanding.

Naming. Write down the names of all people you have ever met. Both the first name and the surname must be given in order for the name to be added. This task has been given since 2009 in several contexts and countries. It relates to the role of names in ordinary language and reveals to participants how their memory and biography are expressed in their ability or restraints to recall and collect the network of people they are part of.

Questions. Write down as many questions as possible within a given time frame. The questions can allude to general issues or to your artistic practice. Sort them by relevance and subject afterwards, from general to specific. This task reveals the capacity of questions to point out meanings without fixing them. Possible answers can be given by a series of quickly produced non-verbal works.

5 Obstructions. Write down five simple rules (condition, feature), each on a separate sheet of paper. In a group process, these sheets are randomly re-distributed among the participants. Everyone is asked to produce a work in their preferred medium in response to these five random features. This task shows that the shared responsibility of such rule-based limitations allows for surprising autonomous works.

Principle of Teaching Practice. The great pleasure and challenge of teaching in art contexts is the threshold between non-verbal implicit meaning and its verbalisation. Words influence our perception; they point out certain aspects to each other once they refer to different aspects of the work. Careful wording and an awareness of aspectual change play a key role in my teaching practice; it is important to know the mechanisms of the language-games we play in the arts and its discourse. We are rewarded for sharing our views: understanding creates bliss. Especially when working with artists from different disciplines, the language we share allows for insight and connection beyond disciplinary boundaries and habits. We are all language-animals seeking meaning.

SUZANNE MOONEY

Task:

Currently, I organise and teach courses (both BFA & MFA level) that are mandatory for fine art students at the Academy of Fine Arts, Helsinki. In a very individual and self-directed system, there are relatively few courses that are compulsory for completing the studies, and this often presents a cohort of students who are irritated by the obligatory nature of the curriculum. Adding to that, these courses focus on professional practice – so they are not directly related to art making (although I would argue that they are essential for sustaining an artistic practice). This makes the introductory session extremely important for setting the right tone, and essentially, winning over the sceptics.

One way of achieving this is not to timetable the whole course, but to leave space in the schedule for the student group to decide themselves what they want to focus on and address. I explain what is scheduled and offer various themes and topics we could delve into but also ask them to make their own suggestions. The students discuss in small groups and pick their top three. After twenty minutes, each group explains their choices and (hopefully) there are similarities and crossovers for the final four sessions to be programmed.

By giving agency to the students on what they want to discuss, learn, or understand more deeply, I have found that they become more invested in the course. Over the years, there have been some really great suggestions – conversations about economic value, success, self-confidence and self-care; art and its role within society and thinking about artists' rights as they stand and how they could be. Some very practical topics include taxation, social security, sick leave, and pensions as a self-employed artist. We have taken walks around galleries as a group, we have listened to artists speak about their struggles and successes and challenged decision-makers in funding or other arts organisations. Through this process, I have also realised, in an ever-evolving field, that I can never presume to know what the needs and urgencies of a group of young art students are.

JUSSI MÄKELÄ

"A classic story"

This exercise was initially planned for grades 7 to 9 in the comprehensive school, but it can also be performed in lower grades. The written instructions will not be provided to the pupils at this scope, of course. Past experiences have shown that the exercise typically takes 3–4 double lessons to be completed.

Objectives

The goal of the exercise is to

- practice the use of different shot sizes (extreme long shot, long shot, medium shot, close-up, and extreme close-up) as well as other forms of visual storytelling, such as the visual reading order and the rules related to the composition of the image (e.g., axes of symmetry, diagonals, golden ratio, balance),
- observe and learn how to use the methods of visual storytelling in comic illustration,
- learn the different stages of the visual working process from the conceptual stage to sketching, planning, and execution,
- reach a persistent mindset that is necessary for artistic work (this exercise will require 3–4 double lessons, so don't rush it!), and
- gain experiences of success in visual expression.

Assessment

The assessment of learning is based on self-evaluation, where the student evaluates their personal progress. The assessment of the finished work is based on the clarity and functionality of the shot sizes, composition, innovativeness, the connection between the narrative idea and visual storytelling, and the quality of the work's technical execution. The student's attention to detail at the different stages of the process, their systematic control over the entire process, and their demonstrated effort for persistence will also be taken into consideration in the assessment.

Materials: pictures of artworks (e.g., the Ateneum deck of art cards), iPads, sketching paper, tape, transparent plexiglass (c. A5 size), tracing paper, pencils, tracing board, drawing paper, marker pens, comic guides

1. This exercise makes use of different **shot sizes**. The participants are also instructed to pay attention to the visual reading order and rules of composition, which can be used to increase the effect of storytelling in comics (these will be taught at the beginning of the exercise). You can use comic art guides to brush up on these methods if necessary.
2. Pick one artwork from a set of works.
   The exercise will be easier if you can think of a story related to the artwork or have something to say about the situation depicted in it. You can also focus on just one part of the artwork.
3. Take a photograph of the artwork on your iPad. **Write down** the name of the work, the name of the artist and the work's production date.
4. Conceptualise a story to go with the situation.
5. Browse through the art pictures and identify the ones that fit, or can be adapted to fit, with your idea. Your initial idea may change quite markedly at this stage. As before, you can focus on just some parts of the artworks if you like. Take photographs of the works on your iPad. **Write down** the names of the works, the names of the artists and the works' production dates.
6. Construct a story based on your idea and the photographs you

have taken and transform them into a comic. You must use at least **four** different shot sizes in the comic (i.e., the comic must be at least four panels long).

7. Make a sketch of a storyboard on paper, which includes information about:
   - the order of the pictures
   - cropping (what parts of the image are drawn and what are left out), and composition
   - speech and other kinds of text related to the pictures

   Do not spend too much time at this stage. The sketched images can be very rudimentary as long as they help you remember how you plan to use each picture.
8. Take another piece of sketching paper and prepare a panel script, where you make an outline of how the pictures and the texts (as well as any effects) are composed in relation to each other. Make sure that there is enough room for the texts. Also pay attention to the visual reading order! Reserve one panel for the title and your name and another one for the information related to the artworks which you use in your work. In other words, the panel script should consist of a minimum of **six** panels.
9. Use your iPad to draw simplified representations of the works/parts of works you have chosen:
   a. Set the screen to full brightness.
   b. Open a picture of a work on the screen and increase/decrease its size as needed.
   c. Cover the screen of your iPad with plexiglass (it is a good idea to secure the plexiglass by taping it onto the pad on one side).
   d. Take a piece of tracing paper and attach it to the corners of the plexiglass with tape.
   e. Take a pencil and draw a picture on the tracing paper.
   f. Draw each image on an individual piece of tracing paper.

10. Add the texts (speech bubbles and other kinds of text) and any potential effects (VROOM!) to the pictures.
11. Draw panels for the comic's title and the artwork details on the sketching paper.
12. Use a sketching board and draw the final version of your comic with marker pens. Document your working process and self-assess your performance.

    (If you do not have a sketching board at your disposal, you can arrange the sketching papers in the correct order, tape them on a large background paper, and take a photograph of it.)

ANNA NOVAKOV

Task One: Imagine a work of art (in any media) that combines smell with taste.

Task Two: Imagine a work of art (in any media) that combines smell with touch.

Task Three: Imagine a work of art (in any media) that combines smell with sight.

Task Four: Construct three project prototypes that meld smell with taste, touch, and sight.

The projects can use any media and are intended as first drafts of a larger, more developed series of works. Do not get attached to your prototypes. Share them freely with the class as objects of discussion and the first step in a creative process.

As a teaching artist, I am interested in introducing students to the artistic possibilities of scent as a medium for contemporary art. We begin by exploring scents and chords used in perfumery and move on to their practical applications in scented films, installations, and performances.

We live in an over-fragranced world in which everything has a smell, and synthetic smells have taken the place of many natural fragrances. As an artistic medium, olfactory art opens up various receptors in the brain that may reference emotions and memories – a rich arena for creative dialogue and experiential experimentation.

LAUREN O'NEAL

Learning to love this place more: a sensing-feeling-being-befriending-intervening task

Stand outside of a building that you don't particularly like. Instead of looking at the usual suspects – the stairs leading to the entrance, the door, whether or not there is a sign or a bell or a doormat, if the walkway has been shovelled. Start to notice other aspects of the built environment. How would you characterise the building, by its entrance and also by its institutional context? Who is it for? Does it invite you in or not? How much of that relates to the architectural design or function, and how much relates to the context? Or to your mood or outlook on this particular day?

Give your attention to the building's materials and surfaces. Go to them. Don't just stand and look from afar. Go up close. Be generous. Investigate them through touch, smell, and temperature. Lean or sit on the surfaces. Roll along the walls and edges. Exchange secrets. Tell a window or door handle something you've never told anyone else (don't share this with the group). See if you can sense (or imagine) the building's own private and tender moments.

What else do these surfaces and spaces offer? Are you learning to love the building a bit more?

Try to capture the range of textures and shapes in visual form. Charcoal and paper rubbings or watercolour textures (using various tools, watercolours, and salts of varying degrees of coarseness) are especially good ways to develop a subject-to-subject resonance. Or create a three-dimensional piece that connects to the building's qualities, but at the same time subverts, improves, or modifies them. Make an artwork that intervenes in the irritating elements of the building. Your intervention can make the building more lively, humble, welcoming, or straightforward.

If the building continues to be recalcitrant, install your artworks at the entrance in a way that will decentre the building's unappealing qualities, and see if your mediation makes a mutually affectionate regard possible.

MARIKA ORENIUS

Exercises

My space, the space within me

Walk around the building and examine how the different spaces feel like and what kind of effect they have on you. Choose one space or one spot where you can pause for a while.

Create imaginary boundaries for your space that extend around your body at an arm's length.

How will you mark your space? What affected your choice? How will you share your experience of the space with the other group members?

You are allowed to make use of tape, street chalk, pictures, sound, speech, gestures, and performance/other performative elements.

Presence in an image

The group is divided in two, and one half of the group is asked to leave the room.

The students that remain in the room are instructed to think about presence and an image. They are then asked to make "images" through their own presence in silence.

The student performing the exercise must first decide the content of their image. They will then invite one of the students waiting outside back to the room. This "viewer" is placed in a specific spot and posture to watch the "performance", which is shown from the direction chosen by the "performer".

The length of the performance will also be decided by the performer (c. ½–3 min).

There will be no talk during the performance. At its conclusion, the performer will take the viewer out of the room and bring another student in to take part in the next performance.

Studio visit

The students work in pairs in this exercise. They carry out a studio visit at each other's studios, alternating between the roles of the teacher and the student.

The person playing the role of the student prepares for the exercise by choosing one work or work series that is either in progress or already finished. They will then introduce their work to the other student, who plays the role of the teacher. When the visit ends, the students perform the same exercise again with the roles reversed. The students read the guidelines for studio visits produced by the Academy of Fine Arts before performing the exercise.

KIMI PAKARINEN

1. Fictitious residency

Think of a place where you have been but have not worked (painted) in. Or a place you've never been to but know that there is something that makes you want to work there. Or a place constructed only in your mind. Work for two weeks in your personal fictitious residence. Where are you? How would you work there? Where would you go? What would you see? Who would you face? What would surprise you? Would you make sketches of what you see? Would your impulses merge in your work or would you perhaps work in series?

"I have all my subjects to hand. I go back and look at them. I take notes. Then I go home. And before I start painting I reflect, I dream."
Pierre Bonnard
Witfield Sarah and Elderfield John. 1998. *Bonnard* Harry N. Abrams Inc., New York

2. Identity and interpretation

In our two-week period, we "mirror" our own painter's identity through the production of another, different artist. We are individuals, yet connected to our own time and the surrounding culture. Our identity is not a vacuum, a closed system, but is formed by connections to the outside world – to other people, places, history, knowledge, beliefs, etc. It lives in time, exposed to new experiences and influences that enrich us, but also test and question our conceptions. Confronting and processing different artistic perspectives eventually broadens and deepens the basis of our thinking and working and strengthens our identity as painters.

Think in advance about the history of painting (which extends to the present day) and choose an artist whose work interests you

in one way or another. You can like or dislike the artist; however, it would be good if their production differs sufficiently from your own work. The purpose is not to copy the artist's work or to make a pastiche or an adaptation, but to get impulses for your own work from the artists's production, reacting, commenting, and making a free interpretation. Depending on your interest, you can emphasise the content or visuality of the production – to the extent they are distinguishable from each other. Instead of a single work, I suggest that the starting point could be a period or a theme from the work of the artist of your choice.

"Whatever an artist's personal feelings are, as soon as an artist fills a certain area on the canvas or circumscribes it, he becomes historical. He acts on or upon other artists. An artist is someone who makes art too. He did not invent it. How it started – 'to hell with it'."
Willem de Kooning

From:
Willem de Kooning. *A Desperate View*. Talk delivered on Friday, February 18, 1949 at Subjects of the Artist: A New Art School, 35 East 8th Street. Reprinted in Thomas B. Hess. Willem de Kooning. New York: The Museum of Modern Art, 1968: 15–16.

OUTI PEIPPO

Basics of digital tools

Digital collage

Tool: Photo editing software; other software can also be used within the framework of one's competence.

Choose an art history classic. Make your own version and interpretation of it and its subject so that it also embodies the present or is related to the present. Note 1! An art history classic can be understood broadly, and the classic can be criticised. Think about what you want to express, what fascinates you about the classic, what kind of version would you like to make, what elements connect it to the present-day world, what inspires or fascinates you about it, what do you dislike about it, and how loyal you want to stay to the original work. The original work does not need to be identified, but it can be. The source for the idea can be colours, composition, or anything in an artwork or part of an artwork that interests, inspires or angers you, or evokes some other emotional, physical, intellectual or other reaction in you. Note 2! The original image must not be used as the basis of your work.

Consider the shape and proportions of the image: rectangular, square, vertical, horizontal, round, oval, or something else.

Technical requirements:

- size, max 29.7 cm x 42 cm (A3)
- the footage must be self-produced, but you can borrow material, for example, from a friend with their permission
- the image of the original work or its parts may not be used as part of the work

- the image must have several layers
- name your artwork
- you can draw or paint digitally, but remember that the work has to be a collage, so it cannot be a completely digital painting or drawing

Submission

1. Both the digital collage and the image of the original work are submitted as .png or .jpg files to the designated forum on Moodle[2]
2. The digital collage is included in the course portfolio
3. Review: projected on a wall with a projector

Writing assignment – essay

- Digital image: threat or opportunity, trouble or joy?
- 3000 to 3050 characters in length
- write with a word processor, remember to save the file during writing
- come up with a headline
- write an essay where you consider the issues related to the digital image by answering the questions below and reading

– Rafael Capurro: Digital Ethics http://www.capurro.de/korea.html
– Jitendra Sharma & Rohita Sharma: Analysis of Key Photo Manipulation Cases and their Impact on Photography http://iisjoa.org/content/volume-6-issue-1-july-2017-print
– Elena Fitzsimons: NFT art: what is it, how it works and what it means for the creative industry https://99designs.com/blog/web-digital/nft-art/
– Bobby All–n - What's an NFT? And Why are People Paying Millions to Buy Them? https://www.npr.org/2021/03/05/974089381/whats-an-nft-and-why-are-people-paying-millions-to-buy-them https://www.npr.org/2021/03/05/974089381/whats-an-nft-and-why-are-people-paying-millions-to-buy-them?t=1656666337252
– Heidi Härkönen AI Fashion Designers Bring Along Both New and Vintage Copyright Issues https://iprinfo.fi/artikkeli/ai-fashion-designers-bring-along-both-new-and-vintage-copyright-issues/

- consider the possibilities and threats of the digital image, justify your arguments
- what is your own relationship with the digital image: trouble or joy or something else; justify your arguments
- what thoughts does the article Ethics in Digital Media evoke in you (pp. 75 – 100, Editing and Manipulation)
- is a visual artist subject to different rules from a magazine photographer – justify your arguments
- what thoughts does NFT art evoke in you, especially when thinking about artistry and/or the field of art in general
- what other thoughts, ideas, and opinions did you get? Submit your essay to the designated Moodle forum

2 Moodle is a learning platform, or a course management system (CMS), a free Open Source software package.

PILVI PORKOLA

Thinking and doing with things

This exercise is based on my research interest in everyday life and objects as a performance artist. I have developed several versions of it depending on the context: the teaching of art students includes performing and the art-making process. When teaching students of the social sciences, by contrast, the focus is on discussions on political imagination and the future.

Take 3–5 objects that you have with you. Look at them. How do they look, feel, or smell like? What is your relationship to these objects? What kind of history do the objects have? What kind of future could they have? What do the objects tell us about the time we live in?

In the context of art: make a short performance with the objects. Preparation time 20 minutes, performance max 5 minutes. Discussion after watching all the performances.

In the context of the social sciences: Discussion in small groups or everyone together. The focus of the discussion may vary depending on the interests of the participants, but here are some follow-up questions: how do we perceive/not perceive the material world around us? What kind of material processes do we analyse around us? How do we understand the relationship between the public and the private? What kind of meanings do everyday things carry? What interpretations can we make of the social systems or everyday life in our object-based era?

TAINA RAJANTI

For some background: I have not really "taught art", even though I've taught artists and striven to combine art and research, conceptual thinking (Scientific theory) and practices of doing in my courses. In my opinion, my task is to entice, "teach", and offer tools to students coming from artistic backgrounds so that they can use conceptual thinking, as well as texts and sources grounded in conceptual thinking, in their own works. As far as methods go, my teaching has been quite self-evident and simple... it has not contained any deep methodological insights. My firm belief is that it is really impossible to teach independent thinking and curiosity – the only way is to offer one's way of thinking as an example and to make its structures and mechanisms visible. And to share tools that encourage one to try one's wings. What I have tried to achieve is that the students would learn to read, to think (pose questions and look for answers), and to write.

My courses have normally had a larger theme that we have studied. I either give lectures myself or invite visiting lecturers to give talks, and we go through texts in detail and discuss them together thoroughly. Moreover, the lectures are never monologues but contain much discussion. The visitors may be quite diverse – e.g., an artist who has studied the theme in their works or used the methods that I encourage the students to use (anthropology of things, performance as a method of research); or, e.g., a representative of the Työstäkieltäytyjäliitto[3] telling the students why the union exists, what its goals are, and how it tries to accomplish these goals, when the theme of the course was work and unemployment. We also go through relevant readings, again with lots of discussions.

3 "Työstäkieltäytyjäliitto" is a Finnish association for people who refuse to work.

The students are then given an assignment to study some issue that is related to the theme of the course. They present their ideas and plans, after which we discuss them. Next, the students carry out their projects and present the results, which is again followed by a discussion.

1. Example: the course Experimental Visual Anthropology, which has been realised with a variety of themes (Urban Phantasmagory; Anthropology of Things; Work and Unemployment; Anthropology of Money). The following is an example of an assignment from Anthropology of Things:
"Bring a thing to the classroom. Bring a thing that interests you, that you want to study. Bring the Thing Itself, bring a photo, a video, a story.
What is the thing? Who defines it?
What is it used for? What has it been used for... who uses it?
If it was left behind, how? Why? Who left it?
Why does it interest you? What do you want to find out about it?
And you can also think about how you want to study the thing – we'll discuss that in more detail next week, but what are your initial ideas?"

2. A reading and writing assignment from the course "International Situationists Workshop"
"For the task: Choose one or a few paragraphs from The Society of the Spectacle. Read them. Write a short paragraph that is in some way based on the text, thinking about your own lived life and experience.
This is not intended to be an academic article, but an experimental text.
We will meet... and hear and discuss the texts."

3. "Grounds of Theory": this is a course where we have read authentic texts relevant to the theme. There have been several themes: e.g., image, infamy, revolution. For each meeting, the students read a text, and then we go it through together in detail. The text can be, for example, a chapter from a book by Calvino, Marx, Benjamin, bell hooks, Luce Irigaray etc... The final assignment is a writing assignment. Here are two examples:
(Revolution) Final assignment: ask a question based on one of the texts we've gone through. Write about it. I do not want to set a fixed minimum or maximum length to the text, but something between half a page and two pages should do it? Your question can take an academic (impersonal) form – or you can try to be more experimental and write a dialogue or something of the sort.
Your question can be about something that bothers you or something you just want to think through or focus attention to, something that inspires you. Think about what you're asking, why you picked that particular thing from that text. Also think about the answer – maybe you cannot find one but think about it!
(Infamy) Final assignment: Use at least one of the texts and write a dialogue – with the text or with the author or with a figure in the text, etc. Use an idea, concept, or paragraph from the text that you found fundamental, intriguing, irritating. Discuss it, build the discussion around it.
You can agree, quarrel, dispute, praise, interrogate, or just try to find answers.
You can also take two texts/authors/ideas, etc., if you feel like it.
You can write a normal academic dialogue where you just discuss your ideas about the text and the author or you can write an actual discussion, i.e., a text of a more literary kind.
There are no wrong ways to do this. There are no requirements regarding length – that will be determined by your topic.

If you wish to have a look at my courses, I've kept a blog where most of my courses are listed and some info about them has been maintained: http://tainarajantistudyblogs.blogspot.com. I'm not a very systematic archivist, but the blog might give you some idea of my teaching.

SANNA SARVA

Most of my teaching has been either lecturing or planning, and realising courses that combine theory and practice. In the courses which have included artistic practice, I've also given the students tasks that are intended to expand and deepen their understanding of the subjects, and to support and enrich their artistic work.

The tasks, or suggestions, below are from a course that dealt with systemic artistic thinking and practice.

1. Wrap up a thought and summarise it in one sentence. Convert that into an inverse thought.

2. Find an art manifesto and write a counter to it.

3. Consider if your artistic work includes elements that form different kinds of sets and in what relation the sets could be to each other.

4. Write a summary of a selected lecture.

MARKUS SCHWANDER

Mixing colours with coloured glasses

Differently coloured glasses are available (colour therapy glasses).

https://www.farbenundleben.de/wellness/farbbrillen.htm
https://www.toolsforwellness.com/product/color-therapy-glasses-set-classic-style/

The students select a pair of glasses. Once they have put them on, they receive a paper with five differently coloured blobs of paint. These colours have been mixed from four watercolours. The students are provided with the same four watercolours and are asked to mix the five colours they see on the template.

After about 30 minutes, the students take off their glasses. The brain becomes visually reacclimatised – a moment worth savouring.

Experiencing the colour shift and seeing the mixing results automatically lead to a discussion about altered perception, which can then be deepened in the direction desired.

Each participant experiences a change in their perceptions, but in different ways. Which experiences of altered perception are shared – which are caused by the colour of the glasses – and which are individual?

Translation: Erin Mallon

MIA SEPPÄLÄ

Exercise 1

Self-portrait, addition, erasure
Materials: birch veneer (30x40), gouges, pencil
Location: a public space (freely chosen)
Duration: 1–5 days
Number of participants: 1–10
Instructions: Think about a self-portrait in a public space. What thoughts does it inspire? Write down your initial impressions.

Choose a public space where you would like to work on a self-portrait. When you have made up your mind about the place, take a look at your surroundings and reflect on how you feel. You can write your notes on a block of wood. You can make use of a pencil, gouges, or any other material you can find in the environment that you regard as necessary. In the next stage, erase your self-portrait from the block (or make it visible).
Finally, compare your initial impressions with how the working process panned out. If more than one person took part in the exercise, you can share your experiences with them.

A woodcut is a traditional relief printing method in printmaking, where a block of wood is primed to be used as a printing plate in the production of a print image. This is where the exercise deviates from the traditional objective. Instead of a print image, we focus on the observations made during the slow carving of the woodblock; the ways in which the working space and the situation affect the creation of the work, and all the things to which the self-portrait is consequently connected.

Exercise 2

Picture for a text

Ekphrasis refers to a textual description of an artwork or another kind of visual element. During the exercise, the description is examined as a private impression, on the one hand, and as a shared image that has been recalled through speech, on the other. The image that was provided at the start of the exercise is recalled and reflected upon, but it is not present in a visual form.

Materials: picture (photograph, painting), e-mail address
Location: freely chosen (can also be a remote working environment)
Duration: 3–8 hours (depending on the number of participants) + an advance assignment
Number of participants: 2–15

Version 1.
The participants are sent a textual description of a picture (photograph, painting, drawing etc.) that is related to the given theme. Each participant will read the text and form an impression of it. It is advisable to give the students a few days to form their impressions before the first group meeting.

At the group meeting, every participant shares their own version of the same description. In other words, the participants take turns in recalling the impressions, which they had formed based on the text, through speech. By doing so, the participants get to share their memories of their own impressions, which they can then compare with the impressions of the other students. Finally, the supervisor "reveals" the visual image that the textual description was based on. This allows the participants to compare their shared memories to the impressions evoked by the visual image in real time.

Version 2.
The participants start by selecting a picture (photograph, painting, drawing, etc.) and writing a textual description of it. The descriptions are then sent to the other group members, and everyone is asked to form a mental impression based on the texts.

At the group meeting, these impressions are recalled through speech one at a time. After recalling and talking about the impressions, each participant "reveals" the picture they had chosen for the others to see. This makes it possible to relate the collective act of verbal image construction to a representative viewing of the image.

Exercise 3

Erasing a self-portrait

Technique: off painting a print
Duration: 4 hours + preparations
Location: a freely chosen public space
Number of participants: 2–15

The participants send their self-portraits to the supervisor as they register for the workshop. The supervisor prints the portraits on a 40x30 canvas before the workshop begins.

During the workshop, the participants "off paint" their self-portraits in a public space of their choice. Off painting is a technique where the colour pigments of a print photograph are removed with a brush and water. During the process, the participants are instructed to pay attention to their personal observations that emerge due to the influence of the external and the internal worlds. Every participant documents the different stages of their working process so that they can later share their experiences with the other group members. The workshop participants are not required to have prior skills or knowledge related to painting.

Off painting one's self-portrait is about bringing one's self-image to be experienced in a public space. The visible, slowly eroding image, and the sounds of the space and other sensory experiences come together in a composite experience. The viewer-hearer takes part in the performance through their own senses.

The exercise emphasises observation and its examination as well as a potential change in one's personal impressions in a new situation. The question is about a catalyst, an impulse that leads to the next situation. The situation emerges only for a moment, and that moment is absolutely crucial.

LENA SÉRAPHIN

Testing observational writing

This class is held first thing in the morning. Participants are asked to describe their way/route to college in writing. Approximately 30 minutes is used for writing, followed by listening to the readings of the texts one at a time. The session continues with a discussion of topics raised by the texts and the writing. Sometimes, we discuss personal space and public space, sometimes we reflect upon the act of describing and how it can alter the writer's view upon moving about in the city, sometimes we talk about memory being of a fleeting and/or permanent quality, sometimes we look at the liminal qualities of writing, sometimes another writing assignment is tested, focusing on observational writing and making a description of the room we are in.

ANNE SUNILA

The context of teaching

I have worked as a teacher in adult education, where I have supervised painting courses of various kinds. My teaching is often set against the background of art history. In my opinion, it is important to understand the working practices of artists from different periods. Topics to be explored include methods for developing the painting from a technical perspective, ways to facilitate the work's construction, and techniques for creating the visual world. The conceptual meanings of the visual representation are balanced in different ways in different periods. The analytic examination of the works by way of presentation and discussion, and their investigation with different visual means, increase our understanding of these questions.

In my teaching practice, my goal is to inspire the student to think in the context of visual things. In this context, thinking does not only refer to the conscious realisation of concepts; rather, it can take place intuitively along the working process. It is important to find your own way in your artistic practice, so that the conceptualisation and the sketching processes, as well as different visual and literary background materials, are part of the work's construction. Discussions based on these aspects can also reveal hidden opportunities.

Art is part of the world around us, and artworks are also interpreted as thematic viewpoints, objectives, and orientations. In a thematic sense, I do not believe that the meaning content of an artwork can be separated from its visual execution as both aspects are intertwined with each other. There is no reason to evaluate thematic meanings according to their relative importance. Visuality, with all its properties, is significant as a unique way of conceptualisation.

The working process with its various stages is essential for gaining new insights, and it provides us with the possibility to chart the dimensions and objectives of each artist and artwork.

Exercises from previous courses

Space / spatiality and painting

Using a multi-window perspective in a painting

The students are introduced to painter David Hockney's research and theories about how artists made use of optical instruments in the Renaissance and Baroque periods, which he discussed in the book Secret Knowledge (2006). Hockney argues that the use of optics resulted in distortions in the painting's spatial representation. Paintings from these periods may portray several objects, figures, or items that are depicted directly from the front and which are placed in the foreground or the background in the painting's visual space. Variation in the size of the component parts does not follow the logic of the linear perspective. In a sense, the painting is like a collage or an assembly that is composed of different component parts that have been conceptualised in one way, and of a general view, which is constructed in a different way. Hockney refers to this phenomenon as a "multi-window perspective". In other words, it seems like the painter is observing the world through multiple windows at once. One of the works examined in the course is an altarpiece triptych by Hugo van der Goes (1440–1482) from 1473.

Exercise: The students start to produce material for a large-scale painting by making sketches. They make drawings of both smaller objects/articles/figures and the "big picture or space", which follows the linear perspective. The work can be based on either indoor or outdoor spaces or their combinations. The linear perspective feels like a natural choice in a cityscape, for example.

The spatiality of a painting

Instead of relying on the concept of perspective, the painting's space is examined as a spatial phenomenon. The starting point is the concept of spatiality as discussed by French experimental author Georges Perec in his book Èspeces d'espaces (1974; English translation 'Species of Spaces and Other Pieces', 1997). Spatiality is manifested as experiential or observed spaces, which allows one to move between the surroundings, the artist, the work, and the recipient. The painting does not only exist as an independent visual space; rather, it is directed at the viewer and shares parts of the space that extend beyond the painting with them. The meanings that are part of the painting become entwined with its surface and the imaginary spatial dimension of that surface, as well as with the external space and the potential gazes and perspectives directed at it from the outside. We analyse the structure of the complex spatial dimensions and the figure composition of Édouard Manet's (1832–1883) painting A Bar at the Folies-Bergère (1881–1882). The modern presentation of Manet's paintings has been discussed by philosopher Michel Foucault, for example.

Exercise: The students design a painting with a deep spatial dimension that has no perspective lines. The painting includes objects/figures/items, some of which are situated in close proximity to the viewer, some transgress the frames of the painting, and some are set in front of it. A dimension of depth also emerges in the imaginary space of the painting.

Planning a work within a space

The starting point is a processual working method. How do you construct a work for a specific location, such as a private home or a workplace? Two paintings by Eugène Delacroix (1798–1863) are used as illustrative examples. The students examine photographs taken on site and use them to analyse how a small-scale, sketch-like painting with a Christian motif relates to a large-scale work entitled L'Angoisse au Jardin (278x345 cm) painted in 1824–26. The sketch-like painting is in the artist's home museum in Paris, while the larger work that follows its composition of figures and value construction is in the church of Saint-Paul-Saint-Louis in Paris. How is the large painting arranged as part of the church space, and how do we experience and perceive it as part of the overall space and the lighting inside the church? The painting is viewed from below, and it is hung on one of the walls of the nave, joined together by arching columns. The small-scale painting already includes all the essential visual solutions even if many things have been more precisely executed in the larger work.

Exercise: The students look for a space where they will plan a single work or a composite work that consists of several parts. The students make a sketch of the space, which includes its spatial dimensions (height and width) as well as any objects or openings (doors, windows) in its vicinity. The sketch should also include information about different materials used in the space and a description of the lighting conditions. The space is also photographed. New sketches based on the initial sketch are produced for later use.

SINI VIHMA

The assignments are designed for teaching at the Aalto University School of Arts, Design and Architecture as part of the art and theory studies included in the bachelor's degree.

1 Assignment: DREAM

The assignment was carried out in the four-day colour teaching section of the course.
Walking tour in the surrounding area:

- Sensing, observations. What kind of impressions and images the environment and its colours evoke? What visual aspects could be related to a dream or dreaminess in the colours, colour combinations, light, shadows, or materials? Take notes by photographing, drawing, and writing up hues.
- Save the collected material for yourself for the task.

Lectures related to the assignment:
Material and Immaterial Colour (based on the chapter of the same name in the book "Colours in the Visual World" by H. Arnkil), and Colours in Artworks.

The works will be placed in the nearby surroundings, indoors/outdoors, or in the classroom:

- Impressive colour! - how you use colour in relation to the "Dream" theme and the place you have chosen; you can choose the technique freely
- Documentation of the work: image and text
- Keywords: sleep, dream, nap, pipe dream, nightmare, fantasy, surreal, irrational, sleep logic, imagination, interpretation of dreams, romanticism, symbolism, expressionism, surrealism, subconscious, free association...

The works were carried out in class, outdoors, or in the exhibition spaces of the Undergraduate Centre as part of "Art Now!" courses. The students thought of a suitable place for the work according to the nature and technique of the work. Finally, the works were presented to the whole group in a joint discussion.

2 Independent assignment: ART AND SUSTAINABILITY

First, we´ll go through the assignment and the topic in a short presentation. The aim is to familiarise yourself with the themes and objectives of sustainable development, as well as contemporary artists and their working methods, and to make your own work based on them. The work will be documented by photographing and reflected upon in a short text. Finally, the works will be presented to the whole group.

An inspiration bank will be available as a basis for the work. It includes collected links about art and sustainability, the United Nations Sustainability Development Goals (SDGs), and artist interviews.

You can use the materials the way that suits you. You can also use other materials/artists.

Although the SDGs contain a lot of information, your perspective could simply be, e.g., emotions, your own experiences, perceptions, fears, hopes, confrontations, a perspective other than the human perspective, etc., anything that makes the approach to the theme meaningful to you.

Phases

1. Read the instructions carefully.
2. Familiarise yourself with the Sustainability Development Goals (SDGs): 5 Gender Equality, 12 Responsible Production and

Consumption, 13 Climate Action (see https://sdgs.un.org/goals). Choose one of the SDGs as a theme for your own artwork.

3. Try to find an artist who interests you, an artist whose work and artworks resonate with you or speak to you in connection with the theme you have chosen.
4. Make your own artwork of the theme. You can also piggyback on the ideas, techniques and thinking of the artist you have chosen. For example, you can use the same techniques, bring in your comment on the artist's themes, etc. You can choose the technique and materials freely.
5. Write a brief text, with a description of:
   - The thoughts that made you choose your theme
   - The connection between the theme and the artist you have chosen.
   - The making of your artwork.

   Submit a photo of your artwork and the text.

VIGGO WALLENSKÖLD

In my teaching, I consider it important to focus on the basic aspects of image construction. I also think that the things that I am best able to teach to my students are those that are the most relevant to me personally. The starting point for a teaching situation can be very simple: a human in a space. Indeed, this has been the name of many painting classes that I have taught. In my opinion, everything essential is included in this name. My courses have mainly focused on the description of human figures, but I have also occasionally taught courses on landscape painting, which are based on the observation of the surrounding space.

It is quite useful to start the working process from an observation. Observing and studying a model can be immensely helpful, even if the artist should primarily rely on their imagination at the later stages of the working process. This is also how I work in my own artistic practice. In my courses, the students paint a model, either a nude model or a clothed person, or a scenery that they choose on site if the topic of the course is landscape painting. It is very important to think carefully about the visual space. What kinds of elements will the painting include and what their relationship to each other will be like? A human model or a concrete scenery form the structural basis, the framework, and the boundaries for the emerging work. Everything else is in the hands of the artist. Within these boundaries, the artist can construct the picture anyway they like and imbue it with different meanings. A concrete starting point may ultimately release the artist's creativity.

Exercise 1

Examine a human figure in relation to its surroundings either indoors or outdoors. Focus on painting a coherent picture where every

element in the visual space is justified. In other words, the human figure is only one part of the painting; the surroundings are also important. Think about the light and the colours. Everyone's painting will be different. Immerse yourself in the exercise and use your imagination.

Exercise 2
Examine the view in front of you. Think about the things that you find interesting in it. What is the most essential thing? Paint a picture of the view. You can let your own personality shine through in the picture. You may focus on details, if you like, or work expressively. There are many ways to approach this exercise.

KARI YLI-ANNALA

Kokeellisten taiteiden nomadinen akatemia / Nomadic Academy of Experimental Arts

In our work, we practice the method of middling,[4] applying it to the five principles of para- or peeragogy (peer-to-peer learning)[5]:

1. We share "the context in motion" (basho) without emptying it wholly into the interpretations and reorganisations we engage in (which we also do). We are in the middle. We are in the midst of everything.
2. We learn about learning and change our learning environment.
3. We are equals but different.
4. Learning is distributed and non-linear. We cherish the side paths and the social and material relations that manifest within learning.
5. After realising the dream, we will wake up and move on.

Mission: barricade (glitch in an architectural space expressing the power in society)
Build a barricade-like shelter of light materials with one or more people in an architectural space that embodies the power in the society of humans. The building materials can be almost anything: furniture, cardboard, tapes, cords and fabrics, soil materials, stones, bricks, wood...

The barricade mission is based on a concept developed by Joonas Jokiranta over the years. The assignment has previously been completed in our joint course at the Aalto University. The task was then formulated by artist Joonas Jokiranta as follows:

4 Massumi & Manning 2014, Tiainen, Kontturi & Hongisto 2015
5 Corneli and Danoff 2016, cit. Mulholland 2019, pp. 103 - 105

Barricade
Let's plan a barricade.

What is a barricade?
Where do you want to build it?
Does it make sense?
Who are you building it for?
Is it against someone or something?
Or is it just a totally conceptual idea?
Do you want to create a round-shaped barricade?
Would it be a shelter, a nest, a fortress, a prison, "a safe space"?
If you make a wall, an obstacle, could you walk on or in it?
Then it would be a path, a corridor, perhaps?

Or do you find any use for a barricade?
If not, you are freely able to plan or build something else.
Nobody is dictating.

Readings:

Corneli, Joe and Danoff, Charlie (2016) Peeragogy Handbook V3: The No-longer Missing Guide to Peer Learning and Peer Production. Pierce Press / Daytripper Books
Deleuze, Gilles and Guattari, Félix (1987) A Thousand Plateaus. University of Minnesota Press (originally Mille plateaux, 1980)
Filliou, Robert (2014) Teaching and Learning as Performing Arts. Occasional Papers (first printing 1970)
Freire, Paulo (2005) Sorrettujen pedagogiikka. Vastapaino (originally Pedagogia do oprimido, 1970)
Massumi, Brian & Manning, Erin (2014) Thought in the Act: Passages in the Ecology of Experience. Minnesota University Press
Mulholland, Neil (2019), Re-Imagining the Art School: Paragogy and Artistic Learning. Palgrave Pivot
Russell, Legacy (2020) Glitch Feminism: A Manifesto. Verso
Tiainen, Milla, Kontturi, Katve-Kaisa and Hongisto, Ilona (2015) "Framing, Following, Middling: Towards Methodologies of Relational Materialities". Cultural Studies Review 21(2)

DENISE ZIEGLER

1. Put a name to it
A one-week intensive course
Each student investigated a street of their choice in the city centre by means of one rhetorical figure they had chosen, such as onomatopoeia (a word formed to imitate the sound of its intended meaning) or aporia (which means 'difficulty of passing' and is used rhetorically for expressing doubt). The aim is to juxtapose verbal expression (words and sentences) with the structure of a city (streets, buildings, parks) and to record the individual impact that an urban surrounding has on us. The students make artworks and/or presentations in their street by the end of the week. By verbally expressing the impact of the urban environment on us, and by visualising this impact in the form of artworks and performances, we have increased our understanding of its actual condition. One of the results of the course was the emergence of the question: does the environment live in and through us or do we live in the environment?

2. Bus task: urban environment in motion
Choose a bus line in your city. Get a one-day ticket for the public bus. Take some snacks and something to drink with you. Please do this task by yourself.

1. Take the bus of your choice and get off at the next stop.
2. Wait for the next bus of the same line (same number) and get on it.
3. Get off this bus at the next stop. Wait for the next bus of the same line.
4. Repeat steps 1–3 until you have completed the round trip and ended up at the same bus stop where you started.

– Go home and make a pictogram of your trip.

– Did you enter the same bus twice (i.e., the same vehicle)? Where did this take place? How did you recognise the bus?
– Describe the buses and/or the other passengers on the bus and or the bus stops.
– How does it feel to travel without an "aim"?
– Write, draw, and record your observations.
– Present your observations to the class.

3. Ball track assignment

Build a ball track. The track has to be built in a space of 50 cm x 30 cm x 30 cm (in vertical or horizontal position). Supporting structures can exceed these measurements.
This task is a competition: we will organise a race where we test which ball is on its way for the longest time. The winner will get a price.
Material: free, preferably found or recycled material

4. This banana

This task takes up a short part of the students' daily study time over a period of at least two weeks.

Each student gets a banana with the teacher's accompanying remark: "this banana". The task is to work with the object that will change sooner or later. It can be observed, eaten, carried in the pocket, taken care of, remembered, etc. Verbalise or visualise the process and your relationship to the changing object.
The process is discussed in individual meetings with the teacher during the course and in a presentation and discussion in the group at the end of the course.

II – MODULES

BEATE FLORENZ, IRIS GANZ, MARKUS SCHWANDER

Learning lab: research modes

The module is intended to support students in redirecting their focus within their studies from products and results to procedures and processes. To this end, we promote engagement with research in artistic studies. In addition to different working approaches from the field of art, scientific methods are also applied and reflected upon. The module Learning Lab: Research Modes combines the courses Artistic Research, Discursive Observation, and Performance of Artistic Work, as well as the Project: Research Modes. Research and observations from the preparatory practices contribute to the project work.

The module is managed by three lecturers in team teaching. The students are thus introduced to different perspectives and can carry out their investigations with the procedures of their choosing. The module is placed in the 3rd BA semester and focuses on the practice of research-based work.

Artistic research

Art as research is located at the intersection of scientific research and artistic activity. In addition to theory-oriented research, it is based above all on experience and knowledge in action, and "its logic is primarily one of showing", as Dieter Mersch states[6]. Through various publications (PhD[7], interdisciplinary research projects[8], artistic projects related to science[9]), the students become acquainted with artistic research in various contexts. In the practical part of the course, the students go on walks and create instructions for new walks, which serve as a means to investigate the perception of space (walking blindly, collecting pieces of waste, etc.) but also to convey various spatial situations participatively (painting floors and walls with water or looking at a construction site hole together).[10]

Discursive observation

Observation is a central instrument of research in the social sciences, ethnography, and art education.[11] The course aims to make such working methods, developed in the empirical sciences, accessible and applicable for the students' artistic research practice. Starting points include methods of observation, which:

- use mapping to generate knowledge (Heil)[12]
- transform observation literarily (Perec)[13]
- analyse the built environment through sketching (architectural ethnography).[14]

The students work in teams of four, become familiar with the literature, discuss questions and central points in plenum with the lectur-

6 Mersch, Dieter. 'Paradoxien, Brüche, Chiasmen', in Michaela Ott and Dieter Mersch, eds. *Kunst und Wissenschaft* (Paderborn, 2007).
7 Schultz, Henrik. *Landschaften auf den Grund gehen. Wandern als Erkenntnismethode beim Großräumigen Landschaftsentwerfen* (Berlin, 2014).
8 Hürzeler, Luzia. *Quand on parle du loup* (Sierre, 2021).
9 Schuck, Nicole. *Geschätzte Tiere / Valued Animals* (Berlin, 2020).
10 Additional literature: *A mis-Guide to Anywhere* (2006), www.mis-guide.com; Etter, Simone. *WALKBOOK* (2018), https://www.llad.ch/#/projects/walkbook.
11 See, fundamentally: Clifford Geertz, Bronislav Malinowski.
12 Heil, Christine. 'Mapping Cognitive Practice. Schnittmengen von Kunst und Wissenschaft in der kunstpädagogischen Forschung.' In: Georg Peez, ed. *Handbuch Fallforschung in der Ästhetischen Bildung / Kunstpädagogik.* (Hohengehren in Baltmannsweiler, 2007).
13 Perec, Georges, and Scheffel, Tobias. *Versuch, einen Platz in Paris zu erfassen* (2., um bedeutsame Petitessen verb. Aufl), (Lengwil, 2011).
14 Anh-Linh et al.. 238 (03/2020), *Arch+.Zeitschrift für Architektur und Urbanismus*, https://archplus.net/de/archiv/ausgabe/238/.

er and, as a continuation thereof, develop their own observational concepts using various media, which they test and document on campus. Their objects of observation are the architectural settings and the behaviour of the people on campus. The resulting sketches serve to reflect on the teams' approaches collectively.

Performance of artistic work

Using extremely simple, playful methods, the course focuses on trying to generate the unexpected with action and on recognising the potential of this approach for further projects or works. The students create artistic works via performance.

Exercise 1: The students form groups, each of which receives an order. To carry them out, the students move outdoors (an open square). Tasks could be, for example:

- "Focus on what's green" (observe, draw, behave in relation to the green, react to each other); physical actions are important here.
- "Watch each other's groups and find out what the others' focus is"; questions and topics are generated.

Exercise 2: With this experience, the groups move back inside. An input about performative projects is given (e.g., Andrea Fraser, Artur Zmijewski). The main question is: how does one come to do something like that?

Exercise 3: The students each bring an object and present it to the class. For example, a student brings an umbrella with stars printed on it and says that he has brought a starry sky with him.

Exercise 4: In a next step, the students react to each other's objects, as well as to the space (body, space, and time). They document this step and present it again to the group. Each result is admired at length and discussed in terms of its performance.

Students projects

The theoretical and practical preparatory work in the three courses is done in seven weeks, and in every week 1.5 days are available for contact studies. Based on the preparatory phase, the students develop a concept for investigating a question or a phenomenon in a group over the course of six days. Last year, for example, the documentation forms of an object were tested; the horizon line of a mountain was set to music, a missing city wall was made experienceable by means of collection and mapping.

The module will be concluded with a graded presentation. Research and investigation result in a performative action, which can be a verbal presentation or a participatory action.

SEAN KAYE

The Foundation course is designed to rapidly introduce students to a broad range of approaches to art and design practice. The course moves students beyond the default positions that are often established on student's earlier experiences of education (often A Level Art) and may involve an element of Unlearning.

One of the most exciting things about the art and design of tomorrow is that we don't know what it will look like. However, we can be fairly certain that it won't look like the art and design of today. So, if there is a job description which is common to all artists and designers, it is that they have to be able to create things that people have never seen before: new images, new objects, new environments and new situations. To surprise other people, students need to be able to surprise themselves first. In order to do this, students need to be able to move beyond their preconceptions. The Foundation programme aims to establish the conditions in which this can happen. It introduces students to a series of strategies and attitudes through which they begin to engage with a broad range of ideas, media, and workshops. The emphasis early in the course is on arriving at ideas rather than beginning with ideas.

The Foundation course in Moscow is thirty weeks long. The first fifteen weeks of the programme consist of one-week projects set by the staff, whilst the second fifteen weeks of the programme consist of a series of independent projects initiated by the students. Below are three projects from the first stage of Foundation.

1. READYMADE – VIDEO

Project Duration: one week

Preparation:
Readymade – collection
In the project Readymade Video, you will work with a collection of objects.
The collection must be made up of enough objects/forms to fill a large suitcase or box. It should consist of a minimum of thirty objects/forms. These items could be found or purchased cheaply.

The objects/forms that you collect must share one formal characteristic, but they must be markedly different in their other qualities so as to emphasise the shared quality. A viewer should be able to visually understand the linking factor in the collection.

Example:
You could make a collection of spherical objects where the spheroids are different in size, weight, and surface, e.g., pea, beach ball, marble, snowball, pom-pom, orange, ballcock, basketball, globe, bonbon, coconut, screwed up ball of paper, etc.

It is important that you think carefully about what you might collect, in order to establish a range of possibilities, before you begin collecting. Consider the shared quality that will define your collection. For example: shape (are they all cubic), height (are they all the same height, e.g., 5 mm), surface (are they all smooth or rough or shiny or furry), function (do they all cut things), are they all squashy, are they all ornate, are they all plain, have they all got holes in, do they all float, etc.

Resources:
Camera with video function, tripod.

Brief
Artists often do not begin with an idea but arrive at ideas through experimentation and play. One of the main qualities that is associated with being an artist is that artists are curious. Artists play with materials, conditions, and contexts in order to open up possibilities. They often do not really know what they are doing when they begin, but through questioning how many ways they can do something and testing all possibilities, they often discover new images, forms, and situations, and in this way arrive at ideas.

You should use the video camera as an investigative tool to explore, observe and document your collection from a series of viewpoints and camera angles.

Day 1

For the purposes of this project, we will refer to your collection as the subject. You should initially investigate your collection (or elements of your collection) in the following four ways:
Fixed subject – moving camera
Fixed camera – moving subject
Moving subject – moving camera
Fixed camera – fixed subject

You should work in groups of two, helping each other to explore the possibilities of your collection to produce a series of short video clips (nothing should be longer than two minutes in length).

Consider a range of different viewpoints, take a bird's eye view or an ant's eye view.

Consider how the camera is moved through the space and what this may possibly suggest; how would an elephant move through the space? How would a butterfly move through the space? How would this affect how the camera is moved?
Consider recording at 90 degrees or at 180 degrees to the subject.
What happens if the collection is dropped, floated, thrown, bounced, etc.?
Tracking dollies can be improvised by using skateboards, shopping trolleys, pushchairs, tricycles, office chairs, etc.
Static shots would normally employ a tripod, but in order to obtain more extreme camera angles, the camera may be stood on the floor.

Day 2

Develop one short clip over the day. Be prepared to refine your idea through a series of reshoots.

Day 3

Spend today editing your footage in of two ways:

1. Simply decide where the in- and out-points are going to be in order to make a simple edit. Does the film simply start and stop or does it fade in and fade out.
2. Cut your footage up in different ways and then reorder the footage. This could use several camera angles of the same event.

Notes:

Students should be encouraged to experiment widely with the camera and to keep reviewing their footage, looking for where an idea might be emerging so that they can begin to re-film and further develop.

2. TEXT & LANGUAGE

Project Duration: 1 week

Brief

The project Text and Language will require you to change your understanding of certain instructions through investing their material or vocal form with particular qualities. You will be asked to think about language as a MATERIAL; focusing on ways in which you can alter the reception of a sentence through the application of visual or vocal characteristics.

Throughout this week you will develop several readable and verbal tests that will culminate in one refined work. This work should be appropriately performed and documented at the end of the week.

Day 1 & 2

You each have been given a different instruction such as:

Resist change – radicalise the present
Smile – broaden your horizons
Say it simple – trap the future
Deliver your dreams – play the game

You have also been given a list of ten adjectives such as:

Corporate	Obsessive	Brave	Erotic	Victorious
Defiant	Skinny	Quaint	Tender	Prickly

On days 1 and 2, create ten samples by applying each adjective to your instruction.
Five of the adjectives should be interpreted through text, and five of the adjectives should be interpreted through voice (where each sample should last for a minimum of 30 seconds).

You should experiment as broadly as possible and document the visual and vocal processes that you apply.
Develop each sample for one hour.

Consider legibility:
Does the text have to be read easily? Does the phrase have to be heard clearly?
Ultimately, we (the audience) need to understand it, but that understanding may be gradual.
Can the text and/or language be playful?
How can you visually or verbally make a text close to being misinterpreted, misread, or misunderstood?

Prompts for text-based samples. Consider:
Typeface – Font:
Found/New; Handwritten/Printed; Analogue/Digital; 2D/3D; Stable/Fluctuating;
Large/Small; Subtle/Blatant; One-off/Repeated
Site-specific – Placement:
Inside/Outside; Constant/Changing
Prompts for voice-based samples. Consider:
Spoken; Sung; Muttered; Mumbled; Whispered; Shouted
Volume:
Constant/Crescendo
Speed – Accelerate/Decelerate
Repeat – Rhythm, Pattern, Interval, Pause, Breathing, Layered, Inflection, Exaggerated, Clear,
One performer, Multiple performers, Facial expressions, Clothing.

At the end of day 2 evaluate the ten tests.
Then select one sample that offers the most potential to develop and refine.

Day 3

On day 3, you should develop and refine one sample from days 1 & 2.
Consider:
How could you remake the sample using different materials and processes?
How could you improve the quality/crafting?
Does it work better in different places? On the cuff of your jumper; in front of a metro station?
If it's printed – how? Business card? Sandwich board? T-shirt? Flyer? Flag? Handheld sign? Banner? Patch?
Does the scale need to change?
Rehearse different versions and iterations of the performance. Think about the duration – how long does it last?
If it's recorded – How is it played? Where is it played?

At the end of day 3 – pair up with another student. Discuss the work that you are each developing individually and how you can technically support each other on day 4 to make sure that you each have appropriate documentation of your final work.

Day 4

Perform and document your individual works in pairs.
Consider:
Duration.
Is where it's performed important? Various situations/one location?
Who is it performed to – Audience? Public?

How will it be documented?
Video? Photography? Audio?
Angles? Tripod? Multiple cameras?

Notes:

Each student was given a separate instruction.

The instructions that students are initially given are designed to avoid obvious meanings so that the students do not illustrate the instruction but rather interpret the instruction through the adjective.

A large selection of adjectives was developed in an attempt not to give students the same series of words.

3. THE ACT OF DRAWING

Project Duration: 1 week

Preparation:

You should collect and equip yourself with a range of traditional and non-traditional materials, grounds, and tools and to consider how they might be used in the production of non-representational drawings. These may be sourced from a variety of outlets listed below:

Art Shop: paper – rolls, A1, A2, ink, pens, pencils, brushes.
Home/Anywhere: found objects
Stationery shop: scotchtape, brown tape, coloured tape, masking tape, elastic bands, post-it notes, envelopes, sticky dots, correction fluid (tippex), erasures, hole reinforcers, carbon paper.
Hardware store: panel pins, nails, sandpaper, wood, plastic, sheet metal, glass, varnish, wood stain, screw eyes, polish, plaster/polyfilla, washers, pegs, polythene, hammer, chisel.

Food store: sugar, flour, salt, chocolate, vegetable oil, bleach, detergents, spices, matchsticks, berries, tin foil, cling film, paper bags, cigarette papers, lard, greaseproof paper, sieve.
Pharmacy/Makeup shop: vaseline, toothpicks, cotton buds, lipstick, eye makeup, foundation cream, cleansing creams, hair dye.
Haberdashery shop: thread, buttons, ribbon, pins, needles, fabric, elastic.

Brief

Artists have become increasingly concerned with the process drawing as a meditative or performative act. For artists who work in this manner, drawing does not engage with depicting the observed world around them but rather with foregrounding the actual activity of drawing itself. In this way, a drawing may become a record of its own making and a reflection on the activity itself.

This project will ask you to consider making drawings with both conventional and unconventional methods and tools and upon a range of traditional and non-traditional grounds.

Day 1

Produce a series of 12 tests that explore performance, repetition, and endurance in relation to the production of drawings.
20 minutes per test.

Each test should explore the use of a repeated action or mark.
The resultant image should be a record of this action or mark.
Your tests will not be depictions of the world in front of you or invented figurative imagery.
Instead, your tests will foreground the actual activity of drawing itself.

It is not necessary that the tests on day one are finished drawings, but rather that they explore the potential of different possibilities that may be developed further.

- The 12 tests should be made in at least four different locations. e.g., floor, wall, under a table, etc.
- The 12 tests should be made on at least four different surfaces. e.g., paper, printed matter, item of clothing, found object or surface, etc.
- At least four of the tests must use a subtractive process. - removal/ obliteration.
- At least four of the tests must use an additive process.

In relation to repetition and endurance, consider the following approaches, methods, and question:

- drawings which may be obsessive; meditative; concentrated; sequential; meticulous; timed.
- how long you could physically suffer an activity for and how this would constitute or generate a drawing.
- the site where the drawing is made, e.g., is the drawing positioned in a place which is awkward to reach (a large ink drawing is made on the ceiling space with a small brush, the ink pot is on the
- floor and the brush has to be continually loaded by climbing up and down a ladder).
- whether the drawing is made with or upon something, which is finite, e.g., the ink in a pen, the
- lead in a pencil, the pages in a book, etc. Question and explore how something might be exhausted.
- applying a system to generate a series of images.
- a process which gradually breaks down.
- a process which gradually defines order from chaos.
- processes of adding and subtracting, making and obliterating, drawing and rubbing out or
  continually layering images and/or information until it is obscured.

During this period, the materials that you work with will be both non-traditional and traditional, and the work that you produce may be transient and ephemeral. It will be important to find an appropriate method to record the process and the work you produce. This is likely to be through photography or video. Test methods of recording on day 1 of the project.

Day 2

Make a Durational Drawing over a six-hour period.

Reflect on how the performance, drawing, and documentation could be improved on day 3.

Day 3

Remake and refine the Durational Drawing made on day 2 again over another
six-hour period.

Notes:

Students should be encouraged to experiment widely on day 1 of the project.
Students should be encouraged to carry out each six-hour performative drawing in silence.

Many of the projects that appear here had their genesis on the Foundation Course at Leeds College of Art, where I worked for many years prior to moving to Moscow, and I am grateful for the input of Jenny West and Harry Meadley in the development of these projects. The projects are currently part of the curriculum on the Foundation Course at the British Higher School of Art and Design in Moscow and have therefore been further developed (and in one case, initiated) in conjunction with Valentin Boiangiu and Doug Bowen.

HELI RYHÄNEN

Course: Site-specific art. This course provides the students with an extensive introduction to site-specific works of various kinds. The students produce a work of their own to be situated either in the school's gallery or in another space as agreed. The maximum group size is twelve students. The course is directed at second-year students.

1. Artist and artwork introductions
Pick six artists who work on site-specific art and introduce them and their works to the other students. Your selection should include both Finnish and international artists. Make good use of our school's art library! You will not find everything online. Pay attention to the scale, spatiality, materials, and content of the works. Can you identify recurring topics or themes in the artist's production? How do the works function in relation to the space?

You can complement your presentation with materials in any format (PDF, PowerPoint, Word etc.) Introduce each artist for c. 10 minutes (60 min in total), which leaves time for discussion. You can also introduce the artists and their works in two parts. Choose a partner from the course participants. Your partner will go through your presentation before the group meeting, providing comments and, if necessary, supplementary material for it.

2. A written exercise based on your own site-specific work (1–2 pages). Write an introduction of your work. You can also write more generally about your working practice if you like; how does this particular work relate to your practice? Tell the reader about the content of your work, and discuss at least the following topics: starting points, working concept, sustainable development, and connections to the field of contemporary art. Also reflect upon your own learning.

3. Formulate hanging instructions for your work as well as maintenance instructions where you pay due consideration to the materials used in the work, its technical details, and its life cycle.
Course: Art in a public space. This course focuses on the process of producing a public artwork: it includes an introduction to artworks commissioned for a public space, literature surveys, art competitions, and proposals for a public artwork. Individual and group assignments. A maximum of ten students are accepted to the course. The course is intended for third- to fourth-year students.

4. Carry out an interview with an artist who has produced an artwork for a public space. You can ask them questions about the following things, for example: details of the artwork (e.g., type of art, location, materials, production date, how long the work has been on display). Was the work commissioned directly or after a competition? If there was a competition, what kind of competition was it (open call, restricted call, portfolio call, or a parallel commission for a sketch)? Who/what organisation commissioned the work? Did the competition organiser consult an art coordinator? Were there any collaborating artists who contributed to the work's construction? How much time was reserved for the working process? Successes/challenges?

ELINA SALORANTA

Textual prompts

I teach writing seminars at the Academy of Fine Arts. The seminars are intended to help master's students as they work on the written component of their thesis project. The course begins in the autumn term prior to the Kuvan Kevät degree show and lasts until the end of the spring term. The idea is that the students will work on the written component at the same time as they are preparing for the degree show and then finish the text independently in the summer. In practice, however, this has not proved to be feasible due to the hectic schedule, and I have consequently taught summer courses in writing as well. I also give private supervision to the students.

The assignments and exercises that I use in my courses vary quite a lot, as I always try to identify the specific needs of the course participants and to plan the course accordingly. Nevertheless, each seminar meeting starts with a timed writing assignment on a freely chosen topic. In fact, the students are also free to choose the topics of their home assignments, which allows everyone to focus on their own work. For students who appreciate more detailed instructions, I have devised "textual prompts". These prompts may be questions or pieces of text with which they can start the writing process.

At the very beginning of the course, I may ask the participants to answer a few questions that make them reflect upon their personal relationship with writing: "How, where, and when do I write? What makes me write, and what keeps me from writing?" This exercise is inspired by Maria Peura's book *Antaumuksella keskeneräinen* (2012), which deals with questions pertaining to shame and self-censorship.

Next, I may ask the students to write a sentence that begins as follows: "The starting point of my work is..." This is a useful prompt, particularly when the work is in its initial stages and the only thing the artist can share with the reader is the starting point. Another question that I have found equally useful is: "Where am I coming from?" This question can be understood in many ways; some people write about their childhood, while others focus on the question of what kind of artistic or philosophical tradition their work is part of.

Inspired by the "Where am I coming from?" exercise, I have tried to identify other questions that could be used to support the students' work during the thesis process. One question that I have come up with is "What am I *doing*?", which can also be transformed into "What have I done?" or "What am I going to do?". In any case, this question helps the student focus on the physical working process – doing or making – and get them back on the ground if their text is in danger of becoming too elevated or abstract.

In my experience, if you ask yourself the question "What am I doing?", it can help you focus on the methods and techniques that you employ in your work. However, sometimes this is not enough, and in these cases I ask the students to tell me what it is precisely that they do in their studios and what kinds of routines and rituals they engage in. As an artist-researcher, I have come to understand that you do not need to consult methodology guides to discover your methods – you can find them in your studio, in your own working practice.

In addition to writing, my students get practice in how to give feedback. All course participants will read another student's text, and their task is to give feedback on what touches or resonates with them in the text and what they would like to read more about. When giving critical feedback, I make use of the DasArts method developed in the Netherlands: first, you must spell out the perspective from which you are criticising the text (e.g., as a woman), and then make a suggestion about what should be added into the text to improve its quality from that perspective. In this way, the criticism is placed in its proper context, and the feedback will be more than just a list of shortcomings.

MARKUS SCHWANDER
Perceiving and reflecting

Aim
This module aims to investigate the production of images in relation to one's own experience (perceiving) and one's thoughts related to it (reflecting).

The task encompasses the production of a visual series as an artistic practice and a reflective documentation – both of the series itself and of the perceptions during the production process. The students mutually comment on and discuss each other's practical works. The written reflection is graded by the lecturer. Introductions and practical work take place on one morning per week, over the course of nine weeks. The reflective documentation is then completed in self-study outside the class hours.

Serial production
Based on my experience, their previous education has led first-semester students to understand serial production primarily as a design method (for example, when several sketches must be submitted before the work on the final product begins). For those who already have experience with printing techniques, it is likely that the goal of these courses has usually been to achieve the best possible end result through repetition. In the module Perceiving and Reflecting, the serial is understood as a way of working, which, according to Gottfried Böhm, differs significantly from the traditional understanding of the artwork: "Regardless of how the elements of a series relate to each other: they are not steps on the way to a goal. If one sticks with the idea of the goal for a moment, one must resort to paradoxical formulations: in principle, every picture in a series

is equidistant to the goal"[15]. The series is well-suited to reflecting on practical artistic working processes precisely because the individual parts of a series must always be considered in relation to each other, and because within this interrelation many changes remain possible. At the start of the process, questions arise about how to proceed, about the actions that should lead to the series. At the end of the process, the selection and arrangement must be determined.

Introduction
In the theoretical part, the students discuss the principle of serial production based on typical photographic examples (Hannah Wilke, Sophie Calle, Nicolas Nixon)[16] and historical role models (Claude Monet, Andy Warhol, Sol LeWitt)[17], as well as in connection to Christiane Baumgartner's (woodcut)[18] and Pati Hill's (photocopy)[19] reproductive techniques and Francis Alÿs'[20] approach of collecting.

In the practical part, the students experiment for a morning with different printing techniques (linocut, eraser printing, monotype, printing with different materials and with their own bodies).

Assignment:
1. In the first step, a series of 6–12 images should be developed with a reproductive technique or through repetitive actions. Both the

15 Boehm, Gottfried. 'Werk und Serie – Probleme des modernen Bildbegriffs seit Monet' in *Claude Monet und die Moderne* (Munich, 2001). (quote trans.)
16 Hannah Wilke, *S.O.S Starification Object Series*, 1974 – 82; Sophie Calle, *The Blind*, 1986; Nicolas Nixon, *The Brown Sisters*, 1975 – 2020.
17 Claude Monet, *Les Meules*, 1891; Andy Warhol, *Marilyn*, 1962; Sol LeWitt, *The Cube*, 1988/90.
18 Christiane Baumgartner, *1 Sekunde*, 2004.
19 Pati Hill, *Alphabet of Common Objects*, 1979.
20 Francis Alÿs, *Fabiola*, 2011.

process of working on the series and the effect of the resulting series should be observed and reflected on.
The resulting series will be digitised and made accessible to all students on the chosen digital platform. In preparation for the group discussion about the project's results, the students are required to comment on the works of their fellow students.

2. The final grade consists of an evaluation of the series and the working process. A reflective commentary describes observations from during the creation of the series and, importantly, answers specific questions: about actions in the process, about what appears novel or exceptional in one's own series, and about learning progress.

Concluding remarks

Over the course of the working process, intermediate results are discussed in small groups, and the question of what can be observed about the process is continuously posed. This should lead the students to shift their focus away from the product and to understand that this is precisely what can result in creative solutions. In particular, the benefits of implicit knowledge and the concept of intuition are discussed.

Traditionally, the final product plays a central role in the assessment of art and design. In most cases, not only is the quality of the final product itself assessed, it's also the basis for an implicit assessment of the students' learning progress. Due to differing educational backgrounds and the variability of mentor support, this can be problematic and misleading. By dividing the task in two parts, a practical part which is discussed together and a written reflection which is graded, the focus should be placed on the working process, and by extension, on self-reflection regarding learning progress. In this sense, the assignment can be seen as a critical reaction to traditional assessment methods.

Translation: Erin Mallon

Authors

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https://foreign-investments.com
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Learning Together Group (Arnold, Carlo, Elissa, Erno, Hemmo, Inca, Jani, Katarzyna, Minna, Paula and Sezgin) included three teachers and eight students. The group existed in 2015 at the department of Time and Space Arts of the Academy of Fine Arts, University of the Arts Helsinki.

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Jan Lütjohann is a northern German sculptor and educator who lives and works in Helsinki. His sculptures and installations take the shape of tools, equipment, and workspaces. He uses pre-industrial tools and obsolete technology to contemplate on working with hands in contemporary society.

Jussi Mäkelä works as a class teacher in elementary school and as an arts teacher in upper comprehensive school at the University of Eastern Finland Teacher Training School. As an arts educator, he is constantly trying to strike a balance between the kind of freedom that promotes the pupils' creativity and one that makes them passive: he tries to encourage the pupils to work with their own thoughts and ideas, and to produce original content as much as possible.

Tine Melzer is a writer and artist and makes books. Her work connects the philosophy of language with visual art. She studied fine arts and philosophy in Amsterdam and received her PhD in England. Her PhD research was published as *Taxidermy for Language-Animals* (2016/2020). Since 2004, Melzer has lectured at European art schools and universities, and she is currently teaching at the Bern University of the Arts HKB. She conducts transdisciplinary research on aspect change in image, text, and poetics. www.tinemelzer.eu

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Her artistic work encompasses video and photographic installations as well as drawing and performance art, and his themes range from an individual's experience of being in the world to issues of power relations.

Kimi Pakarinen is a Helsinki-based painter. Most of his teaching career has taken place in the Free Art School in Helsinki, where he has worked as a teacher for a total of 15 years in spans of varying length since the 1980s. In his most recent five-year span, Pakarinen was the teacher-in-charge of painting of the third class. The assignments in this book are from that period.

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Markus Schwander is a visual artist working in sculpture, installation, drawing, and collage. With his special interest in artistic research, he collaborates in interdisciplinary research projects, often on spatial perception, and lectures at the Institute for Art and Design Education (IADE) at the Academy of Art and Design FHNW. The tasks described in this volume were developed during the past few years within a redesigning of art educator training at the Institute.

Mia Seppälä is a visual artist, doctoral candidate and hourly-paid teacher at the Academy of Fine Arts, University of the Arts Helsinki. Seppälä works in the fields of photography, performance, moving image, printmaking and painting. The topics of her works are often

based on existing structures, forms, and established procedures. They may be identifiable and ordinary, but sometimes they are concealed and harder to discern.

Lena Séraphin, visual artist, holds an MA from Goldsmith's College and a Doctorate from the Aalto University. She is currently a postdoctoral researcher at the Faculty of Education and Welfare Studies, Åbo Akademi University, with the research project *Sharing Text*, which explores collective writing in public space and publishing as a research practice. She is co-founder of the SAR Special Interest Group on Language-based Artistic Research.

Anne Sunila, Doctor of Arts, promotes research-oriented art in her artistic practice. She has explored the potential of artistic research and philosophical questions pertaining to the arts. Sunila's doctoral dissertation *Ulotteisuus – eletty tilallisuus (Dimensional - Lived Spatiality*) was completed in 2019. Spatiality is a central concept in understanding artistic work based on environmental perception. She has been particularly active in researching the methods and meanings of observation-based visual work. In her artistic practice, Sunila has investigated different places in the city environment and worked in them both visual and literal ways. Her artworks are mainly tempera paintings.

Sini Vihma (MFA) is a Helsinki-based painter and teacher. She works as a University Teacher at the School of Art, Design, and Architecture at Aalto University, Espoo. The focus in her teaching is in colour and perception and contemporary art, particularly painting.

Viggo Wallensköld is a visual artist and a writer. After graduating from the Academy of Fine Arts in 1995, he has held exhibitions

both in Finland and abroad, and he has also written and illustrated literary works. He completed the pedagogical studies for artists at the University of Art and Design Helsinki in 1997–2000, and has subsequently worked as an hourly-paid teacher in fine arts at the Art School MAA, EVTEK Institute of Art and Design, the Orivesi College of Arts, and the Ahlman Institute.

Kari Yli-Annala (Nomadic Academy of Experimental Arts) is a moving image artist, writer, teacher, and curator. In 2009, he founded the Nomadic Academy of Experimental Arts in response to the difficult situation of part-time teachers of experimental arts at the Academy of Fine Arts. The Nomadic Academy supports various forms of experimental art by doing, researching, and teaching/learning. The Nomadic Academy organises workshops, lectures, events, sound and moving image festivals, and exhibitions. In recent times, it has collaborated with Filmverkstaden in Vaasa and the Fracto Film Festival in Berlin, which both are dedicated to the practice of analog photochemical film, and with the actor Hazem Al-Sharif, the founder of the Nowat Theater at the Al'Arroub refugee camp in Palestine. The Nomadic Academy's work is inspired by feminist new materialisms and the work of Gilles Deleuze and Félix Guattari, Paulo Freire, Fluxus artist Robert Filliou, and the Situationists International (SI).

Denise Ziegler, DFA, is a Helsinki based visual artist and researcher of public space. Her works are based on experiential situations, they are traces of gestures, of human activity, of something that has occurred in urban space. Currently Ziegler is working as a University lecturer at Transdisciplinary Art Studies (TAITE) at Aalto University.

Visual Artist's Workbook
Essays and exercises on teaching arts
Writings from the Academy of Fine Arts 8

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WRITINGS FROM THE ACADEMY OF FINE ARTS
8

How do artist-teachers teach? What are the exercises and practices on which artist-teachers base their teaching? Is there something they would like to share with their colleagues? *Visual Artist's Workbook – Essays and Exercises on Teaching Arts* collects the experiences and reflections of teachers and the practical exercises they use in teaching fine arts. The aim is to consider the practices that are relevant to teaching fine arts and to reveal their multiplicity. The book includes four essays written by artist-teachers, and the main part of the volume consists of short tasks written by forty artist-teachers.

The book's objective is to inspire anyone interested in the methodology of visual arts and pedagogy-based thinking. It introduces an augmented understanding of artistic thinking in the field of visual arts.

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