

Miško Šuvaković **Epistemology of Art**

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Miško Šuvaković

Epistemology of Art

**Critical design for procedures and platforms
of contemporary art education**

Belgrade, 2008.

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Introduction I: Epistemology of art – platforms, protocols and practices

In this book, I will engage with analyses, attempting – step by step – to construct models and morphologies of relations wherein display i.e. stimulation, transmission, subversion, exchange, counter transfer, affectations, pleasure, appropriation, rejection, identification, defiance and, certainly, alienation from *the will to knowledge* ‘in’ and ‘about’ art are plainly enacted.

Knowledge (episteme) is referred to as the conceptual or discursive accountability in apprehension of what one (teacher/student/artist) does, works on, makes (brings out), displays, or performs in the actual context of his formal studies. Epistemology of art is, therefore, the theoretical framework of knowledge on art and how the knowledge ‘on’ art and knowledge ‘in’ art are produced in specific material conditions and circumstances of *the Artworld*¹; actually, from the art school, through the public communication channels and spaces allocated to performing/displaying art, to institutions of archiving and collecting art as such.

The term/concept ‘will’ in the syntagm ‘the will to knowledge’ applies as ‘wish, désir, Wunsch’, as ‘will, Wille’, or merely as an ‘intention’, ‘direction’ or ‘orientation’ towards acquiring or performing knowledge in specific artistic contexts. Most commonly, interpretation of *the will to knowledge* occurs in relatively outdated² accounts of anthropology, psychology and philosophy by way of concepts like curiosity, urge to acquire a specific skill or knowledge, fear of the unknown, pressure of tradition, flight from the incomprehensible, coming close to the unfamiliar, conformity with the spirit or the sentiment of an epoch, verification of and identification with historically sanctioned values, firm

1 Arthur C. Danto, „The Artworld“ (1964), from Joseph Margolis (ed), *Philosophy Looks at the Arts – Contemporary Readings in Aesthetics*, Temple University Press, Philadelphia, 1987, pp. 154-167.

2 Michel Foucault, „The Will to Knowledge“, from Paul Rabinow (ed), *Michel Foucault: Ethics – Subjectivity and Truth*, Penguin Books, London, 1997, pp. 12-13.

requests and answers in time to pedagogical challenges, setting horizons of rationality as opposed to irrationality – either binary structuring of the urge for rationalization of the irrational pertaining to incomprehensible events, or creative proclamations... Therefore, one must start from a simple distinction between knowledge and insight, and material conditions and circumstances wherein knowledge (what can be transferred, adopted, and possessed) and insight (what must be performed) take place. Acquiring or deriving knowledge is not a simple act of appropriation and adoption of ‘knowing how’ (knowledge of skill), ‘knowing that’ (knowledge of substance) and ‘knowing what’ (knowledge of purpose)³, administered from teachers to students. A relationship between a teacher and a student is a complex relationship of performing different roles in educational practices, wherein asymmetric relationship between the Subject-teacher and the Other-student, or the Subject-student and the Other-teacher, is always under way. Asymmetric relationship between the teacher and the student is not only a plain unspoken relationship between the one who knows and the one who is ignorant⁴, the one who sets the rules and standards and the one who follows them, or between those involved in a relationship of desire and pleasure; of order, work and discipline; or of canons and revolt against them. Those are complex deeds of alienation wherein idealizations of artistic actions or production appear as *social practices* which can be theorized and thus displayed as epistemological models for institutional events of learning, lecturing, collaboration and education, wherein actual subject/s, student/s and teacher/s, find themselves entangled in complex multidirectional relationships. If analogies are to be established with Lacan’s post-Hegelian theory of four psychoanalytic discourses, it is possible to outline the educational processes as contradictions/confrontations

3 Jaakko Hintikka, „Knowing How, Knowing That, and Knowing What: Observations on their Relation in Plato and Other Greek Philosophers“, from Charles Harrison, Fred Orton (eds), *Modernism, Criticism, Realism*, Harper and Row, London, 1984, pp. 47-56.

4 Jacques Lacan, „Psychoanalysis and Its Teaching“, from Jacques Lacan, *Écrits – The First Complete Edition in English*, W.W. Norton & Company, New York, 2006, pp. 437-383; Jacques Lacan, *The Seminar Book XX. Encore, On Feminine Sexuality: The Limits of Love and Knowledge*, W.W. Norton & Company, New York, 1998.

of the *discourse of the Master* (struggle for domination), *discourse of the University* (strive for establishing objective or true, indeed standardized knowledge), *discourse of the Hysteric* (symptoms of embodiment and indications of resistance to the dominant discourse of the Master) and *discourse of the Analyst* (indications of subversion and possible defiance to the discourse of the Master). These metaphorical discourses of the art school are enmeshed in a nearly spasmodic teacher-student or student-teacher relationship, in control over the class, school or merely the singular art work, in actual fact – modes of presentation and reception of agencies of knowledge. Even if Lacan's theses are taken for metaphors, the paradox pertaining to discourse of the University in the art school is strikingly obvious: 'discourse of the University' can not tolerate subjective attitudes and at the same time construct 'learning for subjectivity' as prescribed by the modernist tradition. In the context of the 'four discourses', this paradox can be outlined as an interaction between all four discourses, whereas the discourse of the Hysteric coerces the discourse of the University through its 'bodily' (sensuous) resistance and subversions, although, in fact, had there not been the discourse of the University, it would not even exist. Responses to this alienating relationship between the 'four discourses' vary, from the concept of canonical objectified and rationalized teachers-and-students distance⁵, through complicity⁶ in educational/research processes, to 'critical intimacy'⁷ or activist self-organizational self-education⁸, 'floating' between firm infrastructural contingencies of every school as a mesh of educational and research exercise. *The Will to Knowledge* is indeed rendered as 'desire of a subject to

5 Pierre Bourdieu, Jean-Claude Passeron, Monique de Saint Martin, *Academic Discourse – Linguistic Misunderstanding and Professorial Power*, Polity Press, Cambridge GB, 1994.

6 Geza Ziemer, „Accomplices, Gangs, Teams, Couples, Collaborators...“, www.prognosen-ueber-bewegungen.de/files/128/file/ziemer-abstract-en.pdf.

7 Mieke Bal, „Critical Intimacy“, from *Traveling Concepts In the Humanities – A Rough Guide*, University of Toronto Press, Toronto, 2002, pp. 286-323, and Gayatri Chakravorty Spivak, „Appendix: The Setting to Work of Deconstruction“, from *A Critique of Postcolonial Reason – Toward a History of the Vanishing Present*, Harvard University Press, Cambridge MA, 1999, pp. 423-432.

8 „Self-education – Goat Tracks of Self-Education“, *TkH (Walking Theory)* no. 15, Belgrade, 2008.

know', but also as students' expectations from the school and school's expectations from the students, whereas notions of 'will' and 'expectation' do not imply merely the epistemological level (possessing knowledge about art and applying this knowledge in making new art), but also the levels of 'breeding', 'identification', 'gratification of intentions' or 'assuming roles' – or, rather, 'becoming' an artist.

In contexts of artistic education, e.g. 'the will to knowledge' refers to possible utterances outlined in the following four paragraphs:

morphologies of the will to knowledge			
type of the will to knowledge	contexts of the will to knowledge	key words	target modes
the will to knowledge in practical sense	artisan/technical skill or capability of making, performing, depicting	techne	artist – creator
desire and joy in knowledge (<i>jouissance</i>) and joy in sense (<i>jouissance</i>)	psychoanalytic problematization of pragmatic and rational informing, appropriation or identification through knowledge	propensity, desire, urge and delight	artist – symptom
exigency for knowledge as a critical and analytical encounter with the concept, sense or discourses, and theorizations of learning, education, accumulation of knowledge and their respective positions in the social life-shaping practices	political-discursive problematization of any form of tutoring and learning with pragmatic and liberal purposes of advancement and emancipation of artistic work	criticism, analysis, concept, sense, discourse, theorization, and liberal claims to up-to-dated knowledge	artist – emancipator, but also artist – technician/designer of contemporary liberal society



morphologies of the will to knowledge

type of the will to knowledge	contexts of the will to knowledge	key words	target modes
knowledge in the practical sense, the will to knowledge and discursive analysis, however different and competitive politically (in terms of the politics of education) may be as platforms for education and learning, nevertheless can be re-directed towards emancipation and critical, even revolutionary, research into <i>conditions of knowledge</i> for the individual and collective (networking) subject in arts, for the sake of the very arts confined in social struggles	idea of leftist revolutionary macro-social or micro-social strive for change of existing conditions in individual and collective education/self-education or organization/self-organization in educational theory-practice	criticism, analysis, transgression and change, revolution, organization, self-organization, education, self-education, radical education	artist – revolutionary, artist – anarchist, artist – activist, artist – critical entrepreneur, and perhaps artist – critical left intellectual

The will/urge to knowledge in practical sense⁹... „I need particular knowledge to do this or that“, or „I need particular knowledge to accomplish this or that“, or indeed „I need particular knowledge to become this or that“. In the syntagm „I need particular knowledge to do this or that“ the word ‘do’ implies sequence of protocols and procedures: make, create, produce, manufacture, use or perform. In the syntagm „I need particular knowledge to accomplish this or that“

⁹ Aristotle, *Poetics*, Penguin, London, 1997.

the word ‘accomplish’ implies realization of direct or indirect creative, professional, existential, artistic, cultural or social objectives or intentions. Nevertheless, what is usually implied is a certain social purpose or aim, or something similar to a social purpose aimed at production, and based on the knowledge about production (techne). In the syntagm „I need particular knowledge to become this or that“ the words ‘...to become...’ imply: a) in essentialist terms, ultimately being this or that, b) in constructionist terms, performing this or that role which stands for this or that, or c) in pluralistic terms, moving between options a) and b) *back and forth, forth and back*.

The urge to knowledge, foremostly in psychoanalytic terms of *joy in knowledge (jouissance)*¹⁰ and *joy in sense (jouissance)*¹¹, marks the ‘fundamentally profound’ human overcoming of symbolical determinism of artistic practices (do, make, perform) informing the processes of subjectification i.e. derivation of the subject in specific existential situations. Such pedagogic joy and empathy, or identification, is gratification of pleasure in acquiring, appropriation or possession of knowledge ‘in’ and ‘about’ art. It is a form of *seduction* through knowledge and in knowledge beyond artists’ subjectification. Nevertheless, the pleasure in knowledge is articulated in confrontations and attempts at overcoming the insufficiency (*la manque*) or voids in knowledge that we can not grasp and symbolize by way of science or practical deeds. This is the traditional *play*¹² or, more precisely, the masterly project of relationship ‘teacher-Other’ as a metaphor/allegory of sexualization of knowledge and delivery, transfer and reception of knowledge¹³ in absence of a symbolic order in doing and making art. Erotization

¹⁰ Bruce Fink, „Knowledge and Jouissance“, from Suzane Barnard, Bruce Fink (eds), *Reading Seminar XX – Lacan’s Major Work on Love, Knowledge, and Feminine Sexuality*, State University of New York Press, New York, 2002, pp. 21-45.

¹¹ „The Sublime Theorist of Slovenia – Peter Canning interviews Slavoj Žižek“, *Artforum*, New York, March 1993, pp. 87-89.

¹² Jacques Derrida, „Structure, Sign, and Play in the Discourse of the Human Sciences“, from *Writing and Difference*, Routledge, London, 2002, pp. 351-370.

¹³ Plato, „Phaedon“ and „Symposium“, from Edith Hamilton, Huntington Cairns, *The Collected Dialogues of Plato: Including the Letters*, Princeton University Press, Princeton, 2005, pp. 40-96 and 526-573.

in epistemology of learning art is derived from the lack/absence in *that which can not be learned*, in *that which can not be conceptualized*, or *that which is strictly a matter of experience and not concepts*, being normatively set as canons of 'creation' by modernist art clichés. This lack of the knowable, the *epistemological void of art*, acquires sense in erotization of the relationship 'teacher' – 'Other', thus featuring as knowledge which can not be conceptualized, but nevertheless can be felt/experienced, adopted and indeed appropriated. There is, however, a different approach wherein knowledge about art is transferred/presented/performed and enacted as a form of phantasmatic scene whereby the subject-art, with all due frictions between 'desire' and 'pleasure', is derived over or beyond the symbolic/discursive knowledge 'about' and 'in' art.

In a way, this is a pedagogic-psychoanalytic employment of the Brechtian (Bertolt Brecht)¹⁴ opposition between desire and pleasure or, say, frictions between desire and pleasure, whereby knowledge is clandestinely introduced into the relationship of attraction between the teacher and the student.

The urge to knowledge appears as a *critical and analytical* confrontation with the concept, sense, discourse or theoretizations of learning, education, accumulation of knowledge, and their respective roles in the social practices of shaping liberal life, focused on individualization. It is the level of 'knowledge' as practice (praxis)¹⁵, which is the material social event amidst the action and reflection upon it, i.e. amidst the role of the action in reflection and reflection in action through specific material conditions of learning/education. These are the *theoretical practices* or *practical theories* i.e. conceptualizations or discursive analyses characterized by a demarcation of one field of objects, definition of one perspective as the object of knowledge, determination of procedures for elaboration of concepts and theories

14 „The Sublime Theorist of Slovenia – Peter Canning interviews Slavoj Žižek“, *Artforum*, New York, March 1993, p. 87.

15 Louis Althusser, „On the Materialist Dialectic“, from *For Marx*, The Penguin Press, London, 1969, pp. 161-258.

about learning and place of learning in the field of micro- or macro-sociality pertaining to an individual who is, predictably, launched from individuality into becoming the authorial subject of art. Key terms, like: practice, institution, conceptualization, discourse and theory – stand out. Practice is always incertitude of a singular material event, an inevitable constituent of one of the facets of education, as socially determined... When experience of the teacher and students, of singularity of the material event differentiates 'apparently' or 'actually' from the social experience, on behalf of the mere material singularity (and that is a common procedure in artistic education), we find ourselves in the realm of pedagogical *empirocentrism*. Art is taught in *exemplifications* and examples. *Exemplification* in experience is an important event of *affectation*, whereby an artistic practice is rendered as creative. When experience of the teacher and students, of singularity of the material event is posited as derivation of the essentially social or, in radical terms, institutional, one critically proceeds from pedagogical *empirocentrism* into the realm of conceptualizations, discursive analyses and theoretizations of practices of lecturing, learning, and education as practical theories and theoretical practices in micro-physical and micropolitical conditions of an 'art school' as a closed-hierarchical or open-horizontal-nonhierarchical institution. Conceptualizations, discursive analyses, and theoretizations may be aimed at apprehending and, consequently, outlining 'discursive practices of education', as in terms of *discursive analysis*.¹⁶ Discursive analysis does not merely imply means of production of pedagogical discourses, but effective informing of discourses in complex and equivocal technical formations of skills (techne), in institutions, in patterns of behavior, in types of transfer and diffusion – in pedagogical forms they simultaneously impose and sustain. Such discursive analysis leads to 'critical epistemology of education in art' and is well directive for my further considerations.

Knowledge in the practical sense, the will to knowledge and discursive analysis, however different and competitive politically (in terms of politics of education) may be as platforms for education and learning,

16 Michel Foucault, *Résumé des cours 1970-1982*, Julliard, Paris, 1989.

nevertheless can be re-directed towards emancipation¹⁷ and critical, even revolutionary¹⁸, research into *conditions of knowledge and education* for the individual and collective networked subject in arts, to their benefit. These practices egress in overcoming the autonomy of artistic education, and in claims for radical critical practical-theoretical changes in sociality within education or sociality around education and arts. Transformation of artistic education as microphysical and micropolitical *practice of critical emancipation* comes about from problematization of the status of the school-institution, teachers and students, through self-education – to activist self-organization and self-management in redefining school, or open-flexible-dynamic-community, into a ‘flexible institution’ of collaborators and accomplices. Critical emancipation of education, however accomplished in practical or empirical terms, rests on models of transformation of educational practice from ‘active-passive teacher-student relationship’ into a relationship of collaboration (e.g. within hierarchies of research teams) or, rather, into a situation of complicity which exceeds the hierarchical team collaboration, establishing relations of ‘management of educational practice’ and embracing the consequences of such collaboration. According to Geza Ziemer¹⁹, complicity between at least two (and perhaps more) individuals is a specific form of association on the levels of production and effectiveness of such association. But, regardless of the educational practice in question, if individuals concerned seek emancipation of educational practices, they have to establish a transparent field of critical reflections and self-critical²⁰ analyses of possible strategic perspectives and tactical platforms.

17 Ernesto Laclau, *Emancipation(s)*, Verso, London, 2007.

18 Paulo Freire, *Education for Critical Consciousness*, Crossroad Publishing Company, New York, 1974; or Peter McLaren, Nathalia Jaramillo, *Pedagogy and Praxis in the Age of Empire – Towards a New Humanism*, Sense Publishers, Rotterdam, Taipei, 2007.

19 Geza Ziemer, „Accomplices, Gangs, Teams, Couples, Collaborators...“, <http://www.prognosen-ueber-bewegungen.de/files/128/file/ziemer-abstract-en.pdf>

20 Louis Althusser, *Essays in Self-Criticism*, New Left Books, London, 1976.

• • •

In this book I shall approach material practices i.e. open and dynamic platforms, protocols, and procedures wherein *the will to knowledge* becomes ‘event’ in a specific and quite arbitrary realm of possibilities: in artworlds which simultaneously render themselves as contexts for ‘profession’, for ‘creative otherness from the social, even professional’, and ‘intellectual critical practices in the midst of social struggles and the *common intellect*’. *The will to knowledge* will be outlined through relations to theoretical and comparative research into ‘learning art, learning in art and learning through art’, while demonstrating theoretical implications of the real or fictional models of resistance pertaining to singular or universal intentions and aims, against historical and geographic institutional contingencies.

Introduction 2: Epistemology of learning art: learning art, training art, art as event

Can art be taught?

As if this question *a priori* anticipates a confrontation of two potential views: (i) that art is knowledge about techniques of making/creating art works and (ii) that art is authentic inscription of a human action into an art work, namely, a trace of existence. The traditional classicist concept of art, as applied from around the V century B.C. until the XVI century A.D. signified manufacturing or production in accordance with certain rules. From the late XVII, and early XVIII century, a new, modern concept of art was established, conceived as creation or production of beauty. Nevertheless, in the late XIX century, a concept of creation or production of ‘artistic’ as autonomous cultural realm was derived.²¹ On account of that, from Impressionism to Expressionism, the idea of art as an *authentic* (true, original, un-

21 Vladislav Tatarkijevič, „Lepe umetnosti“, in „Umetnost: istorija pojma“, from *Is-torija šest pojmova*, Nolit, Belgrade, 1978, p. 30. (Wladyslaw Tatarkiewicz, *History of Six Ideas: An Essay in Aesthetics*, Springer, New York, 1980.)

repeatable, humanly exceptional) act of creation of art objects, situations, or events has been fully developed.²² Concurrently with this approach, rooted in the authentic being-in-the-world, and therefore, in art, the model of *art as research*²³ has gradually emerged. Concepts of 'creation' and concepts of 'research' were dramatically confronted in the struggle between different assumptions and designs of modern art.

In other words, art education has, in the wake of the Modern era, transformed from learning craft and technique (*techne*) of producing artifacts according to rules, into an education about creation of beauty within the framework of an *aesthetic canon* and, consequently, about creation of the artistic as opposed to (or against) the canon, in the name of authentic individual acts (*gesture*, inscription and trace of the creative or explorative body). Paradigmatically posited modernist art school was governed by denial of the 'firsthand technical knowledge' in the name of 'authentic existential experience', regardless of whether *existential experience* was understood as event of 'creation of beauty', or 'realization of the authentic'. Halfway between necessity of creation and contingency of realization, the critical question of 'research', namely teaching as exploring art, was raised. Developments in XX century Modern movements and transformations of art practices into pedagogical practices led to disjunction or ramification of characteristic platforms for 'teaching art'.

Let us, therefore, look at some characteristic models of pedagogical platforms emerging throughout the XX century.

22 Roger Fry, „Art and Life“, from *Vision and Design*, Chatto & Windus, London, 1920, pp. 1-15.

23 See pedagogical publications from the Bauhaus or Soviet art institutes: Wassily Kandinsky, *Point and Line to Plane*, Dover, New York, 1979; Paul Klee, *Pedagogical Sketchbook*, Faber and Faber, London, 1972; Laszlo Moholy-Nagy, *Painting Photography Film*, The MIT Press, Cambridge, 1973; or Kasimir Malewitsch, *Die gegenstandslose Welt*, Bauhausbücher, Weimar, 1927.

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Ideologies of creation: on epistemology of poetics

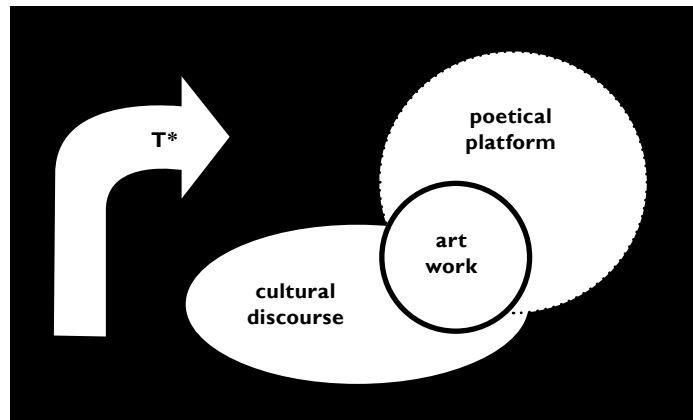
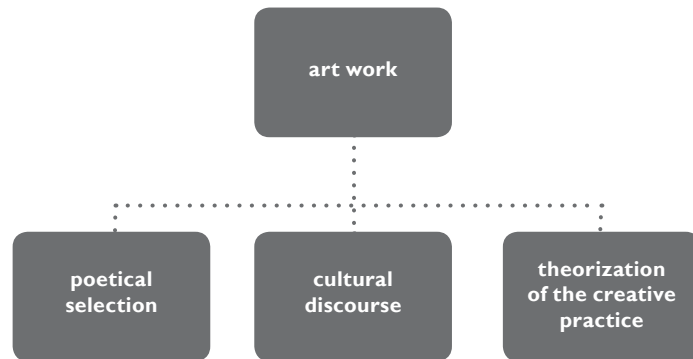
Knowledge about art, determined by creation of the work as the centered 'object' is poetic knowledge, implying knowledge about creation and existence of the artwork as such. The concept of 'poetics', in modern sense, is germane to various arts: poetics of music, performance poetics, poetics of theatre, poetics of cinema, poetics of architecture, poetics of painting or sculpture, new media poetics etc. The general idea of explication of poetic aptitude from Aristotle's *Poetics*²⁴ was beneficial in establishing *humanities* derived from studying art works and ways and means of their creation in a particular historical, but abstractly idealized aesthetic *space*. In most general and modern terms, poetics can be defined as a theory or 'science' pertaining to creation and existence of a work of art. Ernesto Grassi²⁵ defines 'poiesis' as *universal creation*. *Techne* is conceived as a specific *poiesis* accomplishing or grasping the reason (*logos*) for what is being created. *Techne* is a form of knowledge and knowledge-derived workmanship, while *poiesis* is what nowadays implies art in the broadest sense. Poetics is, therefore, a theoretical, pro-theoretical or para-theoretical protocol referring to analysis and considerations of production of a work of art; namely, procedures of imagining, planning, realization and its subsequent existence. Poetics is a theoretical protocol when devised and performed consistently with the established poetics and art theory, with anticipated procedures and predictable effects. Poetics is a pro-theoretical protocol when, in the quiescence of creation (painting, music, acting, performing), commonsense intuitions sprout – about techniques of setting the art work up into the world. Pro-theoretical poetics need not be verbalized as science. It is rather a form of *tacit knowledge*²⁶, a token of safety in creating the

work of art as a sensible deed. Poetics is a para-theoretical protocol when formulated and performed inconsistently, when implying intuitive, anecdotal, biographical or empirical narratives about the artist, about the origins, existence or reception of his work. And, if poetics is rendered as a protocol for analysis of the origins and modes of existence of an art work, it is then, most commonly, also conceived as a prerequisite for sensuous aspects of the work – the aesthetic reception and aesthetic interpretation of the work of art. In other words, the protocols of poetics facilitate conception of the procedural, indeed conventional continuum between the creator, the act of creation, the work itself, reception of the work and contingent discourses about the work of art and ideas about art elicited from the work. If poetics is prerequisite for such a protocol for securing continuum of 'art' in particular or general terms, than art needs to be defined as an autonomous field in relation to the protocols of theology, politics, sociology, psychology, theory of sexuality or culture studies. Protocols of poetics determine contingencies of that supposedly 'solitary' and 'self-sufficient' artworld, grounded in functions of the work of art as the ideal, centered origin of 'artistic' and 'the arts'. While protocols of other humanities and art theories, e.g. psychology and sociology of art, feature as lateral, or oblique, or secondary assumptions and premises for determinable ideality or exceptionality of an art work created in accordance with expectations or re-interpretations foremostly pertaining to poetics – poetics itself is conceived as *the primary* and *true* condition of art humanities, indicating through its protocols, procedures, and effects, that the concept of art as a creative practice is grounded on descriptive renderings of autonomous works of art.

24 Aristotle, *Poetics*, Penguin, London, 1997.

25 Ernesto Grasi, „*Tehne i Poiesis*“, from *Teorija o lepom u antici*, SKZ, Belgrade, 1974, pp. 123-130. (Ernesto Grassi, *Die Theorie des Schönen in der Antike*, DuMont, Köln, 1980.)

26 Thomas S. Kuhn, „Paradigms, Tacit Knowledge and Incommensurability“, from Charles Harrison, Fred Orton (eds), *Modernism, Criticism, Realism – Alternative Contexts for Art*, Harper and Row, London, 1984, pp. 229-242.



*** T = 'external' theorization**

Assumed relationships between poetics and art humanities become considerably more intricate with the question: is poetics always and only a discourse external to the work, pertaining to the work, and merely delivering protocols for genuine and 'close' reading of the work? Or: is poetics in a way 'built' into the art work or built into the close surroundings of the art work as the constitutional interpretation on the part of the artist, addressing the art work and art, as such?

First answer to this question may be negative: poetics is always and only external, a supra-artistic protocol about procedures of creation and modes of existence of a work of art as such. Poetics is thus perceived as a form of meta-approach to art, revealing what has been going on around and with the work of art, but not as a direct *speech* flowing from art and the artistic creation itself. According to this view, works of art do not emerge from previous awareness of the protocols of poetics as organized and verbalized knowledge about origins and existence of an art work. Works of art emerge from technical knowledge, assumed to be sensuous and empirical, not conceptual, and from unexpected and uncontrolled 'events' or 'miracles' of transformation of *handicraft* into exceptional art work. A work of art is thus seen as 'embodiment' or 'crystallization' of aesthetics. For instance, the theoretician of Post-Impressionism, Expressionism, and Fovism, Roger Fry, had clearly and formally determined such notions for painting on the level of modernist *immediately-empirical* artistic creation:

With the new indifference to representation we have become much less interested in skill and not at all interested in knowledge.²⁷

While the critic of high Modernism, of the so called post-painterly abstraction, Clement Greenberg, formulated them on the reception level:

Art is a matter strictly of experience, not of principles.²⁸

Poetics is a means of interpretation of works of art in their aspects receptive to immediate sensuous cognition or commonsense reflections and knowledge of protocols, usually, of creation of art in formal terms. With poetics, one enters analysis of 'sensuously representable form' of the art work and its protocols, nevertheless, not in order to

²⁷ Roger Fry, „Art and Life“, from *Vision and Design*, Chatto&Windus, London, 1920, pp. 1-15.

²⁸ Clement Greenberg, „Abstract, representational and so forth“, from *Art and Culture: Critical Essays*, Beacon Press, Boston, 1961, p. 133.

solve the *mystery* or the *miracle of creation* of the artwork (which is usually left to aesthetics and philosophy of art or essayist debates), but to demonstrate possibilities of understanding and rendering, as it were, the protocols of formal contingencies in creating an art work, and its formal existence as a 'sensuous phenomenon'. Poetics results in contingent rules as a possible basis for instruction about creating a work of art and setting the work of art up into the sensuous world. Therefore, the dominant modernist²⁹ approach is the one proclaiming that all poetical perspectives, formulations and theory are outcomes of *miraculous* and *unfathomable* creation of the art work and its artistic and aesthetical reception. Namely, it is assumed that the work of art as an exceptional creative product always precedes the poetical and therefrom derived scientific and theoretical formulations pertaining to art. Art is thus perceived as a *miraculous* event similar to natural phenomena. For example, the American abstract expressionist and action painter, Jackson Pollock, wrote about himself as an artist who violently and uncontrollably *creates* while painting, *like nature*:

When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise, there is pure harmony, an easy give and take, and the painting comes out well.³⁰

Philosopher and musicologist Vladimir Jankélévitch also wrote about music as *magic* which escapes apprehension of the 'creative' for the sake of fascination with impermanence and transiency of perceptible, i.e. aesthetically situated, events:

Music is a magic: it consists of nothing, originating from nothing it maybe even does not represent anything – at least not for a man who

29 Charles Harrison, „Modernism in two voices“, in „A Kind of Context“, from *Essays on Art & Language*, Basil Blackwell, Oxford UK, 1991, pp. 4-5.

30 Jackson Pollock, „My Painting“ (1947-48), from Pepe Karmel (ed), *Jackson Pollock – Interviews, Articles, and Reviews*, The Museum of Modern Art, New York, 1999, p. 18.

expects to find something, or touch something. Like the soap bubble which streams in the rainbow colors, twinkles and shines for few seconds in the sun, it scatters as soon it is touched; it exists only in a very unreliable and short-term excitement which occurs in appropriate time. Unstable, almost non-existent music!³¹

Therefore, neither the creator-artist nor the aesthete-admirer, consumed by elusive *miracles* and *exceptionality* of the musical work, concern themselves with poetics. Poetics is a first and foremost concern of the lecturer/teacher of art who, by means of 'demonstrating the case', i.e. case analysis³², analogically provides the art student with representative paradigmatic models of creation as characteristic modes of setting up the art work into the world. What counts is the 'case' of particularity of the art work and its non-universality, yet possessing a repeatable and universally recognizable character of a work of art. This was in most general terms postulated in the statement on art as a 'singular-universality' by Alain Badiou:

1. Art is not the sublime descent of the infinite into the finite abjection of the body and sexuality. On the contrary, it is the production of an infinite subjective series, through the finite means of a material subtraction.
2. Art cannot merely be the expression of a particularity (be it ethnic or personal). Art is the impersonal production of a truth that is addressed to everyone.
3. Art is the process of a truth, and this truth is always the truth of the sensible or sensual, the sensible *qua* sensible.³³

Precisely around this contradictory and dramatic 'thing', all modernistic art teaching can be assumed to revolve. The master (teacher, lecturer, professor) of art instructs students by way of analogies be-

31 Vladimir Jankelevič, „Mudrost i muzika“, in „Bezizražajno Espressivo“, from *Muzika i neizrecivo*, KZ Novoga Sada, Novi Sad, 1987, p. 135. (Vladimir Jankélévitch, *Music and the Ineffable*, Princeton University Press, Princeton, 2003.)

32 Robert K. Yin, *Case Study Research: Design and Methods*, Sage Publications, London, 2002.

33 Alain Badiou, „Fifteen Theses on Contemporary Art“, from www.16beavergroup.org/journalisms/archives/000633.php.

tween perceptible samples and individually derived works addressing all 'humankind', whatever that means. He/she teaches him/her authentically established particularity professing aesthetic universality. The process of learning is enacted through articulation of the situation in the appropriate atmosphere wherein particularity of the work acquires *affective*³⁴ power to draw attention of the viewer/listener towards *plugging* of the work into the world of contingent relations. The last instance of such redefining of art is its immanence:

It is dependent on the creator thanks to self-establishment of the created, which is kept within itself. What is kept, thing or the work of art, is the block of *sensible impressions (sensation)*, that is, *composition of percepts and affects*. (...) Work of art is the being of the sensible impression and nothing else: it exists as such.³⁵

Second answer to the aforementioned question may be positive: poetics is an internal or immanent, art-pursuing protocol on procedures of creation and modes of existence of an art work. This protocol is explicitly or implicitly employed by the artist who creates an art work. Philosopher Richard Wollheim³⁶ underlines: what is common to all different and incommensurable works of art is intentionality. Wollheim argues that each work of art, as a human product, has derived from certain intentions which can be conceptually and verbally represented and explicated. Each work of art is, therefore, poetically determined because it is made intentionally. Poetics is identified as constitutive substance of a work of art. *It* precedes the work or emerges in its creation. Poetics is what viewer/listener/reader reveals in the work as a concept. Ultimately, he/she recognizes, experiences or apprehends the work by way of poetics, as the *vector* guiding his/her perception, experience or reception of the art work. *It* is established as the constitutive and functional protocol for creation, existence, and reception of the work of art. If so, the next question reads:

34 Gilles Deleuze, Félix Guattari, „Percept, Affect, and Concept“, from *What is Philosophy?*, Columbia University Press, New York, 1996, pp. 163-200.

35 Gilles Deleuze, Félix Guattari, „Percept, Affect, and Concept“, pp. 163-164.

36 Richard Wollheim, „The Work of Art as Object“, from *On Art and the Mind*, Harvard University Press, Cambridge MA, 1974, pp. 112-113.

what is this constitutive relationship between the work of art and its particular poetics? Namely, how does poetics exist in the work of art? This also raises a question of relations between 'perceptible' and 'conceptual' in the work of art. The work of art is not presumed to be or posited as an *autonomous object* (thing, situation, event), isolated from specific geographical and historical culture where it was created, displayed, and perceived, where it entered the process of exchange, reception and consumption of art and culture. The work of art exists, and that is an ontological construction, just and only as part of social practices, and, more precisely, of autonomous artistic practices. This implies that a work of art is connected with relations between social and discursive practices wherein it emerges as perceivable. But being perceivable does not imply exclusion of discursive aspects either from the work or its environment – or its artistic, aesthetic, cultural or social figurations, functions and contingencies. To the contrary, it implies that discursive and perceptible create a kind of a phenomenal-discursive *plan* for origination and existence of the work of art in a particular geographically or historically determined society. Therefore is the work of art not only what emerges before our senses – it is also knowledge of art history, culture theory, social customs, habits or modes of identification.³⁷ Arthur C. Danto, in his essay „The Appreciation and Interpretation of Works of Art“³⁸, elaborated a protocol of relations between the art work and direct and indirect interpretations surrounding and situating it³⁹ in the Artworld. His initial statement reads:

My view, philosophically, is that interpretations constitute works of art, so that you do not, as it were, have the artwork on one side and the interpretation on the other.⁴⁰

37 Arthur C. Danto, „The Artworld“ (1964), from Joseph Margolis (ed), *Philosophy Looks at the Arts – Contemporary Readings in Aesthetics* (3. edition), Temple University Press, Philadelphia, 1987, p. 162.

38 Arthur C. Danto, „The Appreciation and Interpretation of Works of Art“, from *The Philosophical Disenfranchisement of Art*, Columbia University Press, New York, 1986, pp. 23-46.

39 Arthur C. Danto, „The Artworld“, p. 164.

40 Arthur C. Danto, „The Appreciation and Interpretation of Works of Art“, p. 23.

The point in Danto's philosophical identification of relations between interpretation and art work is that quite different or largely similar objects become considerably transformed art works under the influence of diverse and differing interpretations. Therefore, he conceives interpretations as functions of transformation of material objects into works of art. Interpretation is, metaphorically speaking, *a lever* helping an object elevate from the real world into the world of art, where it becomes shrouded into often unexpected *garments*. Only in relations with interpretation a material object becomes a work of art. If we seriously consider Danto's claim about the constitutive role of interpretation in defining works of art, it can be argued that interpretative grasp on the part of the artist becomes embedded in procedures of creation of the work and its inception into the world where it has to be recognized as a work of art. Creation of an art work and its introduction into the world of art and culture were often not the same procedure. Identifying protocols of creation with protocols of initiation into the world of art and culture is a matter of the Modern era. It is the consequence of a complex process occurring from Renaissance to the Enlightenment, when a conception of art work as autonomous did ultimately establish itself: art as art. For the works of the past, the procedure of interpretation of cultural work as work of art is a retrospective introduction into the modern concept of art. On the other hand, the question is raised whether procedures of creation of the work themselves possess interpretative capacities. According to Danto, this is obvious in the case of the works which have become 'art' through interpretative decision of the artist to declare and establish objects, situations or daily events as works of art, say, Marcel Duchamp and his *ready-made*: urinal as an art work (*Fountain*, 1917). Nevertheless, can the question of interpretation refer to techniques established in the tradition of modern art: was a painting subjected to interpretation through the process of its creation, or a music piece through the process of its composition and orchestration? If we agree to a statement, formulated entirely outside of the realm of art, in the field of theoretical psychoanalysis⁴¹, that technique can not be under-

41 I refer to Lacan's concept of „psychoanalytical technique“, transposed to general notion of technique, even technique of creation in art. See Jacques Lacan, „The

stood, and thus cannot be properly applied if we do not apprehend its underlying concepts, it can be assumed that every creation, i.e. application of certain artistic techniques, is an interpretation detectable in the work itself or in the complex relations between the work and discourses of the culture pertaining to it and making it viable and acceptable as a work of art. Accordingly, a protocol can be formulated, defining poetic as immanent in relation to creation and existence of an art work. Poetics is not identified as philosophy, particular humanity or theory on modes of existence of an art work, but as a discursive network connecting or fostering idiosyncratic and open relations between the author, the work, and the world of art. Such poetics need not be 'verbalized': nevertheless it needs to be demonstrated and made public by way of a protocol. Ultimately, it needs to be reduced to a 'concept'. A concept refers to a depictable abstraction of an art work. The poetic manifests by way of the work itself, or in the relations between the work and critical interpretations empowering it to exist as a work of art in a world of art. Translation of the 'poetic' surrounding the art work into a verbal discourse of *exterior poetics*, humanities or art theory, is an auxiliary operation wherein means of creation and existence of an art work in the world of art, in culture and society, are plainly revealed. The modernistic composer Igor Stravinsky defined *Poetics*⁴² as a retrospective conceptualization and verbalization, i.e. metaphorization, of idiosyncratic protocols in creating a piece. His poetics is auto-poetics. Auto-poetics implies protocols and procedures of auto-reflexive analyses and debates, deployed by the artist and pertaining to his artistic output – formulated either as personal accounts (correspondence, diaries, interviews), proclamations (manifests, statements), pedagogic colloquia (teaching developed by the artist from his own production, treatises and practicums), essays (proto-literary personal or speculative reflections on matters of art) or theoretical writings (meta-lingual analyses and discussions of the concepts, nature and the world of art). Stravinsky defines his auto-poetics, contrary to the pro-scientific poetics of Ar-

Function and Field of Speech and Language“, from *Ecrits: The First Complete Edition in English*, W.W. Norton, 2007, p. 247.

42 Igor Stravinsky, „Poetics of Music (1939-40)“, from Edward A. Lippman (ed), *Musical Aesthetics: A Historical Reader – Vol. III – The Twentieth Century*, Pendragon Press, Stuyvesant, New York, 1986, pp. 153-166.

nold Schoenberg, as a form of introspective speech or confession, confronting himself and the listener/reader with the travail of verbal exposition and communication to himself and the others either the immanently musical or non-musical problematics of his work.⁴³ This action is performed as a search for *responsive metaphors*, due to build retrospective protocols of his musical oeuvre, implying that his oeuvre will display, on the level of verbal knowledge, a discursive network presumed to demonstrate what he as an author has accomplished. Stravinsky saw 'poetics' as speech about *creating art*, about *creating music*. Poetics is, concurrently, constrained by coordinates: 'artist', 'technique' (craft) and *responsibility to music*, i.e. responsibility to art. Pierre Boulez – contrary to Stravinsky who constructs a broad *metaphor of responsibility* pertaining to composer's oeuvre – claims poetical discourse as close and comprehensive analytic and conceptual reading and rendering of music pieces. As an avantgarde composer, Boulez demonstrates that he himself is the first and foremost analyst who uncovers poetical protocols pertaining to different levels of creation. His discussions⁴⁴ conjoin three poetic aspects: initial objectives of the composer, analytic representation of the piece composed and conceptually formulated intentions and aims. A music piece is a *close object* of listening, reading or performing, an indication of possibilities and effects of experimental work in music.⁴⁵ Discovery is procedurally defined (similarly to formal and theoretical-experimental laboratory sciences), namely, as construction of models and their 'testing' according to certain predetermined criteria. Therefore, 'discovery' and 'routine', 'destruction' and 'creation', 'fixed signification' and claims for 'interpretation', indeed ethics of profession and ethics of anti-profession are thus being constantly confronted.⁴⁶

43 Igor Stravinski, „Šta je muzička poetika“, from *Moje shvatnje muzike*, Belgrade, 'Vuk Karadžić', 1966, pp. 10-11.

44 Pierre Boulez, „The System Exposed (*Polyphonie X* and Structures for two pianos)“, „Sonate, que me veux-tu“, „Constructing and Improvisation“, „Pli selon Pli“, from Jean-Jacques Nattiez (ed), *Pierre Boulez – Orientations – Collected Writings*, Harvard University Press, Cambridge MA, 1986, pp. 129-142, 143-154, 155-173, 174-176.

45 Jean-Jacques Nattiez, „On Reading Boulez“, from *Pierre Boulez – Orientations – Collected Writings*, pp. 11-28.

46 Pierre Boulez, „The Composer as Critic“ (1954), from Jean-Jacques Nattiez, p. 106-112.

Few other questions now emerge: *is poetics what the work originates from?* or is it rather a mesh of metaphors, an ensuing protocol verbalizing what is in determination derived from *intuitions* and *empirical experience*? Answers to these questions were addressed by the British art historian Charles Harrison, who based them on examples of differentiation between paradigms of *struggle* in the high modernist art world during the 1950s and early 1960s. He saw the modernist culture after the Second World War as a dialectic culture of two voices: (i) the dominant voice of the Greenberg's autonomous and non-discursive modernity, and (ii) the secondary alternative critical voice. The first voice addressed art, mainly of abstract Expressionism, justified with tacit convictions, fixed meanings, differentiated and strong subject, autonomy of art in relation to *theory of ideas* and *ideology*; namely, with confidence that artistic creative acts always precede discursive interventions of criticism, art history and theory. The second voice addressed art, mainly of Neo-Dadaism, Minimalism and Conceptual Art, based on convictions that the first dominant line was mystifying: that beliefs are public conventions related to the worlds of art and culture, that meanings are complex cultural products, that the subject is embedded in culture and bound to the context of public language games with differentiated histories; that art has autonomy, however not absolute but enmeshed in intertextual relations with *theory of ideas* and *politics*; that aspects of discourse and interpretation are essential elements of art, and that they do not come after the creative act, but inhabit various conventions of generating art.⁴⁷ If we adopt the protocol pertaining to the second critical voice of Modernism, poetics is not identified as ensuing from the work and featuring as interpretation of its origins and existence through verbalization. Poetics is rather identified as an intricate maze of jargons, discourses, theories, knowledge, beliefs, assumptions or standpoints preceding the subsequent work. Through the execution of the work they are reduced to an 'object', perceivable as an 'art work' and a token of exemplification of preceding discourses. Accordingly, a formulated and implemented poetic theorization of art, in terms of the second voice,

47 Charles Harrison, „Kind of Context“, in „Modernism in Two Voices“, from *Essays on Art&Language*, Blackwell, Oxford, 1991, pp. 2-6.

becomes a form of critical theory, indexing and mapping⁴⁸ relations between the preceding discourses which manifest themselves in the execution of the work, and interact with it in subsequent representations, explications, or interpretations. This implies an essential and critical turn from interpretation of artistic creation as an ideal and autonomous act, to interpretation of creation as a material social and cultural practice. Critical positioning of poetical discourse as a *source* or, more often, a discursive *grid* filtering procedures of execution of the work, indicates 'alienation' on the part of the artist from the Romantic authentic creator, the locus of inception and subsequent emanation of the work in the world. The implication is that for the artist, the work becomes a *critical instrument*, and not an autonomous *product* of aesthetic disinterestedness.

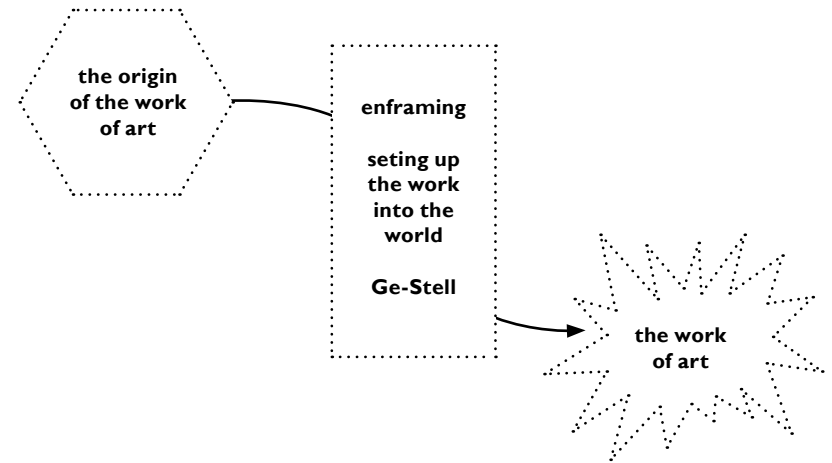
Ideologies of creation: on the 'setting up' into the world

Ideology of creation is by all means metaphysically justified with the turn from 'empty' or 'absent' to the set up into the world. This is the metaphysical ontological conception of the work of art emerging from the notion of 'setting up' (*Ge-Stell*) the work into the world. A work is what has been created: it has been made and launched into the world to be available for reception (as a visual image, as an acoustic event, as a behavioral situation). The work created exists and in this it differs from all contingent – contemplated, desired or mused – objects, situations, or events. This is already present in Hegel's notion of art as an idea acquiring sensuous externality.⁴⁹ For example, Martin Heidegger formulated one of the most wide-ranging concepts of 'setting up' (enframing) in his studies on *technology*:

48 Charles Harrison, „Mapping and Filing“, from *The New Art*, Hayward Gallery, London, 1972, pp. 14-16.

49 G.W.F. Hegel, *Introductory Lectures on Aesthetics*, Penguin Classics, London, 2004; G.W.F. Hegel, *Aesthetics: Lectures on Fine Art Volume II*, Oxford University Press, New York, 1998.

Enframing means the gathering together of that setting-upon that sets upon man, i.e., challenges him forth, to reveal the real, in the mode of ordering, as standing-reserve. Enframing means that way of revealing that holds sway in the essence of modern technology and that is itself nothing technological.⁵⁰



The outlined procedure of this very *general* reflection on 'action', when applied to artistic concepts, becomes a platform for questioning relations between the work of art, the artist, and art in the world. Heidegger, therefore, in his article „The Origin of the Work of Art“ begins with the following circular scheme of conceived possibilities for a *fundamental ontology* of art:

Origin here means that from which and by which something (*Sache*) is what it is and as it is. What something is, as it is, we call its essence. The origin of something is the source of its essence. On the usual view, the work arises out of and by means of the activity of the

50 Martin Heidegger, „The Question Concerning Technology“, from *Basic Writings – Nine Key Essays, plus the Introduction to Being and Time*, Routledge & Kegan Paul, London, 1978, p. 302.

artist. But by what and whence is the artist what he is? By the work; for to say that the work does credit to the master means that it is the work that first lets the artist emerge as a master of his art. The artist is the origin of the work. The work is the origin of the artist. Neither of them is without the other. Nevertheless, neither is the sole support of the other. In themselves and in their interactions artist and work *are* each of them by virtue of a third thing which is prior to both, namely that which also gives artist and work of art their names – art.⁵¹

Fundamental ontology of art is philosophical ontology which, in metaphysical terms, questions existence of any human's *work* in the world, for the world and against the world. Certainly, importance of the work of art in relation to the artist, and to art, is being emphasized. This interdependence is necessary, but not symmetrical. The artist, the work of art and art interact as necessary conditions – nevertheless, *solely important* in terms of its presence in the world is *the work of art*. In Heidegger's interpretation, relevance and centrality of the work of art obtained an elaborated conception of *essentiality in presence*: what is as such and *in itself* essential? When, for example, Heidegger recalled Van Gogh's painting *A Pair of Shoes* (1886), featuring a pair of old, muddy and crumpled shoes, he points to *the essential*, and what is essential reads: only the work matters because it meets the fundamental condition of presence in the world.

In the work of art the truth of being has set itself to work. 'To set' means here: to bring to stand. Some particular being, a pair of peasant shoes, comes in the work to stand in the light of its Being. The Being of beings comes into the steadiness of its shining (*scheinen*).⁵²

The work of art is not *what* it depicts, it is *the other* of 'it' and in its otherness which becomes sensuously manifest as *what is*, it is established as art. The truth of art is not a collection of established facts

51 Martin Heidegger, „The Origin of the Work of Art“, from *Basic Writings – Nine Key Essays, plus the Introduction to Being and Time*, Routledge & Kegan Paul, London, 1978, p. 149.

52 Martin Heidegger, „The Origin of the Work of Art“, p. 168.

about a work of art, an artist or art, but is neither a truth of faithful or reliable representations of the sensuously accessible world. The truth of art, in this metaphysical sense, rests on setting up the work in the world *properly*. *The proper way* is action on the part of the artist which renders the work really present in the world. Heidegger has, therefore, emphasized:

The more simply and essentially the shoes are engrossed in their essence, the more directly and engagingly do all beings attain a greater degree of being along with them. That is how self-concealing Being is being illuminated. Light of this kind joins its shining (*scheinen*) to and into the work. This shining, joined in the work, is the beautiful (*das Schöne*). Beauty is one way in which truth essentially occurs as unconcealedness.⁵³

The work of art is not *the* thing it represents: the work of art is not true to the referent, for instance, *shoes*. The work of art is setting up *that thing* (the referent: pair of shoes) in the way of being other to *that* thing in the world it inhabits. Shoes and the painting are essentially different, although engaged in coercive reflection. This implies acknowledging the fundamental difference between truthfulness of the thing and truthfulness of the work of art which represents *that thing*. Meyer Schapiro's⁵⁴ polemical approach to Heidegger's text „The Origin of the Work of Art“, especially to interpretation of the Van Gogh painting escapes, as it were, *Heidegger's fundamental, ontologically bound* problem.⁵⁵ For Heidegger's problem with the Van

53 Martin Heidegger, „The Origin of the Work of Art“, pp. 177-178.

54 Meyer Schapiro, „Tihožitje kot osebni predmet – Opombe o Heideggerju in van Goghu“, from Meyer Schapiro, *Umetnosno-zgodovinski spisi*, Studia Humanitatis – Škuc, Filozofska fakulteta, Ljubljana, 1989, pp. 297-307. (Meyer Schapiro, „The Still Life as a Personal Object – a Note on Heidegger and Van Gogh“, from *Theory and Philosophy of Art: Style, Artist, and Society – Selected Papers*, George Braziller, Chicago, 1994, pp. 143-152.)

55 Jacques Derrida, „Restitutions of the Truth in Pointing [pointure]“, from *The Truth in Painting*, University of Chicago Press, Chicago, 1987, pp. 255-382; Barry Schwabsky, „Resistance: Meyer Schapiro's *Theory and Philosophy of Art*“, from „Symposium: Meyer Schapiro“, *The Journal of Aesthetics and Art Criticism* vol. 55 No. 1, 1977, pp. 1-5.

Gogh painting depicting a pair of shoes is not a problem pertaining to philosophy or art history, in assessment of relations between the picture and the referent, i.e. the painting of the pair of shoes and the historically verifiable pair of shoes. It is a problem pertaining to philosophical metaphysics addressing the question of essential *nature* of the art of painting. It is not a matter of historical authenticity of the genre, motifs, referents or painting technique. It is rather a question of metaphysical truthfulness of setting up a *difference in the world* by means of painting depicting the other to the factual. It is justified as *set up against* and, at the same time, *set up for* the experience pertaining to the world. Being in the world and, at the same time, being outside of it is the virtue of a *true work of art* (at this point we refer primarily to mimetic painting). For the work is reflection of the world, but what reflects the world is not its mediation, but disclosure of the other to the world – setting up the truth in the world. According to Heidegger's conception of painting, it is entirely irrelevant whether the shoes depicted are Van Gogh's, Gauguin's, or property of an incidental passer-by, or indeed the peasant woman mentioned in his article. What matters is that the painting depicts shoes which, as it were, trampled the ground and only the ground, inscribing an image due to be appreciated, experienced and understood in its own truth, different from the truth of the underlying 'poetics' of painting as art. This does not imply that Schapiro failed to grasp the problem of the Van Gogh painting; it merely implies that he failed to grasp the problem of Heidegger's ontological analysis of that painting. Likewise, in his quest to conceive a fundamental ontologically bound philosophy, Heidegger failed to grasp the poetical and historical 'truth' of the Van Gogh painting, as a work from people in daily struggle for art. A *metaphysical ontological definition* does not conceive a work of art as an artifice derived from employing rules, but defines it in metaphysical rendering of problems with art, in contemplating *differences* or *deferences* in the world which seeks, above all, metaphysical truth.

But what needs to be observed from the outset is that understanding of such 'pedagogic discourse' is not affected by characteristic metaphysical oppositions or confrontations with the unknowable, ineffable, or inexpressible. Understanding of this pedagogic discourse de-

rives from 'spoken' or 'shown' or 'presented' *body* relations between *theory and art* in quite specific material conditions and circumstances (institutions, apparatuses or, vaguely, contexts) of centered and de-centered public or private 'power' or 'social gestures' pertaining to authentic creative acts. In other words, the 'unknowable', 'ineffable', or 'inexpressible' in creative practice do not evolve from some *primordial pre-human chaos* or *quasi-natural all-human existence*. They are material discursive creations pertaining to certain historical and geographic conditions and circumstances of pedagogic practices addressing performance as sensuous incentive. They are means of regulating and deregulating relations between theory, art, and the creative body. Therefore, concerning pedagogy of artistic creation, fundamental questions do not address 'nature' or 'non-nature' of unknowable, ineffable, or inexpressible. A 'plausible' question is: who claims right to summon unknowable, ineffable and inexpressible in creation of an art work, in what circumstances and conditions? Foucault does not expound 'discourse' only in terms of sanctioned meaning of speech, but as material regulation, denial, resistance, or stratifications within a particular society:

Here is the hypothesis I would like to propose tonight, to determine the ground – or perhaps quite provisional stage – of the work I do: I suppose that discourse production in each society is controlled, selected, organized, and re-distributed by means of a certain amount of procedures whose role is to diminish its powers and threats, to master its contingencies, and circumvent its agonizing, terrifying materiality.⁵⁶

Discourse of pedagogy, as psychoanalysis has shown, is not what merely unveils or conceals the desire: it is also the object of desire. For discourse is not – as history is constantly teaching us – merely expressing struggles and systems of rule, but to what ends and by what means the battle is fought: the power to be won.⁵⁷

.....
56 Michel Foucault, „Poredak diskursa“, in *Znanje i moć*, Globus, Zagreb, 1994, p. 116. („The Discourse on Language“, appendix to the *Archaeology of Knowledge*, New York, Pantheon, 1972, pp. 215-37.)

57 Michel Foucault, „Poredak diskursa“, p. 117.

In our terms, it is a struggle between ‘art’ and the ‘body’ in the actual creative act. It is a struggle to tell who (and how) will master relations between art and the body, seemingly, beyond theory. However, the struggle does not take place merely in the ‘verbal’ domain, but rather in material and essential dimensions of discourse, in realms of events and contingencies unveiling the work. Therefore, we can assume that ‘ineffable’, ‘inexpressible’ or ‘unknowable’ of the pedagogic practice addressing creation of the work of art do not stand outside or against discourse (discursive creations, actions, or institutions), but exist only in special discourses of ‘silence’, of sensuous or bodily creation. This was clearly demonstrated by the philosopher Vladimir Jankélévitch, who ‘through’ discourse addressed a situation of *ineffable* in music, the ‘above’, ‘under’, ‘around’, and ‘before’ the music. Indeed, this was demonstrated by John Cage in his pro-Wittgenstein and pro-Zen effort to put action (performance, behaviorality) in the spotlights with the statement: „I have nothing to say and I am saying it“.⁵⁸ *Ineffable*, *inexpressible*, or *unknowable* are perceived as such only in the realm of elaborated discourse allowing for indexing of ‘ideology’ of creation ensuing from practice beyond conceptual expectations, in the drive towards the ideal and autonomous work of art in the dominion of corporeal sensuousness.

Aesthetization and aesthetic education of humanity: from pedagogy to activism

Among the many didactic and pedagogic demands from ‘art’ was the role performed by ‘verbal’, ‘visual’, ‘acoustic’ or ‘scenic’ in upbringing, education and, certainly, entertainment of the free *citizen* of Europe from the Renaissance to the late Enlightenment and early Romanticism. Nevertheless, the XVIII century age of Enlightenment was fixated on devising complex practices of upbringing, education and

58 John Cage, „Lecture on Nothing“, from *Silence*, Wesleyan University Press, Hanover NH, 1961, p. 109.

entertainment addressing the young and the aging by way of models which are, naturally, liable to Michel Foucault’s concept of ‘biotechnology’⁵⁹. Rationalization of practices of management – namely, of shaping human lives – was effective in converging upbringing (discipline), education (appropriation of knowledge and identification with particular lores or skills), and entertainment (regulation of life in regimes of leisure by way of anticipated, desired or sanctioned freedom). For instance, the XVIII century *visual didactics* (upbringing, education, entertainment) was not aimed at exclusive tutoring of artists or intellectuals, but at upbringing, education and entertainment of the *common* citizen who found himself in between contradictions of the private and public ‘employment’⁶⁰ of reason. In other words, during the age of Enlightenment ‘education through art’, or education in aesthetic regimes of representation of optimal social reality, had become a means of effective instruction on modes of human life in its ordinary form, as a new and fundamental cosmogony of modernity. Various ‘visual products’ (paintings, engravings) efficiently (this is the rhetorical component of the archi-matrix of mass media education) mediated different aesthetic situations: human dialog, dress codes, difference in public and private behavior, private closeness or public distance, age divides, casting of gender roles in private and public, or sexual modes of behavior etc. In fact, ethical and political rhetoric – rendered as spiritual and institutional visibility – lead the ‘exodus’ of mankind⁶¹ from its ‘immaturity’. But this ‘exodus’ was devised on *cunning instruction* to follow orders obediently (‘Don’t think, just follow the orders’ – coming from family, father, master, teacher, commander, employer), emerging as aesthetized practice of education for the sake of tutoring through entertainment in leisure time – during the ‘empty intervals’ reserved for relaxation from the ‘full intervals’ of public deeds.

59 Michel Foucault, „The Birth of Biopolitics“, from Paul Rabinow (ed), *Michel Foucault: Ethics – Subjectivity and Truth*, Penguin Books, London, 1997, pp. 73-79.

60 Michel Foucault, „What is Enlightenment?“, from Paul Rabinow (ed), *Michel Foucault: Ethics – Subjectivity and Truth*, Penguin Books, London, 1997, p. 307.

61 ‘Mankind’ in Kant’s terms as employed by Foucault: Michel Foucault, „What is Enlightenment?“, p. 306.

One of the first groundbreaking didactic-philosophical concepts of *all-human aesthetization* was established in the *Letters on the Aesthetic Education of Man*⁶² (1795-96) by Friedrich Schiller. The *Letters* ensued from a project of establishing and instruction of a new, or modern, free (male) citizen who, Romanticism hoped, would find a balance between the rational and emotional in *life itself* by way of 'aesthetics' and 'aesthetization'. According to Stewart Martin,⁶³ Schiller's *aesthetic education of mankind* addresses those who are already free, and accomplish actualization in the world by way of education. Here, education *per se* is not education for liberated art or education of artists with a view to freedom of creation, but a *régime esthétique* pertaining to *life itself*, supposedly life of a free citizen. *Aesthetic education of mankind* stands in critical resistance against the Enlightenment's rigid devising of non-aesthetic rationalist didactics pertaining to sense and instrumentality of life. Schiller starts – as well – from Classicist and proto-Romantic references to classical Greek society and its conquest of freedom through play. Namely, a creature that plays (*homo ludens*) ultimately wins freedom beyond nature and state i.e. nature and morals. Instruction and learning allowing for *sensuousness* are vital for his philosophical and aesthetically bound pedagogy. Object of the *sensuous* is outlined in the universal idea of *life*. It refers to material survival and any immediate sensuous actuality.⁶⁴ Schiller's project, summed up in the motto: „Man only plays when he is in the fullest sense of the word a human being, and he is only fully a human being when he plays“, addresses one of the paradoxes of aestheticism: aestheticism is postulated as the project of cultural and social politics of management of bourgeois life, nevertheless (at the same time) rendered in its effects and workings as appearing outside and beyond politics or any mode of sociality, whatsoever. Illusion of 'the apolitical' calls for

political didactic contingencies of 'aesthetic' or 'aestheticized' world of humanity, as a realm of freedom from the political. The paradox of aestheticism lies in the fact that it is politics, but does not look like politics, since it appears as *merely sensuous* which *nevertheless* leads to freedom, conforms modern people to rationality, and brings them to discipline of the free will in a moral sense. A distinguishing political aspect of Schiller's philosophical oeuvre is based on the premise that construction of *true political freedom* is a sublime work of art⁶⁵. A strategic paradox of Schiller's concept pertains to intricacies and aspirations to freedom through aesthetic play, in the midst of political instrumentalizations of daily life of the bourgeois society in the late XVIII, and early XIX century. Aspirations to autonomous art, disinterested aesthetics and free play, as it were, exceed political objectives and instrumental pragmatic claims of pedagogic preparation for the 'real life'. On the other hand, gratification of claims for autonomy of art, disinterested aesthetics and freedom of play, comes only from the capacity of pragmatic political acts and selective political projects on freedom of the human individual and, indeed, of humanity immersed in material contradictions of the actual historical, foremost bourgeois society. Dynamics of concealing and revealing playfulness, or political stances of 'aesthetization', is an important aspect of all practices constructed from idealities of aesthetic exceptionality as opposed to life they are addressing.

Art of the XIX and greater part of the XX century displays differences and almost conflictual divisions between *aestheticism in art* as creation of realms autonomous from the society, and *aesthetization of life*, culture and politics by means of art, or by means of various activist/artist practices. Three artistic regimes in terms of *aesthetization of life* during the XX century may, nevertheless, be distinguished. Those three regimes pertain to three different *instrumental* and *metaphysical* functions of artistic education.

62 Friedrich Schiller, *On the Aesthetic Education of Man*, Clarendon Press, Oxford, 1982.

63 Stewart Martin, „An Aesthetic Education Against Aesthetic Education“, *Manifesta Magazines On Line Journal*, <http://magazines.documenta.de/frontend/article.php?ldLanguage=I&NrArticle=1504>.

64 Danko Grlić, „Fr. Schiller: čovjek je čovjek kada se igra“, in „Igra kao estetski problem“, from *Estetika III – Smrt estetskog*, Naprijed, Zagreb, 1978, p. 47.

65 Dragan Žunić, „Fridrih Šiler. Estetički humanizam“, in „Od transcendentalizma do estetičkog humanizma“, from *Estetički humanizam*, Gradina, Niš, 1988, p. 37.

*Avantgarde transgressive*⁶⁶ aestheticization of social reality (Futurism, Dada, Constructivism, Surrealism, Neo-Dada, Fluxus, New Tendencies) based on trespassing and violating educational canons, norms and epistemological horizons of art schools and institutions. Certain artistic practices feature leftist self-organization and liberal self-education or leftist-anarchist micro-education outside the public education system or art production.

*Aestheticization of social reality of totalitarian regimes*⁶⁷ (USSR, Third Reich, Fascist Italy, Maoist China) based on politicization as didactic, functional and axiologic restructuring of modernist educational canons. Politicization of Modernist canons of art, in the case of socialist realism in USSR or China, refers to strategies and tactics pertaining to artistic practices with a didactic function of executing political-aesthetic interventions into daily life of the 'working class', or 'working people'. Real-socialist politicization of art had led to emergence of artists ready to engage in political practices and work towards clear political goals – optimal projections – of the working class, namely the Communist party as the avantgarde of the working community. Politicization of modernist canons of art, in the case of National Socialist art in the Third Reich and Fascist art in Italy, refers to strategies and tactics pertaining to artistic practices with a didactic function of political aestheticization, rhetorical presentation and ritualization of overwhelming Nazi and Fascist *ideas* in each aspect of the private and public life of the respective nation. Nazi and Fascist politicization of art had led to emergence of artists ready to comply with aesthetic canons and politized rhetoric of classicist traditional styles, working towards an incontrovertible political and social reality. Artistic education in totalitarian regimes sustains the institutional, canonically established 'academy' or 'art school', bound to opening epistemological horizons of expertise to party instrumentaria.

66 S. C. Foster (ed), *Dada: The Coordinates of Cultural Politics – Crisis and the Arts – The History of Dada* vol. I, G. K. Hall&Co, New York, 1996; Stephen Bann (ed), *The Tradition of Constructivism*, Thames and Hudson, London, 1974.

67 Walter Benjamin, „The Work of Art in the Age of Mechanical Reproduction“, from Charles Harrison, Paul Wood (eds), *Art in Theory 1900-2000 / An Anthology of Changing Ideas*, Blackwell Publishing, Oxford, 2003, pp. 526-527.

*Expansionist activist aestheticism pertaining to mass media art production in postmodern*⁶⁸ and *global*⁶⁹ societies indicates strategies and tactics of interventionist art in systems and practices of social control and regulation of life, developed during the late 1990s and early 2000s. Nevertheless, art is being redefined as *one of the practices* of intervention, control and regulation of everyday life in the post-Cold War age of the totalizing media, economic, commercial, political, and military 'integration' of the contemporary world. Contemporary global processes of integration establish new social empires, in different realms of work and communication: computer networks, VR technology and, certainly, global politics, culture and society. Artistic tactics termed *artivism* by the Slovenian sociologist and theoretician of theatre Aldo Milohnič⁷⁰, addresses instable relations between political 'left' and 'right', indeed the relative status of activism in the contemporary Western post-Block world. *Artivism* is rather concerned with local contextualizations and decontextualizations pertaining to political acts as opposed to artistic or aesthetical, then with radical designs – for the 'new worlds' of the Left or the 'old world' of the Right. Procedures of 'politics' and 'art', or 'aestheticization' do not differ morphologically, but in orientation of performance and application of, or expectations from, 'effects'. Artistic education takes place in different deployed regimes: in a) development of academic – university/scholar technical discourses pertaining to art production, b) incorporation of different forms of learning or exercising artistic work in institutional, non-institutional or global-network/Internet cultural systems, and c) self-education as indication of temporary liberalization and fragmentation of 'artistic-collective' in the art worlds, or as indication of temporary renewal of 'artistic-collective' through self-organization and pursuing a pluralist claim for direct democratization of education.

68 Fredric Jameson, *Postmodernism or The Cultural Logic of Late Capitalism*, Verso, London, 1992; and Wolfgang Iser, *Undoing Aesthetics*, SAGE Publications, London, 1997.

69 Paolo Virno, *A Grammar of the Multitude – For an Analysis of Contemporary Forms of Life*, Semiotext(e), New York, 2004.

70 Aldo Milohnič, „Artivism“, from „Performing Action, Performing Thinking“, *Maska* no. 1-2 (90-91), Ljubljana, 2005, p. 15-25.

The German philosopher and aesthetician Wolfgang Iser, in his essay „Aestheticization Processes“⁷¹, locates in actuality the so-called *aesthetic boom!* or *boom!* of aestheticization, informing individual lifestyles, urban planning and economy, all the way to contemporary cultural theory – but also, admittedly, aestheticization of education in arts, humanities, and sciences. Being aesthetically informed, many elements of social reality appear as aesthetical constructs. Aestheticization, therefore, is not an intervention, enforcing or exercising aesthetical platforms upon the reality, but establishing the social and, consequently, natural reality as aesthetic. Iser identifies the ‘surface’ and ‘deep-seated’ aestheticization. *Surface aestheticization*⁷² is based on decoration, animation and experience of being in contemporary world. Approaches to *aesthetical design of reality* differ, implying political will, economic power and technological capacity of major Western societies to arbitrarily transform entire urban, industrial and natural landscapes according to *hyper-aesthetical scenarios*. The world thus becomes a constructed and mediated form of life. Experience is central. Every shop or a café is designed to provide an *active aestheticized experience* of daily life. The world is designed in accordance to concepts of ‘active experience’ and thus becomes an organized *domain of experience*. In this respect, aestheticization is rendered as an instrumental technique or, even, technology providing gratification of life through pleasure, entertainment and consumption without consequences. Society of experience and leisure is represented in numerous institutions building up the infrastructure of the contemporary, postmodern world. It turns out, however, that these varying techniques of contemporary aestheticization usually advance economic purposes. Aestheticization is not only an instrument of catering to experience, leisure and economy – it nevertheless becomes their essential feature in conditions of ubiquitous surveillance

71 Wolfgang Iser, „Aestheticization Processes – Phenomena, Distinction and Prospects“, from *Undoing Aesthetics*, SAGE Publications, London, 1997, pp. 1-32.

72 Wolfgang Iser, „Surface Aestheticization: Embellishment, Animation, Experience“, in „Aestheticization Processes – Phenomena, Distinction and Prospects“, pp. 2-4.

and regulation of life. Education of artists in such contexts evolves from ‘creators in autonomous realms of art’ to ‘designers in dependent realms of art’ by way of productions pertaining to autonomies of high art. *Deep-seated aestheticization*⁷³ features in transformations of the contemporary world, determined by relations of *hardware* and *software*; namely, in the instrumental role of aestheticization in shaping new technologies and their effects on the material living environment.⁷⁴ The artist, however, as a designer of everyday life becomes a designer of mediated reality, or media-bound audiovisual *enclosures* of human existence. Aestheticization, therefore, becomes the substance and shape for life. And the artist is trained to become a designer of excellence in life. But, aestheticization is not ‘uniform’ and ‘dull’, like in the totalitarian regimes of the 30s and 50s of the past century. Quite the contrary – it is manifested in surprising, many and various ways. These pertain to different social strategies and tactics of life management in contemporary societies. In its broadest terms – Iser insists – aestheticization implies that certain ‘non-aesthetical’, whatever that may be, is being recycled and rendered as aesthetical. The artist-designer is trained for an open and elusive capacity of ‘public contractor’ in regimes of existential, behavioral, psychological, social and cultural recycling and construction of space-and-time for an ordinary or exceptional, individual, micro-collective or macro-collective – human life.

Stewart Martin, in his comparative discussion of ‘aesthetic education’ from Schiller to Marx, demonstrates that the present does not raise the question of recycling forgotten notions of ‘aesthetic education’, but an issue of confrontation with contradictions of ‘aesthetic education’ in actuality. Those contradictions manifest themselves in the fact that ‘aesthetic education’ is not a definite progress toward the

73 Wolfgang Iser, „Deep-seated aestheticization: transposition of hardware and software – the new priority of the aesthetic“, in „Aestheticization Processes – Phenomena, Distinction and Prospects“, pp. 4-6.

74 Wolfgang Iser, „Deep-seated aestheticization: transposition of hardware and software – the new priority of the aesthetic“, p. 5.

truth of man, but a realm of contingent confrontations between the critical aesthetic education and apologetic, neo-dogmatic aesthetic education:

The contention here is not that Schiller or Marx offers a forgotten answer to the question of education today, but rather that they introduce the problem that still needs to be addressed: namely, the constitution of aesthetic education as both the critique and the embodiment of a neo-dogmatism of the law of value. This problem infuses, more or less consciously, current debates about the ontology of art, in particular the conflict between the anti-aestheticism generated by conceptualism and the neo-aestheticism that has emerged in reaction to it. Contemporary art's constitution by this conflict over aesthetics enables it to reflect the profound ambivalence of an aesthetic education in a way that it could not do if it were limited to the aesthetic or, for that matter, to taste and the beautiful. As such, art becomes the location of an immanent critique of aesthetic education, an aesthetic education against aesthetic education. This would form a lesson in emancipation.⁷⁵

Confrontations between apologetic and critical aesthetic education in specific artistic practices are essential determinants for performing the role of artist in the age of globalization and its totalizing instrumentalism.

The essential difference: research, as opposed to creation, making, production

The notion of research emerged in the progress of modern art, when it seemed that poetical platforms of creation as a technical skill of representation turned out to be exhausted. Research in art is seen as an *open activity* embedded in artistic work:

75 Stewart Martin, „An Aesthetic Education Against Aesthetic Education“, *Documenta Magazines On Line Journal*, <http://magazines.documenta.de/frontend/article.php?ldLanguage=1&NrArticle=1504>.

The crucial difference between research art and non-research art, it seems, hence relies on the fact that non-research art starts from set values, while research art strives to determine values and itself as a value. Certainly, simultaneously with setting up the art as research, and self-research as such, the first aesthetics emerges, addressing the problem of art as such, and its place among the works of the spirit.⁷⁶

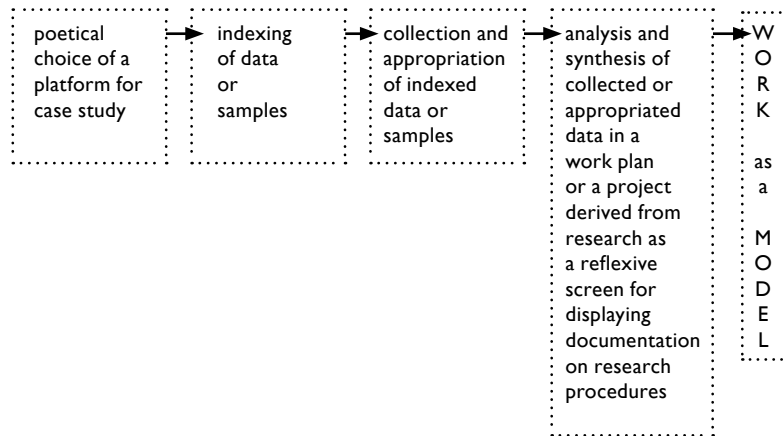
The artist is an active agency, and the framework of his work is consciously determined, though all stages in his actions, i.e. research, can not be predicted: he encounters discoveries and choices of new domains of work. Research in art is often conceived as a heuristic procedure. Heuristics is self-motivated research performed, in lack of precise programs or algorithms, from case to case by way of a method of trial and error. Therefore, what we term ‘heuristics’ is a research principle or research of research, implying a creative program. Heuristic research is a research in totality of considerations and procedures of searching and finding new, that is, authentic, insights and contingencies of producing an art work. Heuristic research considers possibilities of failure or error, falsity, mistakes and omissions in advance. The path of heuristic research is not grounded on a system of rules, but on disclosure, affirmation, or disposal of the accomplished. Thus is art redirected from ‘creating a work of art’, as setting up the work in the world, to indeterminate *research*, or a *quest* leading to the unknown and unexpected – authentic and new – while employing both traditional or new media and human relations established by way of art. Research implies a shift from *creation of the work of art (techne + poesis)* to an *art project*. In other words, in pedagogic procedures the ‘artist’ is not trained to become a creator (master, craftsman, manufacturer) or even producer,⁷⁷ but to become an *author*⁷⁸. In this context, the author is an *entrepreneur*. He

76 G.C. Argan, „Umjetnost kao istraživanje“, from *Studije o modernoj umetnosti*, Nolit, Belgrade, 1982, pp. 154.

77 Walter Benjamin, „The Author as Producer“, from Charles Harrison, Paul Wood (eds), *Art in Theory 1900-2000 / An Anthology of Changing Ideas*, Blackwell Publishing, Oxford, 2003, pp. 493-499; and Art&Language, „Author and Producer – Revisited“, *Art-Language*, vol. 5 No. 1, England, 1982, pp. 22-31.

78 Roland Barthes, „The Death of the Author“, from *Image Music Text*, Hill and Wang,

appropriates the *strategies* and *tactics* of a designer, i.e. the author who determines 'design' of the platforms and procedures for producing or performing an art work, establishing relations in the world of art, culture and society, along with postproduction interventions or utilizations of archived products of historical or contemporary cultures. This implies a *linear model of the research process*, which can be demonstrated in the following diagram illustrating the progress from a poetical platform to the mode of research work. Contrary to scientific research, which demands definite terms of agreement between preliminary premises of the researcher and ultimate goals of his research, in artistic research a breach in the linear sequence can occur at any point. Thus, specific phases of research in procedures of 'aestheticization' or 'transgressive' confrontations with the limits of research are constantly being re-directed and re-focused.



Art education based on 'research' had been essentially changing throughout the XX century. This change had led from establishing art in the way of scientific and technical work in the Bauhaus and So-

New York, 1978, pp. 142-148; and Michel Foucault, „What is an Author“, from James Faubion (ed), *Michel Foucault – Aesthetics, Method, and Epistemology*, Penguin Books, London, 1998, pp. 205-222.

viet art institutes and neo-avantgarde schools (New Bauhaus in Chicago or Ulm School of Design), to social and cultural research preparing the artist to become a 'cultural worker' or 'artist researcher' into the actualities of contemporary life (this more or less refers to all art schools based on courses or departments for new media launched during 1990s and early 2000s, or art schools based on *performance studies*⁷⁹).

Performance studies were, for instance, constituted around interdisciplinary hybrid references to *performance* in different artistic (theatre, music, opera, ballet/dance, performance art), cultural and social practices. In European philosophical traditions based on aesthetics and poetics, privileged approaches to 'art' were mimesis and expression. However, from the late 1960s onwards, primarily through the theoretical and practical work of the American director Richard Schechner, *performance studies* have been developed as an interdisciplinary field of research disregarding division of artistic disciplines into isolated cultural realms – starting, instead, from theorization of the hybrid notion of 'performance' pertaining to various cultural systems. Performance refers to different modes of behavior embodying a set of concepts, beliefs, expectations, or intuitions on modes of life. Thus conceived studies examine performance in everyday life, in practices like sport, rituals, games or public political behavior; in modes of communication 'unconvertible' to speech; in relations between humans and animals; in psychotherapy, ethnology and anthropology – ultimately formulating general theories of performance as, indeed, theories of behavior.⁸⁰ In construing and interpreting 'performance', Richard Schechner established a hybrid theory encompassing ethnology, anthropology, semiology, culture studies, psychoanalysis, post-structuralism, cybernetics, etc. The concept of 'studies' is not understood solely as a theoretical superstructure or theoretical practice, but also as an interdisciplinary confrontation of theory and practice. *Performance studies*, therefore,

79 Richard Schechner, *Performance Studies – An Introduction*, Routledge, New York, 2006.

80 Richard Schechner, *Performance Studies – An Introduction*, p. 11.

sustain the atmosphere of the 1960s and their *utopian hope* for liberation of the subject in interdisciplinary confronting of anthropology⁸¹ with artistic self-reflective practice of performance, i.e. self-reflected behavior. *Performance* has been elaborated on the strength of Turner, Goffman, and McKenzie's works, establishing performance as the new 'object' of knowledge.⁸² Accordingly, 'performance' has become a characteristic form of human 'labour' for the end of the XX century. Human labour has transformed from 'creation' and 'making', through *production*, into performance, i.e. behavior based on use, displacement, labeling, appropriation, demonstration, i.e. work with cultural databases. *Performance* is defined through four stages:

- being,
- doing,
- showing doing, and
- explaining 'showing doing'.

'Being' is, according to Schechner, existence itself.⁸³ 'Doing' is the active aspect of being. 'Showing doing' is performing: pointing to, understanding and displaying doing. 'Explaining showing doing' is the work of *performance studies*. Nevertheless, the studies are synthesis of theory and practice of performing in *open platforms* of knowledge on performance, theatre, and hybrid modes of living in the contemporary local/global world.

A different mode of research, pertaining to transformation of fine into visual arts, and visual into critical cultural practices, was addressed by the conceptual artist Joseph Kosuth in the 1980s. His pursuits were embedded in the post-structuralist understanding of 'cultural' and 'media' texts as visual work, and of signifying functions of art in culture. Kosuth's research is focused on deconstructive procedures

81 Victor Turner, *From Ritual to Theatre: The Human Seriousness of Play*, PAJ Publications, 1982; Erving Goffman, *The Presentation of Self in Everyday Life*, Anchor, 1959.

82 Jon McKenzie, *Perform or Else: From Discipline to Performance*, Routledge, London, 2001, p. 18.

83 Richard Schechner, *Performance Studies – An Introduction*, p. 22.

and Freud's writings on psychoanalysis. For instance, in an interview following the Vienna exhibition dedicated to Ludwig Wittgenstein⁸⁴, Kosuth referred to epistemology of his theoretical transformations, claiming that his relations to Wittgenstein's philosophy were circular. During the mid-1960s he was interested in and relied on the analytical-critical Wittgensteinian approach to exploring the work of art as an analytical proposition or a theoretical *ready made*. During the mid-1970s he elaborated a neo-Marxist and anthropological method of interpretation of cultural and social functions of art in society, later to develop (during the late 1970s and 1980s) a 'theory of cultural signification' based on reception of the French post-structuralism in the English-speaking world. Revived interest in Wittgenstein in the late 1980s is retrospective, but nevertheless represents questioning of own historicizations and productions of meaning on the part of the postmodern. Kosuth's shifts from the *background* of analytical philosophy to neo-Marxist anthropology and, afterwards, to poststructuralism, can be understood in terms of the dialectics of development of contemporary art. In an anti-dialectical sense they may be understood: (1) as a search for an ever more general theory of description and production of the processes of transformation of meaning⁸⁵, and (2) as a specific market demand for addressing and reacting to actual artistic and cultural circumstances Kosuth found himself in. Ideas of a neo-Romantic Postmodern, based on Expressionist revival, and simulations of image and painting, removed Kosuth's ideology of *art after philosophy* from the fashionable scene of the early 1980s.⁸⁶ A possibility of survival in stern conditions of postmodernity emerged in opening of conceptual art's theoretical body of work to the current

84 Nicolas Bourriaud, „Ludwig Wittgenstein & L'Art du XXe Siècle“ (Interview with Joseph Kosuth), *Galleries Magazine* Dec 89/Jan 90, Paris, 1989-90, pp. 139.

85 Analytical philosophy enabled him to apply linguistic terms (propositions) to non-discursive systems of visual arts; neo-Marxist anthropology enabled him to scrutinize broader contextual functions than artistic contexts, while poststructuralism helped formulate a widest-ranging culturally determined theory of meaning plausible for various and changing products and relations in the worlds of art and culture.

86 Joseph Kosuth, „Portraits: Necrophilia Mon Amour“, *Artforum*, New York, May 1982, pp. 58-63.

poststructuralism wherein Kosuth found a flexible productive model, contrary to theoretical purism and rigour of analytical philosophy, or to ideological reductionism and exclusivity of the neo-Marxist anthropology. His work has semantically become more effective and, in Derridean sense, more transient, while already established modes of research of the context and functions of art work embraced domains (the unconscious, sexuality, auto-censorship, inconsistency, hidden meaning) previously excluded from his work. Flexibility of the post-structuralist framework well encouraged advanced artistic production, whereas the ideal of confrontation of first-degree and n-degree discourses and characterizations of art work was sustained by procedures of quotations, collage and montage. In current Kosuth's works procedures of quotations, collage and montage feature in place of the *ready mades*.⁸⁷ Kosuth contributes to epistemology of art education an elaborated and hybrid model of 'research' in art and culture. Such a model elevates the 'artist' from the position of creator/producer to the position of 'curator' or 'artist-bureaucrat'. The *artist-bureaucrat*, according to the social division of labour, launches his practice on several parallel platforms: (a) solving specific problems – at a level of case study, (b) institutional intervention by way of the 'art work' as an action derived from a project, (c) historizations and de-historizations pertaining to discourses and axiologies of art history, namely, discourses and axiologies of curatorial-bureaucratic mapping of the actual artistic scene, and (d) contingent theory as a meta-language on art or indexing of interventions exercised by projects on a level of case presentations.

The shift from 'creation' to 'research' essentially changes epistemology of work in art, in the sense that epistemology of the nature of the work is changing, from industrial capitalism (processing of raw materials into artifacts), to late capitalism (producing communication, services or appliances). Thus the position of a specific artist (painter, pianist, actor,

director, designer, performer) evolves into the status of an author and, ultimately, an artist-curator or artist-bureaucrat. Each of these transformations, however, requires reforms of the totality or particular elements of art education.

Ontology and epistemology of research in art

Research has been derived from resistance to indisputability of creation in specific artistic disciplines. Beyond the sole and ideal, by way of tradition established „how in art“, questions are raised on its purpose and possibilities of finding out, from that necessary „how“ and essential „why“, some answers based on theoretical practice and practical theory of art. Research is, however, performed in full awareness of the importance of crossing and testing *the field of singularity*, in the sense in which Deleuze's philosophy insists on singularity⁸⁸ of the artistic act i.e. the fact that there is no universal *idea* (notion, concept, apprehension) beyond the singular event. Every *idea* is always 'idea' on something and for someone, born in specific circumstances and conditions of cultural positioning of an *artworld* or indeed an *art school*. Thus it can be deemed that *ideas* imply certain contingencies already engaged or employed in the ambiguous space of work, action, teaching, or learning. Universality is a conceptual or discursive effect of the singular event in language – namely, work, action or performing teaching or learning – bound to ambivalence.

'Research' can possess complex forms of manifestation and conduct in practical-theoretical and theoretical-practical terms. In the process of artistic work/education quite different forms of research may be identified.

87 John Welchman, „Translation/(Pro)cession/Transference: Joseph Kosuth and The Scene/Seen of Writing“, from *Exchange of Meaning / Translation in the Work of Joseph Kosuth*, ICC* MuHKA, Antwerpen, 1989, pp. 24-39; Robert Morgan, „The Making of Wit: Joseph Kosuth and The Freudian Palimpsest“, *Arts Magazine*, New York, January 1988, pp. 48-51.

88 Gilles Deleuze, „What is the Creative Act“, from Sylvère Lotringer, Sande Cohen (eds), *French Theory in America*, Routledge, New York, 2001, pp. 99-107; or Gilles Deleuze, „Immanence: A Life“, from *Pure Immanence – Essays on A Life*, Zone Books, New York, 2001, pp. 25-33.

ontology and epistemology of research in arts			
type	method	primary context	objective
training try out rehearsal	repetition, variation, interpolation	performing arts	skill virtuosity
practice of opening and practice of animating micro- or macro- concepts (open concepts, traveling concepts, concepts on the move)	artistic nomadism and cultural nomadism	post-object art and culture studies	openness plurality interdisciplinarity equivocality
research in art is analogous to scientific research	experiment	science and science-oriented art practice	pro-scientific objective: new knowledge or pro-technical objective: new effects
problem-solving exercise	problem-solving and design	Duchampian work or Bauhaus main course	critical intelligence or formal design intelligence
investigation	critical analysis, following clues, reconstruction of events and simulations	Ludwig Wittgenstein's philosophy or protocols of detective novels or research journalism	new knowledge on cultural or social mysteries, intrigues, conspiracies, traumas, censorship and repression
transgression	critique subversion deregulation conflict provocation destruction	sexual pleasure political activism mystical experience and philosophy of Georges Bataille	new free other ambiguous idiosyncratic ecstatic

*Rehearsal*⁸⁹ is – most commonly – an essentially empirical practice of trials in performing a piece, situation or event in a sequence of attempts leading to a *creative moment*. Rehearsal is based on the learning process comprising of repetition of facts with variations, displacements, replacements or introduction of new potentialities or aspects of action in the established or accomplished order of events. Practice or rehearsal is grounded in the belief in importance of the empirical ‘event’, on account of which one identifies and decides on the further possibilities of addressing a particular artistic problem. Rehearsal, as it were, should at a particular moment grasp the unconceived ‘sense’, as something that numerous previous trials and actions did not accomplish, however did anticipate. Umberto Eco, referring to the difference in terms ‘induction’ and ‘deduction’ after Peirce, introduced the term *abduction*⁹⁰. Deduction is a procedure of deriving results, as conforming to a rule or a general attitude/perspective. Induction is a procedure of deriving results from a set of isolated samples or trials. Abduction is simultaneous deciding on ‘results’ derived from common or tacit rules, or sequence of isolated, successful or failed, attempts. Abduction refers to plausibility of unpredictable trials with ambiguous set of rules, or numerous associative reactions to individual cases of practice and rehearsal connecting to particular common or tacit regulations. For example, according to Richard Schechner, practice or rehearsal reduces ‘disturbance’ or ‘reverberation’ in performing a particular piece, turning it eventually into a ‘finished product’, identified as art. Training or rehearsal is what makes artists’ behavior *empirocentric*, meaning: through behavior/acting in a quite singular sequence of events the artist acquires empirical knowledge, further to be developed and modified in new situations. Nevertheless this knowledge as well, admittedly, connects to particular common or tacit rules of the given practice or context of education.

89 Richard Schechner, „Rehearsal“, from *Performance Studies – An Introduction*, Routledge, London, 2002, pp. 236-239.

90 Umberto Eco, *The Limits of Interpretation*. Indiana University Press, Bloomington, 1990, p. 59.

Research is **practice of opening** and **practice of animation**⁹¹ of micro- or macro-concepts (open concepts, travelling concepts, concepts on the move⁹²) within a particular artistic or theoretical discipline and, subsequently, moving the concepts beyond conventional or canonic borders of the discipline to the ambiguous, shifting and hybrid space of actuality, or narrative spaces of history. On one occasion, cultural theorist Mieke Bal addressed her interest in animated and traveling concepts in cultural theory:

This project results from my intense involvement with PhD training, both in the context of the ASCA Theory Seminar and in a large number of individual PhD projects. Through these pedagogical activities – traditionally and oddly credited as ‘research’, not as teaching, in the Netherlands – I have developed insight into the indispensable contribution that can be expected to be made from reflecting on and deploying concepts in interdisciplinary cultural analysis. Some time ago I completed a book on this topic, *Travelling Concepts in the Humanities: A Rough Guide* (2002), which consists of an argument in favour of this view. A series of case studies demonstrate the consequences of replacing paradigm- and discipline-based methodologies with an open re-examination of concepts that have a history of ‘travelling’ between disciplines, historical periods and contexts, and even cultures. Under the rubric ‘travelling concepts’ I work on incidental, often commissioned papers. A major new development is a collaborative project with the Ministry of Justice and the University of Leiden. A small group of us are organizing a series of discussion sessions at the Ministry as an attempt to establish a dialogue between policy makers and academic cultural analysts.⁹³

The artist becomes a ‘researcher’ when he begins recognizing, indexing and moving concepts underlying his normally empirical educational or productive activity, between poetics and work. Moving concepts

is an operation of confronting thoughts and actions. Therein emerges the essential difference between teaching/learning in the humanities and philosophy and teaching/learning in art. Moving concepts, as an operation confronting thoughts and actions in the humanities and philosophy, is always focused on ‘concepts on...’ humanities or philosophy. Moving concepts, as an operation confronting thoughts and actions in arts, or education in arts, is always focused on ‘concepts in...’, searching for conditions: of performing, exhibiting, i.e. old-fashionedly said, ‘aesthetization’. This is a procedure which, in Duchampian⁹⁴ sense, refers to inciting or animating ‘critical intelligence’ – conceptually questioning empirocentric indisputability of the creative artistic act:

Some artists, at any rate, could do that. They didn’t have to grouse for words or stop being artists when they conceived things. They didn’t conceive things the way theorists do. Even when they stopped doing art (viz. Duchamp), it was for ‘conceptual’ reasons, not theoretical ones.⁹⁵

And this is just a first step toward ‘smart art’, which emerges only when recognized and indexed concepts have been acknowledged, meaning: mapped in relation to other concepts of the surrounding world of art, culture, society or social micro- and macro-relations. Mapping of newly-discovered, as opposed to already existing concepts, is a practice of stirring concepts from their usual positions in epistemological and cognitive maps of art, culture and society. This animation can claim different effects as to nomadic, relative, arbitrary, accidental or erratic shift from concept to concept pertaining to potential signifiers – *operators*. These signifiers – *operators* are of consequence for apprehension of a concept in immediate actions of the artist, but also for establishing the abstract tactics of mystification, demystification or, in Barthesian sense, mythologic⁹⁶ inception of

91 Mieke Bal, *Travelling Concepts In the Humanities – A Rough Guide*, University of Toronto Press, Toronto, 2002.

92 <http://www.lierboog.dds.nl/locations.html#antwerp>.

93 Mieke Bal, „Traveling Concepts“, in „Current Research“: www.miekebal.org.

94 Pierre Cabanne, *Dialogues With Marcel Duchamp*, Thames and Hudson, London, 1971.

95 Sylvère Lotringer, „Doing Theory“, from Sylvère Lotringer, Sande Cohen (eds), *French Theory in America*, Routledge, New York, 2001, p. 127.

96 Roland Barthes, *Mythologies*, Hill and Wang, New York, 1972.

the concept into the receptive or *consumer code* of understanding or experience on the part of the spectator, reader, or listener. Therein lies the confrontation of the artist with contingencies of creation, conceiving or animating concepts pertaining to problems which are necessarily changing – namely, find themselves in potentially constant transformation or shift of reference – namely, sense.

Research in art bears analogies to **scientific⁹⁷ research**. This refers to rational and relational performing of auto-reflective and reflective inquiries on epistemological problems of art, or epistemological problems in art, indeed on epistemological problems with art. According to Stephen Wilson, cultural clichés on differences and similarities between art and science can be summarized as follows⁹⁸:

Differences between art and science	
Art	Science
Seeks aesthetic response	Seeks knowledge and understanding
Emotion and intuition	Reason
Idiosyncratic	Normative
Visual or sonic communication	Narrative text communication
Evocative	Explanatory
Values break with tradition	Values, systematic building on tradition and adherence to standards

Similarities between art and science
Both value careful observation of their environments to gather information through the senses.
Both value creativity.
Both propose to introduce change, innovation, or improvement over what exists.
Both use abstract models to understand the world.
Both aspire to create works that have universal relevance.

⁹⁷ Verena Andermatt Conley (ed), *Rethinking Technologies*, University of Minnesota Press, Minneapolis, London, 1993; Mark B.N. Hansen, *New Philosophy for New Media*, The MIT Press, Cambridge MA, 2004; Eduardo Kac (ed), *Signs of Life – Bio Art and Beyond*, The MIT Press, Cambridge MA, 2007.

⁹⁸ Stephen Wilson, *Information Arts – Intersection of Art, Science, and Technology*, The MIT Press, Cambridge MA, 2002.

Similarities and differences between art and science are usually observed from the perspective of art or art theory. Instrumental contributions from science are ever expected on the part of the arts. In modern times, however, on the part of science, there are effectively no expectations for contributions from art. This asymmetry of expectations, in political terms, profoundly affects every relation between science and art. I refer to ideological construction of difference between ‘knowledge from’ science and ‘affectations’ pertaining to Western art. Therefore, deriving similarities between artistic expression and scientific research commences with art – according to the prevailing politics of the art world – and can be demonstrated if we employ several specific models:

- relation between art and technical-scientific research: the artist explores in a ‘rational as scientific’ manner certain procedures while employing technical means (media, devices, tools) further to be deployed for creating, performing or producing an art work, e.g. the artist acquires proficiency in using or adapting a specific device to his needs in realization of his work;
- relation between art and technological-scientific research: technological-scientific research in complex and hybrid practices of art is based on artist’s proficiency in applying specific and complex multimedia processes of planning, design, execution and production to his own work;
- relation between art and fundamental scientific research: the artist *behaves as a scientist* engaged in a fundamental process of research i.e. develops complex, nevertheless consistent and elaborated models of artistic expression performed in analogy to research in a particular science or humanity (physics, chemistry, biology, psychology, medicine, mathematics, linguistics, semiology, logic, informatics, cybernetics);
- relation between art and science is established as an attempt at trans-artistic or trans-scientific synthesis and creation of an inter-field of scientific-research and artistic-research combined;

- relation between art and science as *ready-made*: the artist engages in de-contextualization of firm experimental or consistent theoretical research and analyses and introduces them as isolated samples into the context of art, with all due real or fictional references to the initial scientific context;
- relation of art, science, technique, and technology as cultural research: the artist does not approach science as an 'immanently scientific system', but as a specific social ideological practice with all its cultural and social effects; in other words, the artist apparently becomes an external user or *cultural worker* who employs, simulates, consumes, applies or performs cultural and social-ideological effects of science in art by way of deemed autonomy of art in culture and society.

Scientific research appears as an ideological theoretical practice enabling the artist to grasp a 'new result' with particular effects on science, technique/technology, art, but also on culture and society. In fact, art of the XX century and the new millennium features four characteristic concepts of research. Research on the part of the *avant-gardes*, from Futurism and Dada to Constructivism and Surrealism, projects a utopian vision of a new rational-industrial society based on technological advance, speed and mass consumption. The avantgarde artist⁹⁹ is a kind of a techno-Messiah. Research on the part of the *neo-avantgardes* – art after the informel, neo-Constructivism, kinetic art, ecological art, electronic music, computer and cybernetic art – carries into effect the utopian vision and thus appears as a concrete utopia. Synthesis of science and art is achieved through articulation of scientific laboratory or experimental research performed by an artist, or an artist collective emulating a scientific team of technocrats. The neo-avantgarde artist¹⁰⁰ is a kind of an accomplished scientist. Research pertaining to the *postmodern* is connected to electronic infor-

99 M. Friedman (ed), *De Stijl: 1917 – 1931 / Visions of Utopia*, Phaidon, Oxford, 1986; *The Great Utopia. The Russian and Soviet Avant-Garde 1915-1932*, Guggenheim Museum, New York, 1992.

100 Benjamin H.D. Buchloh, *Neo-Avantgarde and Cultural Industry. Essays on European and American Art from 1955 to 1975*, The MIT Press, Cambridge MA, 2000.

mation systems (video and TV networks, satellite transmission, PCs and computer networks, cybernetic regulated spaces, holographic images) and inquiries into or, more precisely, *surfing* and *browsing*, *databases*¹⁰¹ of mass culture, and ecstatic consumption of information. The postmodern artist interested in science is a kind of a producer, cultural worker or, even, sophisticated consumer¹⁰². Scientific research in the *age of globalization* is related to activist i.e. activist intervening and interactive investigations, discoveries and explorations of relative borders between art, culture and society, wherein the artist confronts the very nature – ontology – of a new kind of human work pertaining to transformations of the *glocal* (global/local) life. The artist in the age of globalism is either an *activist*¹⁰³ in the critical sense or provider of post-production¹⁰⁴ services, PR or consumption items in the liberal-market sense.

Models of **problem-solving exercise** evolve from pro-scientific launching of concepts and events pertaining to artistic practice¹⁰⁵. These models lead to potential realization or implementation of the artistic effect: the work and its micro/macropactice. The concept of student exercise as a solution to a given problem of visualization (design, composition or performance of the work), was appropriated from architectural studies, more precisely from the 'basic course' at the Bauhaus, and consequently employed in the majority of modern-leaning art schools after the Second World War. For instance, the painter and one of the founding teachers, Johannes Itten, grounded on his 'basic course' every further training in arts, architecture, or crafts at the Bauhaus. The students attended this course regardless of

101 Lev Manovich, *The Language of New Media*, The MIT Press, Cambridge MA, 2002.

102 Boris Groys, „The Artist as an Exemplary Art Consumer“, from Aleš Erjavec (ed), „Aesthetics as Philosophy – XIXth International Congress of Aesthetics – Proceedings I“, *Filozofski Vestnik* no. 2, ZRC SAZU, Ljubljana, 1999, pp. 87-100.

103 Aldo Milohnič, „Artivism“, from „Performing Action, Performing Thinking“, *Maska* no. 1-2 (90-91), Ljubljana, 2005, pp. 15-25.

104 Nicolas Bourriaud, *Postproduction – Culture as Screenplay: How Art Reprograms the World*, Lukas & Sternberg, New York, 2005.

105 Thierry de Duve, „Back to the Future: The Sequel“, from Jody Berland, Will Straw, David Tomas (eds), *Theory Rules – Art as Theory / Theory and Art*, YYZ Books, University of Toronto Press, Toronto, 1996, p. 49.

whether they were training to become carpenters, architects, designers, or artists. The primary course comprised basic introduction to forms and materials. According to Itten:

The Basic Course presented me with three tasks:

(1) To liberate the creative forces and thereby the artistic talents of the students. Their own experience and perceptions were to result in genuine work. Gradually, the students were to rid themselves of all the dead wood of convention and acquire the courage to create their own work.

(2) To make the students' choice of career easier. Here, exercises with materials and textures were a valuable aid. Each student quickly found the material with which he felt the closest affinity; it might have been wood, metal, glass, stone, clay or textiles that inspired him most to creative work. Unfortunately, at that time the Basic Course did not have a workshop, where all the basic skills such as planing, filing, sawing, bending, gluing, and soldering could be practiced.

(3) To present the principles of creative composition to the students for their future careers as artists. The laws of form and color opened up to them the world of objectivity. As the work progressed it became possible for the subjective and objective problems of form and color to interact in many different ways.¹⁰⁶

After Itten's departure from the Bauhaus in 1923, the 'basic course' was taken over by the Constructivist painters László Moholy-Nagy and Joseph Albers. Unlike Itten, Moholy-Nagy and Albers conceived the primary course as an experimental-research workshop focused on studying basic principles of form, technology and materials. They insisted on the rational basis of learning through solving formal problems. Both teachers experimented with materials: Moholy-Nagy with glass, metal, and wire, while Albers in the first years exclusively experimented with paper. According to Albers, the course had a direction and focus (internal capacities and practical features of the materials),

106 Johannes Itten, *Design and Form / The Basic Course at the Bauhaus*, Thames and Hudson, London, 1975, pp. 7-8.

leading to *informal form*, i.e. from collage to montage. Albers' program of the 'basic course' dating from 1928, is summed up as follows:

Subject:

The fundamentals of workshop experimentation.

Use of material with respect to

- a) dimension (volume, space, planeline, point)
- b) movement (statics-dynamics)
- c) mass (proportion-rhythm, addition-subtraction)
- d) energy (positive-active, negative-passive)
- e) expression (color, light-dark, matter)

in projects which either are chosen or given.

Collecting and systematically tabulating materials. Visits to workshops and factories.

Area:

Exercises with matter and with materials (repeatedly interchanging).

1. Matter: the relationship of the external appearance of the materials. Turning to account of structure, facture, and texture of materials.

2. Material: construction for the testing of performance and utilization.

Objective:

To discover and invent independently, the emphasis being placed on economy and responsibility.

Self-discipline and critical ability.

Accuracy and clarity.

For the choice of a vocation: recognition of the area of work and the kind of materials that suit the individual.¹⁰⁷

The pedagogic and formal research of Moholy-Nagy and Albers was aimed at defining experiment or exercise as solving of 'technical' problems, i.e. work with visual phenomena by way of rationally determined pro-scientific or pro-technical specifications, denota-

107 „The Compulsory Basic Design Courses of Albers, Kandinsky, Klee, Schlemmer, and Schmidt“ (1928), from Hans M. Wingler (ed), *The Bauhaus / Weimar, Dessau, Berlin, Chicago*, The MIT Press, Cambridge MA, 1978, p. 144.

tions and schematizing of formal demands. Research is, therefore, predominantly formal in procedural terms – based on a set of rules mastering a combinatorics of visual elements. The student quickly becomes aware that his formal result does not depend on his ‘talent’ or ‘temporary reflective reaction’ to a given problem, but on practicing technical possibilities of performing, from simple to highly complex – tasks. The rationalist platform assumes the place of the concept of students’ creative development in endless rehearsals or testing of their reactions to given stimuli.

Research in art is also a **form of investigation**¹⁰⁸ – certain procedural similarities can be detected with a police investigation, private detective investigation or journalist investigation, inquiry of an agent-investigator from the *non-governmental* sector, or merely the efforts of a sophisticated lover of solving riddles, rebus or crossword puzzles. Investigation is, primarily, a transparent social practice of discovering and disclosing secrets, mysteries or conspiracies, detected violations in micro- or macro-sociality. Artist-as-investigator grounds his work in exploration of the ‘hidden from public view’ discourse of micro- or macro-society, in collecting, classification, indexing and mapping data pertaining to the problem under scrutiny, while conceiving and presenting the investigation as public discourse. These procedures feature as *ready-made* – investigation methods appropriated from police, journalist or elsewhere employed practice. However, artistic practice of investigation is usually conceived for art contexts and applied to research of non-artistic ‘issues’ of particular culture or society. The usual intention on the part of the artist is to present ultimate results or specifications of the research trajectories in a way of displaying the art work-as-research. The task of investigation as an artistic practice is to render visible or conceivable particular issues lying outside the scope of public visibility or recognition. Artistic investigation is, in that sense, a practice approaching *spectacularization* i.e. *affective transpar-*

ency in perceiving social secrets and conspiracies. Art as ‘investigative journalism’ becomes a practice of drawing public attention to social secrets or, rather, traumas with capacity to provoke scandals, change public opinion, instigate reactions from social institutions etc.

Research in art is **transgressive**¹⁰⁹ ‘act’ of questioning the canons and normality in art and its canonical theory and respective contexts of culture and society – submitting them, namely, to fundamental redefinitions. Transgression is violation of a law or order: in geological terms, it is penetration and spreading of the sea into the land. Transgression in ‘phenomenological’ terms refers to infringements indicative of a ‘real art’, Passover from the pragmatic and instrumental realm of everyday life into arcane realms of the exotic and unknown. Transgression implies entry into an essentially different condition, freed from history and borders, detached, transcendental, silent, metaphysical, undivided and disinterested, because only in such condition, among humans absolved from every social, existential or pragmatic concretization (Mikhail Bakhtin, Jean-Paul Sartre) an ultimately correct understanding of art is ever possible. Heidegger discusses ‘the’ true work of art: the other phenomenologists the ideal or intentional object as a work of art. Freudian psychoanalysis considers the concept of transgression as, among other things, conjoined with the drive for punishment. The drive for punishment is internal urge pertaining to typical behavior of certain subjects, found in psychoanalytic examination to be seeking painful of humiliating situations to derive pleasure from (moral masochism). Common characteristics in such behavior should ultimately indicate an association with the death drive. Freud explains self-punishing behavior by way of tensions in the structural positions between Ego and particularly demanding Super-ego. There is a controversial claim on the part of Lacanian theoretical psychoanalysis that the only true transgression is ever performed by the very Law that has been violated: „the greatest affair, the only true affair, affair embracing all other (villains’) affairs into petit-bourgeois

108 Joseph Kosuth, *The Making of Meaning – Selected Writings and Documentation of Investigations on Art Since 1965*, Staatsgalerie Stuttgart, 1981; Stephen Wright, *Dataesthetics – Reader: How to Do Things With Data*, Arkzin, Revolver, WHW, Zagreb, Frankfurt am Main, 2007.

109 Michel Foucault, „A Preface to Transgression“ and „The Prose of Acteon“, from James D. Faubion (ed), *Michel Foucault – Aesthetics, Method, and Epistemology (Volume two)*, Penguin Books, London, 1994, pp. 69-87 and 123-135.

cautiousness, is the affair of civilization, affair of the Law itself"¹¹⁰. According to Lacan, the ultimate transgression is the ultimate madness, nonsense, traumatic act, the Law itself: the mad Law. Law is not the raw force which provides ultimate harmony and punishes transgression: the ultimate transgression lies hidden in the Law itself. Avantgarde transgressions in art and culture are deviations (subversions, excesses, breaches, advancements, innovations, experiments, revolutions) from dominant power hierarchies. With art avantgardes of the late XIX, and early XX century transgressions usually implied two parallel currents: (1) critique (subversion, breach) of dominant discursive institutions of the aesthetic (value of the sensuous, reception), artistic (creation), existential (status and functions of art in a particular society and culture), and political (modes of implementation of social ideology as a power structure); and (2) design of the new as a prevailing determinant of actuality (modernity) or future (utopia, optimal projections). Avantgarde transgression is, therefore, concurrently precursor of the dominant modernist culture, and its immanent critique and subjugation, in the name of the new (avantgarde) or the Other (immanent critique, other scene). Georges Bataille established a philosophy of transgression on behalf of the artistic avantgardes. He diagnosed two transgressions in the the discourse of reason. The first pertains to lower elements (cry, scream, silence, lapse). The second refers to higher elements (disturbs the symbolic code from within, questions the sanctions and legitimacy of sense). In confronting the two transgressions, the rupture (divide, hiatus, distance, dissonance) between high and low is agitated and challenged: „Very sad evening. Dream of starry sky under my feet“ (Georges Bataille)¹¹¹. Jacques Derrida suggests that transgressing the rules of discourse implies transgressing a universal law, while Roland Barthes indicates that transgression of value, a pronounced principle of eroticism, expatiates – perhaps indeed resides – in technical transgression of language forms. For Bataille, transgression is an inner experience

110 Slavoj Žižek, „Hegel z Lacanom“, from *Filozofija skozi psihoanalizo*, Analecta, Ljubljana, 1984, pp. 18-19; Slavoj Žižek, „The Most Sublime of Hysterics: Hegel with Lacan“, www.lacan.com/zizlacan2.htm.

111 Bataille quoted in Denis Hollier, *Against Architecture – The Writing of Georges Bataille*, The MIT Press, Cambridge MA, 1995, p. 134.

empowering the individual or, in the case of ritualized transgressions like collective feasts, the society to escape confines of the rational, vernacular behavior informed by profit, production and self-attendance. Transgression displays the power of proscription. Transgression employs the power of proscription. Accordingly, the underlying notion of transgression enters the structuralist thought, transforming it into an ecstatic and decentered discourse. Work with transgression as research and discovery of new informs the artistic work primarily through practices pertaining to individual self-education, or to the microsocial context of self-organized training, as opposed to institutional canons of ‘official’ education.

Conversation ‘about’ and ‘within’ art as pedagogical practice, or elaboration of theory of indexes

I will consider several texts by Art&Language to outline the origins and development of *theory of indexes* as applied to the critical analysis of high modernistic art education.

All the relevant terms for employing and elaborating theory of indexes were introduced in the text „Art-Language Institute: Suggestion for a Map“, written for the exhibition catalogue of *Documents 5*. Designation *Art&Language Institute* was used as an attempt at defining the status of a research, knowledge-gaining-oriented community, while terms index, map, or grid (lath) signify an order established between idealities (facts and functions). A relation between the institute as the type of community and subjects-colleagues as the *tokens* of community was established by way of a network, map, or grid:

It could be said that individual contributions (of the members) as examples of the program of the institute make the structure of the grid. This is only suggestion, since the same could also be said differently.¹¹²

112 Art&Language, „The Art-Language Institute: Suggestions for a Map“, from *Documenta 5*, Kassel, 1972, p. 17.16.

The text addresses the problem of methodology, namely, validating methodology as the research program. The first analogy refers to a textbook or a *textbook programme*. On the first level of consideration, the textbook is conceived as a map of indexes whose system structure is set against non-systematic (conventional) priorities. The index structure is situated around the interior dynamics of the Art&Language community; in other words, around the concept of interior dynamics of a community as an essential determinant of a paradigm. This proposition frames the analysis of the index problem as pertaining to Thomas Kuhn's concept of paradigms in scientific communities, implying that cognitive problems, meanings of the discourse, texts, conversations, or mutual learning are determined through interior relations between the members and associates of Art&Language. The concept of textbook structure, i.e. index structure, is not rendered as a general methodological scheme, but rather as a tool or set of tools for research in theoretical domains of conversation, learning, writing, etc. The purpose of establishing the index structure is a systematic methodological observation of the ways of employing, on the part of the community, the mapping analytical machinery. Determining the method is rendered in five steps: (1) by way of a map (review), intuitive or informal understanding is systematized and summed up into a set of criteria of adequacy, e.g. of procedures of teaching and learning, (2) these criteria of adequacy delimit the temporary formulations of an explicit theory (3) formal theory is tested against the criteria of adequacy to ascertain that necessary demands of each theory have been observed, (4) consequences of the proposed and developed theories are established, while a possibility of verifying theories pertaining to individual standpoints is taken into consideration, and (5) theory can be applied to the main problems in the researched and established domain. Procedural sequence from (1) to (5) demonstrates how the interior dynamics of the paradigm is developing, from location of individual intuitions, through systematizations assuming a function of the basic criteria of adequacy, to a formal, relatively general theory which can further be applied to seeking individual solutions. The process described features an intertextual, namely, inter-discursive map, network, or grid of individual contributions: suggestions and responses.

Individual contribution to this analogous textbook system is always an unperfected order of elements, while network, mapping, or grid features of the order dictate the value and meaning of individual elements. Conceptual and semantic superposition of structure to the element indicates that Art&Language theory of indexes is devised from holistic principles. Individual conventions establish an unperfected empirical order, while two types of generalizations can be acknowledged: (a) first are abstract or hierarchical and establish difference in type, and (b) other pertain to analogies and establish difference in degree. The grid structure is based on a polar concept:

The concept of a lath is a polar concept, it registers the continuous polarity rather than discrete separation, of the formal and, as it were 'intuitional' or 'material' modes of experience. The determinate characterisation of either pole requires some kind of reference to the other. The status of the indices compatible with the propositional attitudes of a single contributor is essentially ideological. The institute may be looked at as a corpus of ideological commitments compromising a field. The problems are essentially regarded as 'objective'. The Activity may be regarded as a generally focused search for methodologies: i.e. for a general methodological horizon.¹¹³

This quote underlines three crucial positions of the theory of indexes: (1) holistic character of the structure of polarities establishing correlative references; namely, semantic value of one polarity is determined by its place in the structure of indexes and relations with other polarities of the network, (2) ideological position (ideological body pertaining to the community) is derived from individual positions, circumscribed in the pattern of propositional utterances – statements comprising a premise (position, viewpoint) and a proposition, and (3) acting in the locale (discursive space) of holistic structuration and ideological demarcation of procedures means searching for a method. These three positions of Art&Language feature juxtaposed concerns of analytical philosophy (structural semantic holism, methodology)

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 113 Art&Language, „The Art-Language Institute: Sugestions for a Map“, pp. 17.16-17.18.

and Marxism (defined as meta-theory of ideological discourses, viewpoints, and convictions – in other words, historical causality).

These premises underline seven aspects of a system based on structuring indexes: (I) a major cause for reflective and critical attitude is the concept of a paradigm shift, Kuhn's term referring to a specific situation when all fellows of a paradigm do not respond to the same incentive in unison, and a paradigm enters crisis and breaks down, whereas a new one is being conceived – in Art&Language terms, paradigm shift is a change in determinants of the conceptual context of art, and not a dominant change of style – implying that style (correct and successful procedure) is substituted by epistemology, i.e. reflection on the constituents of communicated knowledge; (II) if aforementioned applies to the situation of the late 1960s and early 1970s, one might conclude that the major part of Neo-Dadaistic art, based conceptually ('naïve conceptualism') is stylistically determined; however, from the Art&Language perspective, only work capable of contextualizing its premises, i.e. shifting from stylistic to epistemological is of interest and use; (III) as opposed to Neo-Dadaist stylistic art which falls under the category of stylistic operationalism, the work taking place at the Institute is instructive, i.e. it teaches learning – this features opposition to some aspects of the conventional *show-business* of contemporary artistic practice, and can be defined as a reflection on constituents and context of epistemological determinations pertaining to every aspect of understanding between participants in Art&Language conversations, on each level of presentation of their observations; (IV) in the workings of the Institute, the grid concept supports the notion of exigency, as opposed to its elusive status in history and history of art; (V) Art&Language dominantly feature the context of de-ontic exigencies, implying that Institute's research is not defined as specificatory – the generative context is rather a speculative one – it concerns epistemological and de-ontic structures, not the „silly idea that we are a group of great artists“; (VI) a consequence of the holistic concept of index structure (the grid) is that a group of interlocutors comes closer to possessing omniscience (total knowledge) than an individual, whereas the group approaches omniscience in the sense

of „You can't fool all of the people all of the time“, not in the sense of „Two (or more) heads are better than one“ – the latter remark is expressed in Baldwin's terms of skeptical negative heuristics; (VII) the Institute is not concerned with expression, i.e. psychological relations are seen as peripheral, implying that, as for Art&Language, the issues of *life-world* are more or less rendered *ad hoc*. Statements on the Institute, from (I) to (VII), feature aspects of the discursive environment wherein Art&Language learning, conversations, and writings came about.

The essential Art&Language analytical operation is a critique of assumed, naturalized and taken for granted discursive context of the art world. Art&Language refer to art not in terms of poetic or explanatory relation with art production, as in the case of prewar avantgardes, but in analytical-critical terms, as they considered the historical tradition of art as problematic. In other words, concern of their work (research, speculative discussions) is not what art is, how it is created or received, but insights that art is problematic. Let us conclude. In epistemological sense, the origins, basic terms, intentions, and objectives of the research in *Art&Language Institute* have been defined. To accomplish this, it was necessary to establish criteria of conversation and learning, and they, in turn, derive from Wittgenstein's critique of private language outlined in his *Philosophical Investigations*.¹¹⁴ Art&Language claim:

Public paradigm and the repudiation of the 'private language' is basic and central as a methodological thesis of the Art-Language Institute.¹¹⁵

In brief, discarding private language in Wittgenstein's terms means pronouncing and disclosing public rules of language games; namely, language rules which enable understanding between participants in a conversation. Critique of private language pertaining to Art&Language conversations implies: (a) a realistic basis for conversation or struc-

114 Ludwig Wittgenstein, *Philosophical Investigations*, Prentice Hall, 1973.

115 Art&Language, „The Art-Language Institute: Suggestions for a Map“, pp. 17-18.

tural association of different texts or discourses addressing art education and collective art work, and (b) disposing of common mystifications of the art world, i.e. discarding notions of *tacit knowledge*, the unspoken, silence of the intuitive insight, etc. Analysis of the structural order (map, grid) indicates that Art&Language comprise more than one map or a grid. In other words, what is required are not theoretical or transcendental reconstructions of the effects or products of art, but research in the structure of propositional statements and actual or historically determined behavior. At this point we should recall Michael Baldwin's comment¹¹⁶ on Art&Language observation that in modernity words (discourse) and images (iconic, abstract) had been artificially detached and that this division corresponded to authoritarian divisions of labour into theory and practice. Language, in the context of Art&Language discussions, does not pertain to image in semiotic terms of expanding linguistic into the visual and *vice versa*, nor is it an explanatory manifest or poetical discursivity. Rather, the language of the artworld is the constitutive element of art as such. The concept of indexing conversations, or displays of interdiscursivity of the community, shifts the language of art, from the realm of common and tacit knowledge of the art world, to a public discourse of the art world and discourse on discourse of the artworld.

With the series of texts commissioned for *The New Art* exhibition, assessments of the *Documenta 5* text were further elaborated, focusing on problems of conversation, learning, and status of the index. In the text „Mapping and Filing“¹¹⁷ Charles Harrison demonstrates that the community or association Art&Language is marked by the wish and ability of its members to talk to each other. The essential aspect of their conversation is that there is no subject they would not discuss, implying that tolerance is fundamental to Art&Language – their conventions being principles of *tolerance*. Tolerance is the measure of mutual agreement between students and teachers, i.e. members of the

116 „Interview with Art & Language / Michael Baldwin and Mel Ramsden“, from Juan Vicente Aliaga, José Miguel G. Cortés (eds), *Conceptual Art Revisited*, Departamento de escultura, Facultad de Bellas Artes, Valencia, 1990, p. 180.

117 Charles Harrison, „Mapping and Filing“, from *The New Art*, Hayward Gallery, London, 1972, pp. 14-16.

artistic collective, to accept ‘conventions’ and draft contracts regulating their work and conversations. Conventions in Art&Language conversations are internal, i.e. they respond to the internal dynamics of the community. They can also be explicated outside the community as features of the conversation. Harrison defines the course of the conversation, which is at the same its purpose, referring to Weitz's shift¹¹⁸ from the question „What is art?“ to the question „What kind of concept is art?“. He points out that research and conversation can commence with filing concepts and assessing their references. It is necessary to establish consistent references for the community to sustain the conversation in conformity with the criteria of language rules. An index serves to indicate the course of discussion on different levels of depth and universality. Harrison defines the phrase ‘talking to each other’ (as a determinant of Art&Language), employing a syntagm ‘having a common ground’, sharing certain Art&Language rules which, in turn, become public. As ‘sharing’, Harrison refers to intuitive sense of sharing the same ground, and not to common, prescribed and imposed rules. Essential features of the conversation are crossing and expanding the map. A map is conceived as an open concept, rather than, in terms of delineation, exhausting and discarding. Harrison makes a distinction between the pseudo-existentialist concept of man at work with Robert Morris, and crossing the map with Art&Language. Morris relied on exhausting one domain of work and changing it to another. For example, the Minimalist sculpture was exhausted and replaced with anti-form installations, anti-form installations were in turn exhausted as a domain of work, and he continued with pseudo-archeological architectural installations etc. To the contrary, Art&Language cross the map and different *sectors of the map*, whereas the process of mapping and conceptualization of the assessed problems has a higher conceptual priority than the demand of reaching the bottom – implying that one area is experienced or explored to its ultimate borders and afterwards ignored or abandoned. In their text „The Index“, Terry Atkinson and Michael Baldwin relate

118 Morris Weitz, „The Role of Theory in Aesthetics“ (1955), in Joseph Margolis (ed), *Philosophy Looks At the Arts* (third edition), Temple University Press, Philadelphia, 1987, p. 147.

the problem of working with indexes to unexpected difficulties in mapping (structural organization of indexes) of the space occupied by their conversations. The difficulties in mapping are effects of differences pertaining to individual contributions and common experiences shared by the Institute's members. Basic determinants of the index are sharing and learning. In this sense, the paradigmatic index stands for what (in terms of category of things) the members of Art&Language learned from each other. The paradigmatic index of Art&Language is outlined in the following definition:

Art-Language index = def.a $(\exists X)(\exists Y)(X \text{ is the member of A-L and } X \text{ learns a from } Y, \text{ and } X \neq Y)$.¹¹⁹

Y can also be a member of Art&Language, so the alternative definition, introducing the principle of *sharing*, is:

Searched by the index of = def. A-L (x) (if x is member of the A-L than $(\exists y) x \text{ learns from } y \text{ and } x \neq y$).¹²⁰

These definitions differ according to the holistic condition: (a) in the first definition, a member of Art&Language learns from Y, while Y can be a member of Art&Language, but not necessarily; (b) in the second definition, the fact that X is a member of Art&Language implies that there is an Y who is also a member of Art&Language, from whom X learns. The second Art&Language definition is perceived as a structural order of a map or a grid, regulating relations between the members. Without that regulation there is no community, either. A claim follows, that Art&Language work with transformations of the logic space, not merely with transformations *in* the logic space. The statement has three basic levels: (a) the first indicates that discourse of Art&Language is meta-discourse, i.e. that members of the community do not address singular problems of art (phenomenality, appearance, structure, procedures of realization, etc.), but theoretical

119 Terry Atkinson, Michael Baldwin, „The Index“, from *The New Art*, Hayward Gallery, London, 1972, p. 17.

120 Terry Atkinson, Michael Baldwin, „The Index“, p. 17.

frameworks (contexts) of discourse of the art world pertaining to a particular work, (b) the second indicates that Art&Language operate with general structural modes of indexing maps or grids, and not with isolated and specific elements; in other words, there is an indication of a holistic map principle featuring semantic, axiological, or some other characterizations pertaining to referential inter-relations between the whole and its elements – excluding singular semantic or axiological characterizations of individual parts; and (c) that the object of Art&Language discussions is an intensional meta-theoretical object. There appears a problem, especially in relation to abstract intensional objects – criteria of abstraction. Let us focus on the following observation:

Our routine and normal way of taking and thinking requires that we recognize rules (cf. Von Wright 1951 etc.) as such (for that matter, propositions as such) and these abstract entities are central and we want to emphasize this. If you think that there are elements in society which are not just covered by biology, physics, chemistry, and *de facto* anthropology/sociology, then why not concentrate on what we can learn from each other? Now systems of rules are of basic importance; the thing is that there are so many logics to consider.¹²¹

The quoted fragment underlines the status of intensionality of discourse: namely, the discourses of conversation, as opposed to discourses pertaining to extensional objects, possess autonomous potential – revealing, locating and offering to description, explanation and interpretation the procedures of working with indexes. The least of claims that can be addressed to an index is that it belongs to a category of things, so that for different X and Y it is possible that X learns from Y. If the latter is associated with the claim that Art&Language operate with transformations of the logic space, and not with transformations *in* the logic space, a conversation (epistemologically oriented activity etc.) essentially features that its certain parts include transformations of the logic space, and not transformations in the logic space. Transformation of the logic space of the community of interlocutors is what

121 Terry Atkinson, Michael Baldwin, „The Index“, p. 17.

the index supposedly expresses, i.e. there is an intention to reach modalities of conversation which can be demonstrated and cognized. Atkinson and Baldwin's discussion of the status of indexes indicates that they render the discourse of the art world in abstract terms to the level of intensional analytical discursive schematizations, which themselves do not display anything else but abstract and intensional schematizations of the possible worlds of conversation. They locate and demonstrate the epistemological mode of speech (conversation), and not its course. Their analysis does not depart from the domain of aesthetical analysis only in its neglect of aesthetical concerns and aesthetical intensionality, but also because it pertains to the domain of abstract epistemological and logical contexts of conversation. On the other hand, their discourse is not anti-aesthetical, as from the general intensional schematics one can derive aesthetical discourse as a special case. The second part of their text is dedicated to metaphysical problems of the index. Metaphysical problematics of the index is introduced by means of modal logic and schematization of possible worlds. Let us look more closely at the structure of their speculation: (1) set of indexes is perceived as covering possibilities, (2) exigencies or rules are applied to possibilities, (3) set of indexes pertaining to any statement includes possible contexts of application, projections or acceptance, (4) problems emerge around the concept of possible worlds or possible individualities in terms of their ontological status and identity, (5) certain problems can be solved by suggesting that indexes contain non-referential denominations, which is an intensional determination, i.e. they are taken as denominations of possible conversational schemes, (6) the fundamental metaphysical question is: „What are these individualities by nature?“. The answer is relativist in philosophical terms since it permits both real and fictional referential relations, as in the system of indexes it determines possibilities for both extensional and intensional references. Atkinson and Baldwin stress that the main ideal of the work with maps of discourse is to establish differences between modalities *de dicto* and *de re*; namely, to demonstrate that denominations and descriptions in these contexts exist differently. The concept of *modality* (for example, *de dicto*) can be taken as basic, while *de re* modality can be perceived as a special

case of more general modes of modality. By introducing the notion of *possible world* and criterion for sorting discourse: true in all possible worlds, Atkinson and Baldwin introduce a realistic criterion, since, if sorting has been performed according to criteria of validity in all possible worlds, it follows that these criteria indeed exist, which is a metaphysical statement. In terms of methodology, their text indicates the instrumental advance from the ontological relativism featured by conceptual art, across the functionalism and pragmatism of indexes underlying introduction of formal techniques of modal logic (here we acknowledge the shift from binary pair intensional/extensional to binary pair *de dicto/de re* in modality), and the metaphysical turn enabling location of analysans and analysandum in the possible worlds. The other line of speculation leads from the notion of *world* to the notion of *history*. Let us have a closer look at these lines of speculation: (1) according to Carnap, the role of the index (of the possible world) is fulfilled with descriptions of the state of the world; (2) the index contains a description of the state (of the world); and (3) descriptions of states can be called histories:

A 'state description' characterizes completely a logically possible (conversational) state of affairs – not necessarily at one instant of time.¹²²

A description of the state of the world is given to delimit its predicates and denominations. The same can be done with histories, implying that histories describe possible facts:

If the 'histories' are seen as representing alternative logically possible states of affairs, we might expect that a statement, or statement set, or string of interconnected sentences is paranomically a necessity or, at least, has a certain 'weight' if and only if it holds in all members of a subset of the set of histories where that subset is considered to 'correspond' to Art-Language discourse in some way.¹²³

122 Terry Atkinson, Michael Baldwin, „The Index“, p. 18.

123 Terry Atkinson, Michael Baldwin, „The Index“, p. 18.

The „Postscript“ by Graham Howard indicates, for example, that what is being shared (members of the Art&Language community have something in common) can not be exposed by simple relation of learning. Howard’s text established a second-degree relation to Harrison’s and Atkins-Baldwin’s texts. His aim was to demonstrate that very abstract contexts based on intensional schematizations and schematizations in *de dicta* form do not suffice. Namely, propositions of the kind ‘for each P such that A learns P from B’ require a supplement. In other words, when Baldwin says to Howard „It’s raining outside“, condition that A learns P from B is met, but that is not what Art&Language interlocutors imply when they use the term ‘sharing’. It indicates that ‘A learns P from B’ requires a background theory to determine what is ‘shared’ in Art&Language. Existence of the background theory enforces limitations on the group of people considered as members of Art&Language. Howard’s suggestion is to delimit and define what can be considered as P:

We might specify that P must be of the form $T_b x$; this could be done without specifying the nature of a technic relationship.

Sentences can be used as a covering notion under which sets of rules may be subsumed. What one is working out is a formal notation for a relationship between certain objects, which certain individuals stand in a special relationship to (this relationship is the one previously called ‘technic’).

Thus $aR_1x \& \forall R_2x \& aem$ (where m is the set of members of A-L)¹²⁴

The concluding text is „Asymptotic Relations“ by Philip Pilkington and David Rushton.¹²⁵ Its initial proposition addresses the heuristic character of the problem of mapping. Mapping indexes as a heuristic procedure not only aims at demonstrating that first-degree discourses lack expressive power, but also that ontology becomes subordinated to the workings of ideology. Referring to Jaakko Hintikka’s „Models

124 Graham Howard, „Postscript“, from *The New Art*, Hayward Gallery, London, 1972, p. 19.

125 Philip Pilkington, David Rushton, „Asymptotic Relations“, from *The New Art*, Hayward Gallery, London, 1972, pp. 20-21.

for Modalities“ they demonstrate that ontology is subordinated to existential quantifiers of necessity or possibility, implying that work of ideology should be bound to conceptual work with the world.

In brief, thus outlined demanding and speculative discourses on indexes dating from 1972 indicate that problems of discourse of the art world can not be located merely by heuristic-oriented analytical discourses. Namely, general terms and their frameworks encompassing discourse ‘in’ and ‘on’ art can be deduced from very abstract, intensionally opaque *de dicto* second or n-degree modalities. Art&Language implement modal logic, the writings of Hintikka, Quine, Kripke, Carnap, etc., and employ the formal instruments of symbolic logic for three reasons: (a) to demonstrate that discourses of the art world are not expressive discourses, but discourses which can be articulated in general schematizations of the higher meta-discursive order; (b) to demonstrate that theoretical discourse of the language of art (‘language of art’ denotes discourse of the art world) is in conceptual and logical terms autonomous in relation to aesthetical discourse – in other words, analytical discourses of analytic aestheticians were never philosophically sophisticated enough to be compared with discourses of Art&Language; in that respect, discourses of Art&Language are post-aesthetical; and (c) to create a platform for reconstruction of concepts pertaining to relevant theoretical models of art and culture; meaning, to demonstrate that conceptual models of art and culture are neither intuitive locations nor ontological autonomies, but results of conceptual, logical, and discursive speculations. The last statement (c) underlies complex speculative discussions published in the magazine *Art-Language*, Vol. 2, no. 4, and the book *Proceedings I-VI* (contents previously published mainly between 1972 and 1974). The text „Points of Reference, The Hope of Ideology“¹²⁶ addresses definitions of culture derived from conditions of learning. In that respect, statement that subjects X and Y belong to the same culture implies that there is a possibility that X learns from Y. In this text, the idea of corelations

126 Art&Language, „Points of Reference. The Hope of Ideology“, from *Art&Language*, Van Abbemuseum, Endhoven, 1980, pp. 72-75.

between learning and culture (as opposed to the early discussions of indexes which addressed relations between individuals) clarifies the respective positions of the British, and New York Art&Language branch. „The Old Gourmet“¹²⁷ and *Proceedings I-VI*¹²⁸ are transcripts (of previously recorded conversations), they are traces, not models: discursive maps, networks or grids of Art&Language. These discourses feature rather speculation (logical implosion) than analysis. While the writing from the late 60s – early 70s is dominantly analytical, later indexes are scholastically speculative and intensionally opaque. That they were analytical implies their emergence in immediate isolation from the actual artistic practice and actual discourses of the Art-world. Discourses of the art world or discourses of articulation of the art work are problematized and discussed at the second-degree level. Subsequent indexes emerged from logical formalizations of discourses on discourses, on discursive articulations, or speech of the art world in the realm of philosophical logically intensional opaqueness. Should one read them merely globally (outwardly) or enter them is a dilemma often raised. In the book *Essays on Art&Language* Harrison resorted to the first approach: to discuss what conversations and speculations on true indexes mean to Art&Language on the first- and second-degree levels, i.e. to isolate the general second-degree characterizations of discourse without entering the labyrinths of singular discourses and singular discussions. Our view is that general characterization of speculations on the subsequent indexes is necessary: nevertheless, only reading of the texts initiates us into the discursive practices of Art&Language, however perplexed they might be. However, mere reading, lacking knowledge of general characterizations poses problems as well, since texts and their respective indexes do not offer explicit views, solutions, or schematics; they rather confront us with the course of the logical and conceptual procedurality in a dialectical positive – negative heuristics, or, for that matter, negative heuristics implying a problematization of a statement through discursive hierarchy of logical and conceptual conditions of its utterance. Modal logic

127 Art&Language, „The Old Gourmet“, from *Art&Language*, Van Abbemuseum, Eindhoven, 1980, pp. 76-83.

128 Art&Language, *Proceedings I-VI*, Kunstmuseum, Luzern, 1974.

and its schematics of possible worlds is instrumental in juxtaposing reference, discourse, and the way in which a reference is proffered to discourse from world to world (from culture to culture and from history to history). Procedures of analysis and speculative discussions of Art&Language imply a meta-semantical analysis of intensional (abstract) objects of discourse pertaining to conversations among their membership. Meta-semantical analysis does not imply decryption of meanings generated in conversation, i.e. describing, explaining, and interpreting objects of conversation, but describing, explaining, and interpreting in logical and conceptual terms the formal (abstract, intensional), and in modal terms (*de dicto*) linguistic constructions underlying the vernacular talk of the art world and theoretical discourse on the vernacular language of the art world, the intuitions of art, sentiments on the part of artists and theorists etc. Harrison describes the general schematics of indexes as follows:

Analogue for the indexing-project are to be found along that borderline between the study of artificial intelligence and the theorization of mind and memory which has enlarged into a distinct field of research over the past two decades. In work in this field, forms of knowledge are represented in terms of such devices as ‘semantic nets’ and ‘frames’ – which are kinds of index. The aim of theoretical systems hypothesized in this field is not that they should be subject to criteria of logical orthodoxy, but that they should adequately model the open operations of human remembering and learning. The analogy with such systems also serves to distinguish between different forms of Conceptual Art: on the one hand, for instance, the art of the intellectual ready-made, in which ideas were treated as immutable objects and the art world as a kind of system in which these objects were to be installed; on the other hand, works which required as a condition of engaging adequately with them that not only they themselves, but also the structures within which they were located, should be seen as problematic, so that the mutual relations between ‘work’ and ‘structure’ might be rendered dynamic and transformable.¹²⁹

129 Charles Harrison, *Essays on Art&Language*, Blackwell, Oxford, 1991, pp. 72-73.

The strategy of constructing webs of meaning or index maps was not aimed at aesthetization of meaning and sense, but to locating meaning in networks of contingent discursive relations. Intention on the part of Art&Language to shift from semantic to pragmatic research and analysis pertains to establishing an actual speaking community of members of the group or institute as a domain of empirical research supported by linguistics and philosophy of language. The pragmatic dimension of the analysis is not only contained in the empirical locating of linguistic and philosophical problems in the domain of concrete conversation: namely, the research itself is demonstrated as an ideological auto-reflexive reassessment:

Since 1970-72 we have to some degree been concerned in dispensing with conceptualist materialist fetishes. (Consider the 'stylistic' expectations *vis á vis* Art&Language; there is now apparently something called 'classic' Art&Language.) In order to try to continue the work as dynamic, discursive, we had to endeavor to remove it from the curatorial net.¹³⁰

Taking into consideration the theory of indexes and pedagogical intentions, in their text „Pedagogical Sketchbook (AL)“ from 1974, Art&Language propose general explanatory criteria and characterizations of mapping. Let us start successively. The initial thesis is focused on the question of the status of Art&Language and consistency of the community of interlocutors in the pedagogical process. Referring to Hintikka, they conclude that in defining a community of different interlocutors some protective standards can be established, but that consistency from interlocutors can not be expected. The authors emphasize one of the fundamental problems in the ideological definition of the community: namely, interlocutors have problems when attempting to define the speaking subject in the first person plural (we). One of Art&Language programmatic statements declares that they wish to generalize relations between the New York and the British

part of the group. Art&Language methodology had developed from mainly semantic to pragmatic analyses, from a conversation of the individual pertaining to one culture, to inter-discursive exchanges between different cultures (the British and the New York group). A skeptical thesis was derived from problematization of consistency of conversations within the community:

We're not a well-formed set. We don't even know who 'we' are. It depends on who makes out the list – among other things. We can't ever do more than understand parts. The trouble with the concept of 'understanding' is that it implies some completeness – well-formedness – where there can't be any.¹³¹

Epistemological skepticism and nihilism ultimately adopted by Art&Language, implying conviction that adequate and consistent knowledge is not at all possible, rests on two positions: (a) existential position of Art&Language expansion and operating in two culturally entirely different communities; namely: rural, intellectual, and university-bound British group and cosmopolitan, artistic, 'in vogue', exotic, and activist New York group or movement; and (b) theoretical position of logic implosion, i.e. moving along all the more abstract schematizations of intensional semantic and modal formalizations of discourse: logic in its extreme syntactic-intensional mode leads to all the greater particularization of knowledge – from knowledge about the world to knowledge about logical conditions of inscription on inscription and, furthermore, to the question of local consistencies, since consistencies pertaining to systems, if we follow Gödel's theorem, are not possible. On the other hand, skepticism on the part of Art&Language comes from their efforts to escape the '1968' leftist optimism and idealism. What is at stake here is the internal leftist division between the utopian-project conception owing to the idealist 1968 movements (congenial to the New York membership) and the critical-skeptical theoretical position:

¹³⁰ Art&Language, „Leeds University, February 1979“, from *Art&Language*, Van Abbemuseum, Eindhoven, 1980, p. 240.

¹³¹ Art&Language, „Pedagogical Sketchbook (AL)“ (1974), from *Art&Language*, Van Abbemuseum, p. 92.

It's important here to make the point that A&L 'works', the instrumentalities we've developed, etc, are not seen as specific non-opaque, non-complex means to specific non-opaque, non-complex ends. There's no 'art for a new world order'.¹³²

The quoted fragment is methodologically relevant; namely, from analytical terms (e.g. 'non-opaque' corresponds to the extensional object) ideological terms are being derived (e.g. about relations between art and the new world). As far as Art&Language are concerned, problem of the status and definition of the artist appears to be a paradox. They are prototype artists as opposed to painters or sculptors, but all the same they submit the term *artist* to critical problematizations, confronting an intensional opaque term (artist) and extensional non-opaque term (painter, sculptor):

Profession 'artist' has achieved autonomy of a kind which is in no way justified by the etymology of the term; the terms 'painter' and 'sculptor' relate to a history of people doing a certain kind of job (and getting paid for it); 'artist', in modern sense, has no such history; it's snob word, suggesting something like a dilettante-in-action. The Artist is a person whose profession it is to be opaque in a world in which others are assumed to be transparent, to be exotic in a world in which others are known to be dull. As far as A&L is concerned, we're all transparent or we're all opaque or we're all both. You can't get very far with A&L work unless you're prepared to consider the existence of a world in which that work is not exotic.¹³³

The outlined paradox in Art&Language observations on the status of the artist comes from confronting three different contexts: (a) the analytical context which navigates them through logic and meta-discursive speculations to the intensional opaque object; (b) the Marxist context which intentionally operates with the extensional and production-determined subject; and (c) the context of the art world of the 1970s, confronting the contradictory status of the exotic

132 Art&Language, „Pedagogical Sketchbook (AL)“, p. 93.

133 Art&Language, „Pedagogical Sketchbook (AL)“, p. 93.

Existentialist artist (exceptional individual), production requirements of the market, and critical puritanism. The claim of demonstrating that the art world is problematic and contradictory became the basic concern of Art&Language in the early 70s. However, the epistemological framework governing the analysis was still effective, in the following years to be substituted with an ideological discursive framework. Afterwards, they denounce the hegemony of the determinative concept of modernist art: art-as-access-to-one's-understanding-but-not-yours. This cumbersome syntagm denotes predominance of the concept of private language in modernist culture. Private language governed by detachment and assumed autonomy of artists and art, has as a consequence bad education, scandalously guided. Their initial pedagogic thesis is subversive – they propose a context of learning, rather than understanding:

We have to work to set up situation in which there is more chance of people 'learn to learn'; this is made harder by the fact that one doesn't really know what's happening when 'learning' is taken place. Our involvement in teaching is conditioned by the fact that we're fighting for a certain sort of survival; i.e. we're working to establish the conditions for our own survival as part of some social nexus, rather than as exotic features of some social otherworld (there would be no problem in achieving the latter). This is one reason why some/all of us get worried about each other's varieties of social performance, and why we are concerned to review each other's performance as 'teachers'.¹³⁴

The pedagogic concept of Art&Language is a twofold excess: (a) it confronts the humanist concept of education determined by the object and contents of learning, rather than its internal mechanisms; and (b) it confronts the artistic concept of education based on exoticism or, say, individual imagination. In a conversation about the pedagogic work of Art&Language, Harrison informed me that Baldwin had been dismissed from work because he was teaching artists to think. Teaching artists to think means teaching them not to conform to exotic

134 Art&Language, „Pedagogical Sketchbook (AL)“, pp. 93-94.

intuitions (tacit individualized rules of their respective artistic paradigms), but to reflect on what intuitions are and how they manifest themselves in relation to the work – in the existential framework of the world (society, culture) of that particular work. A characteristic example relates to the analysis of the status of imagination. This analysis addresses one of the dominant dogmas of modernist art school discourse. According to Art&Language, imagination, as employed in the Western culture of the XX century, is heavily ideologically biased. It was not as much concerned with God's gift, as it was with, from causality of class and culture independent – arbitrariness:

Listen to (almost) any art teacher over the age of x. (A student may be described as 'imaginative' if he can provide fuel for the fantasies of his tutors. Unwilling or unaccustomed to accept the degree to which their own fantasies are conventionalisations, these tutors may not be prepared to acknowledge 'imaginativeness' in the (e.g. 'proleterian') student who expresses fantasies conventionalised in terms of his culture rather than theirs.)¹³⁵

Following Wittgenstein's critique of private languages, in analytical terms they dismiss imagination as a higher characterization, reducing it to 'conventionalization of personal fantasies' (rules of private language). If a personal fantasy is to be carried out through the educational system and the art world, it has to be conventionalized and verbalized. Individual intuitions have to cease being tacit knowledge of the community. This, according to the terms of sociological analysis, means that imagination, or personal fantasy, is culturally determined, definitive, etc: namely, its character pertains to a particular culture, society or class, and not psychology. Immediate consequence of this or similar analysis is location of instances of reflections on reality, expressed by each discourse or different modes of representation – but also the claim to identify the symptoms of discursive community formed in Art&Language, or the process of education. The elaborated pedagogical thesis of Art&Language reads:

.....
135 Art&Language, „Pedagogical Sketchbook (AL)“, p. 95.

The aim is to produce well-educated skeptic rather than well-educated and cynical positivist.

The logic of informing a well-educated skeptic can be rendered in a sequence of problematic instances: (a) it is necessary to convince the student that his situation is problematic; (b) it is necessary to convince him that his problem can be discussed; (c) it is necessary to convince him there are problems he shares with you, and that they are indeed problematic one should convince other people, including his teachers. Beyond those problematic instances lies the fundamental claim to map students' and professors' intuitions in relation to the process of art education and their place in discursive frameworks of the cultures they belong to.

Post-pedagogy (general paradigm): from poly-genre, through seduction, to phantasm

The term 'post(e)-pedagogy' was coined by the American Derridean thinker Gregory L. Ulmer, referring to Jacques Derrida's concept of 'scene of writing' and attaching it to entirely different 'authors', like psychoanalyst Jacques Lacan, sculptor and performance artist Joseph Beuys, film director Sergei Eisenstein, and theatre director Antonin Artaud. As for Ulmer, post(e)-pedagogy implies deconstruction of conventional art- and media-related pedagogy on behalf of experimental and activist work, and establishment of pedagogy on behalf of the age of electronic media.

One of the critical examples of post(e)-pedagogy is the practice of the German artist Joseph Beuys. Beuys was a sculptor, fluxus, performance and conceptual artist. He had been going to study medicine, but gave up that ambition during the war, once he was drafted to Wehrmacht. After the war he studied sculpture at the Düsseldorf Art Academy. Having completed the studies, he had been living for ten years in the woods surrounding the Rhine. He became professor at the Düsseldorf Academy in 1961, where he taught until he was dis-

missed in 1972. His artistic work and life indeed feature as instances of *individual mythologies*, because he transformed each segment of his daily life into an exceptional story (interest in science, war, initiation in the Tatar tribe, life in solitude with animals, 'dress code', relations with students, controversial political work, alternative pedagogy), in place of anticipated works of art. For Beuys, the work of art is merely a conceptualized trace of his life pursuits:

It is a form of spare energy.¹³⁶

He expanded the realm of sculptor's work into different spheres of behavioral activism (actions, happenings, performances, installations) by exposing complex theoretical, political, mythomaniac and spectacular relations with anti- or post-pedagogy¹³⁷, anarchism, ecology, historical materialism, anthroposophy¹³⁸, de-nazification, German Romanticism, utopian visionary work, alchemy, occultism¹³⁹, society of spectacle etc. His basic concept of sociability was based on ideas of horizontal mapping of 'forms of life' and, on the other hand, ideas of direct (non-representative) democracy. Paradoxically, for Beuys, sculpture had become a demonstrative and open conceptual contingency and phenomenal realization of events happening among the people and for the people.¹⁴⁰ His artistic development indeed rests on three *vitalistic* points: (i) German late Romanticist and Expressionist traditions featuring affinity for utopian/visionary work, search for *Gesamtkunstwerk*¹⁴¹, or art as the polygon for re-creation of a society

and its traumas, (ii) international *fluxus* and, consequently, multimedia opening of the work to hybrid situations and events, and (iii) European conceptual art as an attempt at post-symbolic re-creation of metaphysical events in the art world. His pedagogic work was vitalist and activist, being based upon the mythical-messianic concept of designing and shaping individual and social life through direct interpersonal exchange. His pedagogy abounded in contradictions because he plainly confronted creative attitude of a charismatic professor with demands for direct democracy – decision-making in art and political activity. Nevertheless, he perceived the very work of art as a mode of social-political action and interests pertaining to the contemporary capitalist world. Beuys implemented his activist ideas oscillating between high/elite and alternative art:

It could be said that this is the theory of work: each work has a sort of relation towards the art, and the art does not represent any more a type of isolated action or gathering with people capable to do the art while the others must do something else. That is exactly the aim of my effort.¹⁴²

At the same time, Beuys' work from the period between the last utopian neo- and post-avantgardes and the rising postmodern, assumes a character of spectacle. He introduced organic processuality of matter or being to mass-media spectacle: by way of a gesture apparently *shamanistic*, indeed the shaman is de-realized. Nevertheless, the artistic *super star* is born. His teaching at the Düsseldorf Academy was set in a spectacular manner, i.e. so that effects of charismatic actions on the part of the professor and critical democratic political work on the part of his students become a demonstration, visible and manifest. Contradictory spectacular relationship between the charismatic teacher and his activist-leaning students was not a simple confrontation and paradox, but a form of *social practice of seduction* wherein 'learning' took place as a concurrent process of seduction (fatal proximity of object and subject) and demystification (critique of the fateful confusion between objects and subjects of art, or politics).

136 Bernard Lamarche-Vadel, „Razgovor“ (Interview), from Ješa Denegri (ed), *Dossier Bojs*, DAF, Zagreb, 2003, pp. 433-434.

137 Gregory L. Ulmer, „Performance: Joseph Beuys“, from *Applied Grammatology – Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, The Johns Hopkins University Press, Baltimore, 1985, pp. 225-264.

138 Sigrun Paas, „Joseph Beuys i Rudolf Steiner“, from Ješa Denegri (ed), *Dossier Bojs*, DAF, Zagreb, 2003, pp. 225-242.

139 J. F. Moffitt, *Occultism in Avant-Garde Art: The Case of Joseph Beuys*, UMI Research Press, Ann Arbor, 1988.

140 Armin Zweite, „Plastička teorija Josepha Bojsa i rezervoar njegovih tema“, from Ješa Denegri (ed), *Dossier Bojs*, DAF, Zagreb, 2003, p. 185.

141 Harald Szeemann, *Der Hang zum Gesamtkunstwerk. Europäische Utopien seit 1800*, Aarau/KH, Zürich, 1983.

142 Bernard Lamarche-Vadel, „Razgovor“ (Interview), from Ješa Denegri (ed), *Dossier Bojs*, DAF, Zagreb, 2003, p. 433.

Postmodern post-pedagogy: eclectic, nomadism, and pleasure in the image

Post-pedagogy, in a broader and more ambiguous sense, also refers to processes of educational formation of the postmodern 'retro', eclectic, nomadic, and ecstatic artist. Epistemology of postmodern art education is determined by these very concepts of postulating the postmodern *subject-as-artist-as-painter*. In other words, the artist can not be perceived as a 'practitioner' or 'designer', indeed an 'author', but as a plural *symptom* – locus of slippage of the symbolic order – art, culture, and society. 'Retro'¹⁴³ characterization denotes retreat from the idea of advancement and progress in the name of synchronic renderings of hybrid diachronies. The artist therefore re-directs his epistemologies towards the 'learned', i.e. towards the selection of paintings and potential meanings derived from archives of the past. Characterization 'eclectic' designates plural and, most commonly, arbitrary cultural knowledge featuring heterogeneity and crossbreed. The artist becomes a kind of a 'nomad'¹⁴⁴ who crosses parallel, seemingly conflict-free worlds. Artist-nomad is artist on the move, in displacement, assuming different roles, none of which being the right one. The postmodern artist is being coached in unsafe and slippery movement through open concepts and worlds of production of the 'artistic' – from painting (Francesco Clemente), through film (Peter Greenaway) and theatre (Ian Fabre), to music, dance, and opera (Philip Glass). The postmodern artist must face his pleasure¹⁴⁵ in the work – the very substance of retro, eclectic, and nomadic concatenations or interlacings with imperatives of the 'impossible truth' in art. Educational epistemology of the 'eclectic postmodern' is ba-

sically 'right-leaning' and 'neo-conservative' preference for the late-capitalist-media-culture 'Romantic artist'. It is contradictory and its contradictions obscure its aesthetical and cultural potential, which should be apprehended by way of transformation – into the constructed world of images' images.

In the postmodern (transavantgarde¹⁴⁶, neo-expressionism¹⁴⁷, anachronism¹⁴⁸) painting is defined as visual speech (rhetoric, citation, collage, montage, simulation) on models of representation and expression of symbolic, archetypal, narrative, and allegorical topics of the Western history of art (Renaissance, Manirism, Baroque, Classicism, Romanticism, Symbolism, Futurism, metaphysical painting – but also alchemy, magic, occultism, eroticism, perversion, travesty). Postmodern painting is an eclectic attempt at restoration, but also of parodying and deconstruction of the grand mimetic historical painting of the West, or heroic authenticity of expressionist modernism – stipulating the *transcendental shift* from pictural to invisible (death, sexuality, politics, religion). The post-historical eclecticism of the late 70s and early 80s is not a *true renewal* (recycling) of several mutually incompatible *sources of Western art*, but rather modulation (in terms of expression) and relativisation (in philosophical-historical terms) of modern art institutions. Eclectic representation of the routes to the *origins of Western art* was not established for the sake of the *origins*, but for the sake of domination and hegemony of modernism.

The postmodern eclectic promise of a transcendental turn is, paradoxically, realized as *pleasure in sense*, but also as *pleasure in the very act of painting* in all its erotic or auto-erotic overdeterminations. Skin

143 Achile Bonito Oliva, *The Italian Transavantgarde*, Giancarlo Politi Editore, Milano, 1980; Marina Gržinić, *Fiction Reconstructed – Eastern Europe, Post-Socialism & The – Retro-Avant-Garde*, Springerin, Vienna, 2000.

144 Dorothea Olkowski, „Nomadism“, from *Gilles Deleuze and the Ruin of Representation*, University of California Press, Berkeley, 1999, pp. 47-53; Achile Bonito Oliva, *Transavantgarde International*, Giancarlo Politi Editore, Milano, 1982.

145 Roland Barthes, *The Pleasure of the Text*, Hill and Wang, New York, 1975.

146 Achile Bonito Oliva, *The Italian Transavantgarde*, Giancarlo Politi Editore, Milano, 1980; *Transavantgarde International*, Giancarlo Politi Editore, Milano, 1982; see also *Avanguardia Transavantguardia*, Electa Milano, 1982.

147 „Zwischenbilanz II – Neue deutsche Malerei“, *Kunstforum* no. 68, Köln, 1983; Donald Kuspit, „Flak from the 'Radicals': The American Case Against Current German Painting“, from Brian Wallis (ed), *Art After Modernism: Rethinking Representation*, The New Museum of Contemporary Art, New York, 1986, pp. 137-152.

148 Branka Stipančić (ed), *Anakronisti ili slikari memorije*, Galerija SKC Beograd – Galerija suvremene umjetnosti Zagreb, 1984.

of painting and color of the body: body of the painter and skin of the painting, as with the Italian transavantgarde painter Francesco Clemente. The haptic of the painting is again inscribed in places from which the body has been suppressed in the modernist *fetishization* of the optical. The postmodern painter does not allegorize his sexuality, but displays it in tactile (manual) relations with moisture, adhesive or smeary paint. Painting becomes almost genital: sense of touching one's genitalia. It is not a matter of *which color is applied*, but a matter of *materiality of the color*, once applied to the canvas. In touching the paint, in investing one's body into it, the *time* of painting transpires. The body is not merely a depicted figure (sequence of pictorial information): the figure depicted on the canvas in all *eroticism of touching the paint* displays the corporeality of the painting the painter does not, and cannot, engage in a sexual act with. Illusions of the haptic, or promises of the haptic, center the eroticism of the paint. In painting, there is no such thing as a sexual act, although everything alludes to it, anticipates it, and predicts it... There is an erotic play of undoing the allegorical function of color in sensuality of painting. Nevertheless, painting and body are single *Non-Whole (Pas Tout)*: something is always deferred, omitted, dropped out, crossed out, or concealed.

The postmodern eclectic epistemology of art pedagogy is therefore established as a *negative practice* in relation to the canons of antecedent modernism. For the first time, 1980s art schools experienced a shift from 'positive axiology' (traditional formal canons of academism), or a shift from 'struggle for a voice' (redirection of avantgarde or neo-avantgarde negative and nihilist subversion into a 'positive subversion'), to an ecstatic, pleasurable and amoral ('treacherous') – nevertheless *cool* – negativity of the 'postmodern subject' of art.

Contemporary art school in the age of transition/ globalism: the liberal model

Contemporary art schools are, most commonly, grounded on plural relationships of confrontation or interweaving of *hybrid practices of ed-*

ucation of contemporary artists, ranging from neoliberal pragmatism and bureaucratism in the art world, or traditionalist para-postmodern retro-positions, to critical and activist 'artivism'. In most general terms, contemporary higher artistic education is based on universal political¹⁴⁹ principles of *contemporary bureaucratic liberal humanism*, implying that it should provide the following:

1. sustaining and elaboration of *established basics of knowledge*,
2. training of – young and not only young – people for a professional career,
3. groundwork for a life of active citizenship in a democratic society, and
4. contributions to personal development.¹⁵⁰

Contemporary art schools are democratic, pluralist and competitive: namely, today, in curricular terms, entirely different modes (constituted from a common political ground) are in existence: from modernist pro-essentialist art schools, or postmodern eclectic and open art schools, to those based on hybrid official or alternative art-, new media-, politics-, and activism/artivism *studies*. A *map* of art schools would indicate difference, competition or incongruence of epistemological, artistic and pedagogical conceptions and practices. Such a *map* is in a way incomprehensive and, certainly, contradictory and conflictual, being established in an age deprived of one integrative 'canon' of learning 'in' and 'on' art, on behalf of plurality of anticipated or projected canons and canonizations of anti-canons: namely, their destructions or, more commonly, deconstructions. Nevertheless, some hypothetically-generalized principles/models for constitution of a new or up-to-date art school could be singled out, as follows:

1. artistic education as part of the *mass-education industry*, i.e. system of 'art studies' as affiliation of practical and theoretic-

149 Pavel Zgaga, *Higher Education in Transition – Reconsideration on Higher Education in Europe at the Turn of Millennium*, Monographs on Journal of Research in Teacher Education, Umeå University, Umeå, 2007, p. 16.

150 *London Communiqué: Towards the European Higher Education Area: responding to challenges in a globalised world*, London, 18th May, 2007, p. 1.4.

cal 'training' of the artist, curator, or cultural/media worker (behavioral feature: providing services to clients), implying a relative *study* relation between curatorial, cultural, and artistic education 'per se';

2. artistic education pertaining to ostensible autonomy of open and emancipatory research/development of contemporary art as a cultural, new media, biotechnological, performance, or ambient art practice (behavioral features: individual and team cooperation in vertically organized school; encouragement of 'well educated' practitioners of the Artworld);
3. artistic education in new technologies, based on the principles of neoliberal project engineering, occupying space between the traditionally segregated competencies of art and science (behavioral features: cooperation in management, research, and production between hybrid institutional networks addressing culture, science, and technology; training of the artist for economy- and science/technology-related team work);
4. artistic education based on networking of institutional schools with intervening and activist self-organized groups or platforms engaged in artistic, cultural or political work.

At certain schools, these concepts (1-4) can feature as complex in-school hybrid configurations of classes and courses: nevertheless, they can also be devised as configured modes of conceiving competitive *new schools*. On the other hand, with increasing mobility of art students (*Bologna Declaration*), it is possible for them to conceive and shape, in a deliberate or random manner, their personal 'nomadic profile' or 'curriculum', engaging with entirely different, mutually contradictory and confronted institutions, or in 'floating' practices. In that context, the curriculum is not perceived as a frontier or horizon of education, but as a 'launch pad' for opening and accelerating educational processes. Students' mobility informs the concept of the curriculum, i.e. individual study program, as a form of its *cartographic rendering*¹⁵¹ in epistemological, technological, and activist terms. Con-

temporary mobility should be distinguished from the postmodern nomadism of the 1980s, as (1) postmodern nomadism was largely determined not by 'logistic', but behavioral or existential arbitrariness of possible referential choices in one's artistic work and mobility, and (2) contemporary mobility, i.e. traveling, is *logistically structured practice of plugging-in* into entirely different educational institutional networks or their potential 'intersections'. Therefore, what gains increasing importance is the epistemology of zones, registers or regimes of sensuous, conceptual, political, ethical, even behavioral activity, not any longer rendered as 'life strategic choices', but *open tactical regulations* of one's operations – namely, 'type' and 'character' of interventional human work invested in active learning to become an artist or perform his role. If we follow Mieke Bal's train of thought, grounded in cultural analysis¹⁵², it is possible to distinguish considerable 'mobility' or 'traveling' in art education and research between a) words and concepts; b) humanities and cultures; c) sensuous perception (gazing, listening) and language (display, representation, performance, construction); d) concepts and objects; e) concepts and concepts; f) micro-policy of education (art classes, departments, curricula or paradigms) and other micro-policies.

Schools based on the first aforementioned principle/model are oriented towards mass education of 'practitioners in the field of art' who may be artists-authors, artists-technicians, performers, bureaucrats, curators and, certainly, educated audience preparing itself for further artistic, theoretical, or curatorial training – namely, redistribution of capital. Such schools are based on study courses and their networks. It turns out that in contemporary artistic education, a big difference between authors, designers, producers and consumers is not made nor marked. Thereat, *author* is the artist who launches the concept and design of the work into the art system and the art world. *Designer* is the artist arranging the work for 'presentation' by way of media and technology devices. *Producer* is the artist/curator who prepares the work for distribution, exchange, and consumption in the worlds

151 Mieke Bal, *Traveling Concepts in the Humanities – A Rough Guide*, University of Toronto Press, Toronto, 2002.

152 Mieke Bal, „Introduction“, from *Traveling Concepts in the Humanities – A Rough Guide*, pp. 3-21.

of art and culture, increasingly often becoming an 'accomplice' of the author, or author himself assuming the executive role. *Consumer* is the artist/curator (or admirer) who 'inhabits' the culture and art world as a competent and active 'accomplice'. This type of school features attention paid to learning 'skills' or 'techniques' (appropriate for the dominant social modes of production, exchange, and consumption in a globalized and transitional society), and this predominantly implies bureaucratized technologies of information and spectacle. In other words, there is a shift from studying artistic crafts to studying bureaucratic and productive features of technologies of information and spectacle. This type of school nourishes emancipated art bureaucracy and audience.

Schools based on the second principle/model are, most commonly, schools established through a progress of traditional modernist art academies towards new media, biotechnology, performance, and site-specific work. These schools feature the structure of 'art classes' (ateliers, studios) where a permanent or visiting professor instructs the 'class' (group of students) on individual or collective research and work on 'art projects'. Class work connects to *additional courses* in the school or at other schools. This model is based on conceiving research projects and their individual or collective development under supervision of an artist who sanctions with his artistic authority quite arbitrary projects and their evolution. In such a context theoretical and curatorial pedagogic work is established as 'external' education in terms of support to 'artist's research' work. Theoretical and curatorial instruction is conducted to the level of transparent intuitions, relevant for conceiving the research process, but not to the level of critical-theoretical analysis of these intuitions – namely, the artistic practice. Art work becomes art documentation or, more precisely, art documentation¹⁵³ presented as complex cultural information. Critical, subversive or negative become specific tacit 'values' replacing 'artistic *per se*', 'authentic', 'new', or traditional modern values like 'beautiful' or 'skillfully made'. Exclusion or inclusion of the critical-theoretical

153 Boris Groys, „Art in the Age of Biopolitics: From Art Work to Art Documentation“, from *Art Power*, The MIT Press, Cambridge MA, 2008, pp. 53-66.

work in this type of education is one of its fundamental issues. For instance, the British artist and cultural theorist Victor Burgin in one of his interviews proposed the following solution:

„Peter Suchin: You have recently taken the calling Millard Chair of Fine Art at Goldsmiths College. What has made the College virtually a household name during last ten or so years is its association with Brit Art... antagonistic, in most of its manifestations, to critical theory. Do you intend to try and 'turn around' this anti-theory attitude...? ”

Victor Burgin: I am not a missionary, and have no interest in converting anyone from their native religion. But I can briefly say how I see the issue. The question of the place of theory in art schools is a particular instance of the more general question of the role of critical thought in society as a whole. Everything we say and do implies theories about the way the world works. There is no possibility of ever being 'without' theory. So the choice is not between 'having' theory and not having it. The choice is between being conscious of the theories we subscribe to – and therefore able to revise them – and simply living them as commonsense, or as personal 'opinions'. Thus being able to revise them – and simple leaving theories as general knowledge or personal thought“.¹⁵⁴

The artist is no longer perceived as a 'creator', but as a 'contemporary researcher' or 'investigator' who exceeds single media and craft specializations in the name of authorial multimedial or nomadic approach to art, culture and society. The initial problem of his education is, therefore, how he should become aware of his individual positions pertaining to art, society, and theory. Does this type of education deliver *immanent critique* by means of the practice itself, or what is required is a 'shift' towards recognition of circumstances and conditions for performing such practice? This had been an open and controversial issue of such schools/education in the late Modernism and Postmodernism.

154 Victor Burgin, Peter Suchin, „Interview“ (2000-2001), from *Victor Burgin – una exposicion retrospectiva*, Fundacio Antoni Tapies, Barcelona, 2001, p. 260.

Schools based on the third principle/model are technocratic engineering-based art-science-technical schools. Such schools are, most commonly, perceived as 'digital-', 'biotechnology-' or 'biogenetic Bauhaus' – meaning that in new conditions and circumstances of global cybernetic and biotechnology-ordered civilization they advocate sustainable and economically feasible 'synthesis' of art and science. The new alliance of science and art is not established on the utopian level of fascination with science of the future, but on the level of economic synthesis of scientific-artistic projects in (a) aesthetization of the 'new world' or, more importantly, in (b) integration into military-technocratic-bureaucratic architecture of digital and biological media and interfaces:

Has the ideology of our time become unpredictable, devious line of intersected traces, recorded in singular metric points of abstract field? Aesthetical mode of *derivation* is everywhere. But the same is true for hyper-realistic network of the infrastructure of the Empire. Questions about social subversion as well as removal of psychic conditionality are widely open, unanswered, seemingly lost for our thinking, in the time in which civil society is integrating into military architecture of digital media.¹⁵⁵

Such epistemology of education is based on the principles of neoliberal project engineering, occupying the territory between traditionally divided competencies of art and science – namely, the platform for new 'imperiality' of technological power as a 'model' for integration of various dominant and marginal spheres of human labour, activity and indeed life.

Schools based on the fourth principle/model are most commonly based on a liberal integration of *alternative schools* or *platforms* into the educational system. Thus, the models of stable and liberal art schools are being radicalized in emancipatory and evolutive terms.

155 Brian Holmes, „Drifting Through the Grid“, from Stephen Wright, *Dataesthetics – How to Do Things with Data*, Arkzin Zagreb, Revolver Frankfurt, WHW Zagreb, 2006, p. 111.

Performing the role of artist or becoming an artist: problems with professional status of artists, or on school politics

Art schools, with their curricula and their explicit or implicit *protocols of realization* through the teaching practice, most commonly feature two quite different objectives: (1) to prepare the student for the role (or multiple roles) of artist, and (2) to prepare situations wherein the student would *become* an artist. Both objectives anticipate a *professional artist*, nevertheless:

- in the first case s/he is not set up into the world as an 'artistic creature' (creature from art and creature for art), but rather as someone who, between multiple personal identities, establishes a professional identity of artist in a specific cultural context, like any other professional identity: bank officer, surgeon, auto-mechanic, or teacher of art or, say, biology;
- in the second case s/he prepares to become like an 'artistic creature' (creature from art and creature for art); indeed someone who, between multiple personal identities, establishes a professional identity of 'artist' as dominant to all others (gender, race, ethnic, class, age).

Learning art is a quite certain or rather uncertain practice of being in relationship of desire for knowledge: reaching cognition in utterances, provisions, transmissions, subversions, exchanges, appropriations and, certainly, alienations while performing *the role of artist* – successful or unsuccessful dealienations in the *event of becoming an artist*. One is not born an artist – one becomes an artist! Nevertheless, 'artist' is a role whereby individuum is rendered as a subject, in certain regimes and capacities of social and cultural structuring of public human work or discursive activity.¹⁵⁶ But, what does the opposition between (a) becoming an artist and (b) performing the role of artist, actually

156 Michel Foucault, „What is an Author?“, from James Faubion (ed), *Michel Foucault – Aesthetics, Method, and Epistemology*, Penguin Books, London, 1994, pp. 205-222.

mean? This is a matter of questions: 'artist whither?', 'artist how?', 'artist when?', and 'artist where?'. Distinction between *becoming an artist* and *performing the role of artist* addresses private/public, individual/social, or professional/existential relations. However, it is impossible to establish the relation professional/existential as a simple, 'taken for granted' opposition. What is at stake here, by all means, is politics of art schools and politics of market performance of particular historical and geographic demands from the artist as a social subject. **Becoming an artist**, as it were, establishes itself through the discursive function of annihilation of distance between the very exceptional (or different) life and professional practice. Artist-bohemian, artist-dandy or artist-avantgardist are historical categories assuming idealized identification of professional and altogether autonomous-exceptional behavior and work in the bourgeois societies of the second half of the XIX, and early XX century. Such perception of the artist as embracing a 'different' life was a political opposition to *academist* – i.e. bureaucratized – role of artists assumed to be 'beyond' life. On the other hand, **performing the role of artist**, as it were, establishes itself through the discursive function of constructing a distance between multifacetedness of life and professional determination of one of the possible functions of the subject in social practice of work – even, determination of the *microphysics of the subject*. In other words, the role one performs to represent her/himself in society as an artist does not annul or subjugate her/his other identities (white or black, working or middle class, heterosexual, homosexual, male, female, bisexual, employed, unemployed, mother, father, brother, sister, merchant, buyer, young or senior, etc.) These identities are complex¹⁵⁷ and can not be straightforwardly diminished on behalf of the meta-identity of an artist. These moments are associated with specific conceptualizations of artistic practice and artistic education pertaining to modernist phenomena and their claims for appropriate model of the artist. But, on the other hand, the model of 'becoming an artist', the one

which subsumes all particular identities into a dominant one, is overwhelmingly strong in the European context (and, therefore, difficult to escape); more precisely, it needs to be ever again deconstructed in the very practice of pedagogy/education of the individual for a professional artist's subject. Meanwhile, deconstruction does not imply straightforward destruction or repudiation of the myth of 'becoming an artist', but its fundamental problematization as an essential event of initiation. In procedural terms, deconstruction of 'becoming an artist' itself is a practice of *hard* anti-essentialist or, merely, soft relativist theoretization and auto-critique. Theorization should demonstrate what comes about between 'performing the role' and 'becoming', as opposed to public and tacit discourses and texts on art and learning art in a particular historical and geographic context. Nevertheless, theoretization is not plain presentation of a *strong case* but, merely, apprehension of objects to be set for evaluation/auto-evaluation and, furthermore, auto-critique¹⁵⁸. Performing autocritique is necessary, as the very theoretization of the pedagogic process within the school – performing the role of artist or becoming one – is set as an 'object'. This object is not conceived as '*pure knowledge*'¹⁵⁹ (*non-pure reasoning*), but as a quite ambiguous mixture of epistemological understanding of purpose of the pedagogic practice, permeated with heterogeneous social ideologies and policies of schools and teachers, therefore associated with individual and collective 'judgement' on the part of teachers or teaching collective at different levels of operation of the school. For example, Thierry de Duve stated a Kantian thesis that essential definitions of art are not epistemological-theoretical statements, but judgements – one might add, propositional statements on art delivered in specific historical moments.¹⁶⁰ Those judgements are subjugated to certain standards, i.e. norms, expectations from the students, and from their work. Therefore, in educational practice

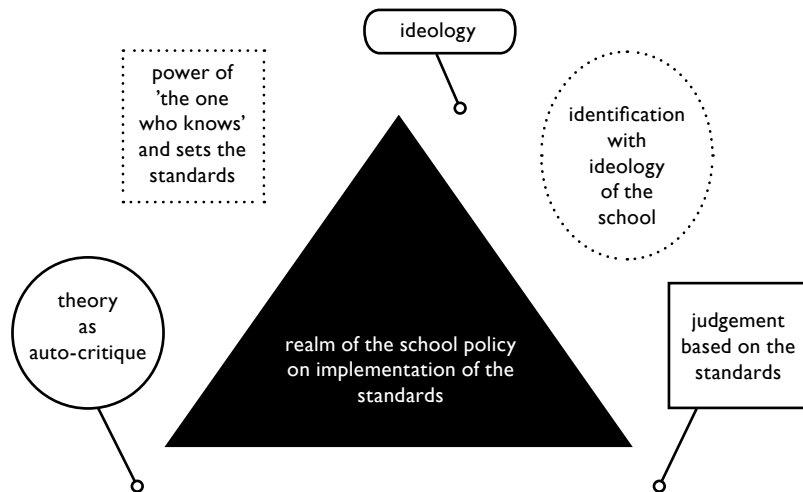
158 Louis Althusser, *Éléments d'autocritique*, Liberal Hachette, 1974.

159 Mieke Ball, „Aesthetic Activism“ in „Critical Intimacy“, from Mieke Bal, *Traveling Concepts in the Humanities – A Rough Guide*, University of Toronto Press, Toronto, 2002, p. 298.

160 Thierry de Duve, „Back to the Future: The Sequel“, from Jody Berland, Will Straw, Dawid Tomas (eds), *Theory Rules – Art as Theory / Theory and Art*, YYZ Books, University of Toronto Press, Toronto, 1996, pp. 51-52.

157 Griselda Pollock, *Vision & Difference: Femininity, Feminism and the Histories of Art*, Routledge, London, 1988; Griselda Pollock (ed), *Generations & Geographies in the Visual Art. Feminist Reading*, Routledge, London, 1996; Griselda Pollock, *Differencing the Canon – Feminist Desire and the Writing of Art's Histories*, Routledge, 1999.

one should not detach theoretical from ideological, and from judgements. What is required is quite the contrary: to demonstrate how is theoretical as *ideal epistemological* (affected by ideological and judgemental) involved in *practical-theoretical standards* of the art school or its study program, i.e. in the work of a single teacher who features in this triangle as the powerful/influential *knowing subject*. Nevertheless, this introduces a dilemma: is the teacher 'the one who knows' or is he 'the one who is justified' and, therefore, possesses certain power to make judgements based on established, publicly or tacitly accepted – standards. Teacher's 'activity' on his course or study program is caught in the trap of knowledge, power and judgement based on standards, conforming to a particular identificational project of reality of 'art' relevant for the particular school. The project of reality features all trademarks of ideology – the screen displaying the visible/audible and behavioral reality of the school. The project of informing dynamic internal and external relations of knowledge, power, standards, judgements, identifications within the art class, the context of teaching pertaining to individual teachers or teaching collectives, study programs or school's curricula – is established as a realm of school politics, rendered as follows:



Critical redesign of *platform, curriculum, study program, class, mediator, terminal, access, and paradigm* – troubles with context and 'teacher'

The last forty years – symbolically speaking, starting from 1968 – feature marked and essential changes in the status and functional regime of institutions and discourses of artistic education, from the late Modern and Postmodern to the age of globalization. From the first Italian and French Academies¹⁶¹ dating from the XVI and XVIII century respectively, artistic schools had been constituted in a range of craft workshops occupied with exercise of skill (*techne*) for manufacturing art works. Throughout the XIX and early XX century, by way of academic institutions based on standards of aesthetically-bound creation, *platforms* of craftsmanship and, furthermore, poetical systems of professional regimes of material work (labour)¹⁶² in art (or *arts*) pertaining to a particular society, had been elaborated and verified. Artistic work has always been (though often advertised as creation beyond sociality) socially determined as work on provision of material economic, sensuous, or symbolic surplus value. The 'academy' model was aimed at instruction for professional (meaning standardized) regime of manual labour. The 'academy' model in arts has transformed during the XX century, from schools for art craftsmen to contemporary interdisciplinary art schools, relating to *basic industry* within Modernism (VhUTEMKS, UNOVIS, Bauhaus) and, considerably later, to *cultural industry* of expansionist late capitalism and globalism (Goldsmiths College London, Pratt Institute New York, Interdisciplinarne studije Univerziteta umetnosti Belgrade, Hochschule für Gestaltung und Kunst Zürich, etc.)

¹⁶¹ Paul Duro, *The Academy and the Limits of Painting in Seventeenth-Century France*, Cambridge University Press, Cambridge GB, 1997; Rafael Cardoso Denis, Colin Trodd (eds), *Art and the Academy in the Nineteenth Century*, Rutgers University Press, New York, 2002.

¹⁶² Charles LeBrun, „First Conference“, from Charles Harrison, Paul Wood, Jason Gaiger (eds), *Art in Theory 1648-1815 – An Anthology of Changing Ideas*, Blackwell Publishing, Oxford, 2003, pp. 118-121.

From the history of art schools it is obvious that their status has been determined by their function in a specific realm of cultural policies of a historically and geographically specific society; namely, preparation of the artist for an active professional participation in the artworld and, through the artworld, in the respective culture. Art schools usually appeared as a 'world' close to the *artworld*, but outside of it enough to allow for ambiguous autonomies of art as art, and school as school, i.e. education as education. Not uncommon were the cases of differences and incongruities of interests and preoccupations on the part of art schools and actual art worlds, predominantly in the XIX and early XX century. Rare were, however, instances of art schools wherein references or correspondence between the 'life of the school' and 'life of the art world' had been effectively established – as, for example, in the Soviet avantgarde (VhUTEMKS, UNOVIS, GINHUK)¹⁶³, German pro-avantgarde modernist (Bauhaus)¹⁶⁴, or American early experimental neo-avantgarde schools (Black Mountain College)¹⁶⁵. Transformation of art schools in the postmodern, then the age of globalism, in the 1980s, 1990s and the current decade, has led to remarkable opening of art schools towards production- and curatorship-based artistic, mass media and cultural practices, perceived to have considerable influence or effects upon the art scene. Production character of art schools is, most commonly, affected by three demands:

1. demand for efficiency i.e. presence of the school on the global and local art markets,
2. global-capitalist restructuring of the art world which is no longer, at all levels and in all regimes of market 'operations', open to output of young artists or artists based in local scenes, and

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 163 Aleksandra Shatskikh, „Unovis: Epicenter of a New World“, from *The Great Utopia. The Russian and Soviet Avant-Garde 1915-1932*, Guggenheim Museum, New York, 1992, str. 52-64.

164 Hans M. Wingler, *The Bauhaus – Weimar Desau Berlin Chicago*, The MIT Press, Cambridge MA, 1975.

165 Marry Emma Harris, *The Arts at Black Mountain College*, The MIT Press, Cambridge MA, 2002.

3. restructuring of the art world in two basic and determinate sub-systems of artistic production: market and fundraising sustenance of art.

Production features of work and effects of a school are determined by fundraising modes (state, private, or corporate capital). Thus, artistic production transforms from the realm of creation of art works into the realm of art projects, whereas the very canon of crafts- and poetics-based traditional art education becomes refocused into the realm of projective education, incorporating production/postproduction media- or performance-based work, in synchrony with curatorial, managerial, and theoretical discursive output. In other words, a *contemporary art school* engaged in liberal-productive or (to the contrary) critical-emancipatory work, becomes a micro-physical and micro-political 'image', a simulacrum of the art world with particular regimes of creative/productive, production/postproduction, curatorial/economic, organizational, and theoretical/interpretative work in culture. Resistance to this conceptual transformation of art schools features in dispositions towards recycling or revision of traditional and, often, ethnically-based and disciplinary oriented art schools (academies, conservatories) or radical practices of self-organization¹⁶⁶ and self-education¹⁶⁷ in the realm of organizations (in managerial and economic terms) relatively independent from local governments and global corporate capital: namely, the market.

Internal structure of the school can be outlined in the following institutional modes of regulation of the school's *vita activa*: platform, curriculum, study program, class, agency, terminal, access, and paradigm.

Platform of the art school is comparatively regulated series of intentional and unintentional cohesive standards underlying the power/authority and judgement on art, perceived as reality of the school

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 166 „Self-organization issue“, *TkH* no. 11, Belgrade, 2006.

167 „Self-education – Goat Tracks of Self-education“, *TkH* no. 15, Belgrade, 2008; „Self-education – Self-Managed Educational System in Art (s-o-s-project)“, *TkH* no. 14, Belgrade, 2007.

on the part of 'the one who seeks knowledge', as a collective or/and individual subject-of-tutoring. Platform as well underlies individual manifestations of 'discursive' or 'behavioral' atmosphere of the school, and exhibits general or common propositional statements or judgements on the artistic, cultural, social, and pedagogic positions i.e. functions of the school. Platform is ever disclosed in singular realizations of events referring to the general atmosphere and standards of the school, sustaining cohesion between its different courses in the single curriculum. Platform is, generally speaking, the underlying school policy: on the other hand, it is an ambiguous assortment of effects which bring about school's ideology as a manifest event pertaining to its specific historical moment and geographic location. Difference between ideology and school policy can therefore be outlined as a difference between the 'whole of the event of the school' and 'rationalized manifestation of the event of the school'. Metaphorically speaking, relationship between ideology and politics of a school is analogous to the Freudian relationship unconscious/conscious.

Curriculum is a planned and consciously structured set of study programs and their relations within an art school.

Study program is a sequence of courses, teaching procedures structured by areas of knowledge, and material conditions of their realization, as implemented in subjects a student needs to process if he is to obtain a degree, or acquire professional or educational competence on a level offered by the school. However, study program is also sum total of subjects prerequisite to accomplish a professional profile or educational vocation.

Class is comprised of students attending simultaneously one course, or attending simultaneously one study program, with teacher/s who lead that course or the whole study program. In the tradition of art schools, class is often identified with a studio or 'atelier' of a teacher-artist who, working straightforwardly with his students, elaborates an assumed or 'taken-for-granted' study program.

Agency is sequence of educational practices of launching and implementing curricula or study programs, manifest in interdisciplinary or

transdisciplinary advocating of a curriculum or study program on behalf of the others. Mediation is a practice of opening the teaching to other practices. In mediation, autonomous curricula or study programs transform into relational education practices, beyond differing professional profiles. Mediation results in establishment of relations between various terminals.

Terminal is a final destination or 'end knot' of intersection and informational exchange of study programs or curricula between different art schools, within one educational network or conglomerate of various educational networks. Educational network is an accomplished collaborative and complicit interaction between more than two curricula or study programs. Terminal exemplifies instances of possible or actualized relations between curricula and study programs.

Access is 'the thing' (code, initiation, license, contract) providing admittance to certain terminals, i.e. permission to attend the work of a class or enrol in a course or curriculum. Access is not always possible: in schools it is restricted, and this restriction and possibility of transformation of an individual outside the school into a student, collaborator or accomplice, is effectuated through particular 'rites of initiation' or contractual acts embedded in the very power structure or manifestations of power through authority: of the school, class, teacher or, even, student communities.

Paradigm¹⁶⁸ is a mode of 'organization', borrowed from the philosophy of science and applied to apprehension of any community of practitioners/theorists engaged in a common educational or research process. At this point of discussion, 'paradigm' may acquire three meanings:

1. paradigm is a micro-social, collaborative, or complicit order of beliefs, values, techniques, etc. shared by members of an educational or research community,

¹⁶⁸ Thomas Kuhn, *The Structure of Scientific Revolutions*, Chicago University Press, Chicago, 1970.

2. paradigm is an articulated sequence of solutions for artistic, educational, or research problems – referred to, borrowed or presented randomly, with no references to underlying principles (standards or rules) of the educational or research process; namely, paradigm is a set of ‘taken-for-granted’ ‘exemplifications’ featured in artistic work of one class or tutorship of one teacher,
3. paradigm is a set of micro-social relations articulating ‘singular events’ of effectuating and implementing a platform, curriculum, study program, class, mediation or terminal, in epistemological displays of respective educational processes.

Critique of cognitive capitalism – or ‘access’ as cognitive property

Emancipatory and critical approaches to Modernist art education, grounded in autonomy of singular creation and autonomy of individual perception/reception of the sensuously effectuated art work have evolved, from artistic education as learning craft or skill (*techne*), to overall redefinitions of studying art. These redefinitions implied a turn from ‘manual creation’ or ‘manufacture/industrial production’ to verbal, pro-theoretical or media-bound analytical-critical dialogs on art world/s of material artistic practice. Relations between a dialog and material artistic practices were conceived as ‘discourse’ of production, distribution and reception – namely, consumption of art. Nevertheless, conception of ‘art’ ranged from ‘production’ art work, through interpretative platforms established in a way of humanities and social studies, to ‘postproduction’ exchange of media information and images. After Fluxus and conceptual art, opening¹⁶⁹ of the art

169 Umberto Eco, *The Open Work*, Harvard University Press, Cambridge MA, 1989; Morris Weitz, „The Role of Theory in Aesthetics“ (1956), in Joseph Margolis (ed), *Philosophy Looks At the Arts* (third edition), Temple University Press, Philadelphia, 1987, pp. 143-153; Bojana Cvejić, Ana Vujanović, „Open Work – Does It Deserve Theory Today?“, *TkH* no. 10, Belgrade, 2005, pp. 97-107.

work to contextual, indeed *postproduction* renderings, has lead into new territories of complex hybridities demanding a new form of administration¹⁷⁰ and administrative (project/documentation/archive)¹⁷¹ presentation of artistic work, actions, or behavior. On the one hand, canonic modern self-consciousness of autonomy and exceptionality of artistic creation and work was thus called into question in critical and emancipatory terms. On the other hand, a *new form* of artistic practice was established, subject to control, appropriation, exchange and instruction within the confines of cognitive capitalism, conceived as capitalism based on production, exchange and consumption of *software* capital. The modernist idea of authentic and ‘empirocentric’ creative act was confronted with practices of software production, exchange and consumption of symbolic, or ideological capital. Thus was art, as an ‘exceptional critical practice’ pertaining to sophisticated and elaborated cultural autonomies, introduced into the realm of ‘social technologies’¹⁷² and ‘social engineering’¹⁷³ of shaping pragmatically oriented structures of social life pertaining to *cognitive capital*. In other words, art was, in general terms, transformed from bourgeois modernist ‘sensuous presentness’ or *sensuous capital*, into *cognitive capital*. However, this was not only a matter of avantgarde, neo-avantgarde or postmodern artistic practices, e.g. of visual arts in post-Duchampian terms, but of artistic practices associated with the traditional/modern act of creation and performance in general terms of Western culture. One of such excursions from sensuous to cognitive media capital was certainly made by the pianist Glenn Gould with his transformations of *live performance* into media production/postpro-

170 Benjamin H. D. Buchloh, „From the Aesthetic of Administration to Institutional Critique (Some Aspects of Conceptual Art 1962-1969)“, from *L'art conceptuel, une perspective*, ARC Musée d'Art Moderne de la Ville de Paris, 1989, pp. 41-53.

171 Germano Celant, „Za akritičku kritiku“, *Novine galerije Studentskog centra* no. 24, Zagreb, 1971; Hal Foster, „Archives of Modern Art“, from „Archives of Modern Art“, *Obieg* no. 1-2 (75-76), Warsaw, 2007, pp. 146-163; Boris Groys, „Art in the Age of Biopolitics: From Artwork to Art Documentation“, from *Art Power*, The MIT Press, Cambridge MA, 2008, pp. 53-65.

172 „The Humanities as Social Technology / A Special Issue“, *October* no. 53, New York, 1990.

173 „Social Engineering“ (special issue), *Volume Magazine* #16, Amsterdam, July 2008.

duction radio or TV presentations of performing (for instance: J. S. Bach's) music.¹⁷⁴

In his two comprehensive studies¹⁷⁵, historian of science and technology David F. Noble discussed the transformations in the social, economic and epistemological status of higher education in the age of digitalization. Digitalization of the educational process refers to the practice of *online learning*¹⁷⁶ established in the late 1990s. *Online* studies appear as event of totalizing democratization in the practice of learning, leading from a 'closed classroom' into any access point to the net (Internet) system of digital communication. Totalizing opening of educational practices and their simultaneous globalizing and localizing – glocal – contingencies are essentially connected to respective infrastructural transformations of the universities, academies and other institutions of higher education, from venues of 'educational exchange' to the realm of *control and development of cognitive capital*.

Changes, most importantly, in American institutions of higher education during the 1980s and 1990s, had two, not altogether different objectives in view:

- i) transformation from educational into educational-research institutions, no longer merely mediators or catalysts of 'knowl-

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 174 Glenn Gould, „The Prospects of Recording“ and „Music and Technology“, from Tim Page (ed), *The Glenn Gould Reader*, Vintage Books, New York, 1984, pp. 331-353 and 353-368; Paolo Virno, „O virtuočnosti. Od Aristotela do Glenna Goulda“, in „Rad, Djelovanje, Intelekt“, from *Gramatika mnoštva – Prilog analizi suvremenih formi života*, Jasenski i Turk, Zagreb, 2004, pp. 47-48. (Paolo Virno, *A Grammar of the Multitude – For an Analysis of Contemporary Forms of Life*, New York: Semiotext(e), 2004), and Miško Šuvaković, „Od poetike do filozofije rada“, in „Poetika: rad – Tumačenje i postavljanje poetike“, from *Diskurzivna analiza*, University of Arts, Belgrade, 2006, pp. 202-211.

175 David F. Noble, „Digital Diploma Mills, Part I: The Automation of Higher Education“, *October* no. 86, New York, 1998, pp. 107-117; David F. Noble, „Digital Diploma Mills, Part 2: The Coming Battle Over Online Instruction“, *October* no. 86, New York, 1998, pp. 118-129.

176 My experience with online learning is based on collaboration on the *Adam Tempus* project between 2004 and 2007. This is an online *web zones* educational system developed in the School of Arts and Communication, Malmö University, Sweden.

- edge', but production *terminals* offering ownership over one's project results and their proper sale on the knowledge market (spanning from highly-developed industries, through media systems, to industry of *culture and entertainment*); and
- ii) transformation of educational institutions into possessors of 'right of access' to knowledge (namely, bureaucratically structured and rendered knowledge), whereas the university is re-structured from a relatively autonomous social institution of development and communication of human knowledge, into a commercial enterprise which sells access to 'packages' of knowledge and conditions wherein intellectual work is transposed into cognitively deemed and marketed commodity.¹⁷⁷

Both transformations of higher education are sustained by infrastructures catering for participation in profit-making ventures. This refers to commercial corporations which support development, distribution and networks of 'online education'. For instance, one of such companies affiliated with the Californian UCLA is 'Onlinelearning.net', also known as 'Home Education Network – HEN'. The new structural relationship between universities and affiliated commercial companies allows for controlled and advanced transformation of traditional humanist education based on 'intellectual activities of free academic exchange', or (in the case of art schools) education based on 'creative activities and free development of creative potentials' – into intellectual or educational capital. Intellectual educational capital is associated with target value and right of disposal of intellectual and cognitive property. This shift was brought about when the system of curricula as sum total of study programs, and study programs as sum total of courses-syllabi, was transformed into a system of 'products' with commercial value attached – products to be sold or purchased, in market terms. University, accordingly, becomes a commercial enterprise which sells license, patents, or exclusive projects: namely, production house marketing video footage, digitalized courses, CD-ROMs and Web pages by means of control of the *right of access* and *copyright*. Academic course, from an active and straightforward

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 177 David F. Noble, „Digital Diploma Mills, Part I: The Automation of Higher Education“, p. 109.

teacher-student relationship, transforms into *courseware*. *Courseware* refers to program package containing plans, programs, summaries, instructions, tasks, research agendas, references, accompanying video or audiovisual material etc. Such course can be presented on a Web page or CD-ROM as a product (by way of purchasing 'access') made available to the student-client. The key issue of 'university politics' becomes who controls 'access' to *courseware*: namely, who takes part in control and distribution of *educational access*. Decision-making capacities are being dislocated from the complex – yet direct – relationships (comprising the academic world, school boards, human relations between teachers and students, etc.), into the realm of bureaucratic execution of 'educational policies' through *courseware* packages administered by the University and its commercial agents, in accord with overall investments in education industry. In such constellation of interests and power, 'university administrators' (teachers-administrators, administrators-managers) assume a leading role in designing the overall university politics and its singular effects on educational practices:

„The use of interactive technologies is causing a fundamental shift away from the physical classroom toward anytime, anywhere learning – the model for post-secondary education in the twenty-first century.“ This transformation is being made possible by „advances in digital technology, coupled with the protection of copyright in cyberspace“.¹⁷⁸

Administrators control and indeed optimize supply and demand for courses or packages of study programs i.e. curricula. They, however, do not rely on the 'exceptional character of educational practice', but on education policies and respective resolutions of contradictions pertaining to education trade: namely, struggle for survival on competitive intellectual and cognitive markets. *Power* in university politics is concentrated in the hands of administrators-teachers and administrators-managers who mold challenge and attraction of the curricula.

178 David F. Noble, „Digital Diploma Mills, Part I: The Automation of Higer Education“, p. 112.

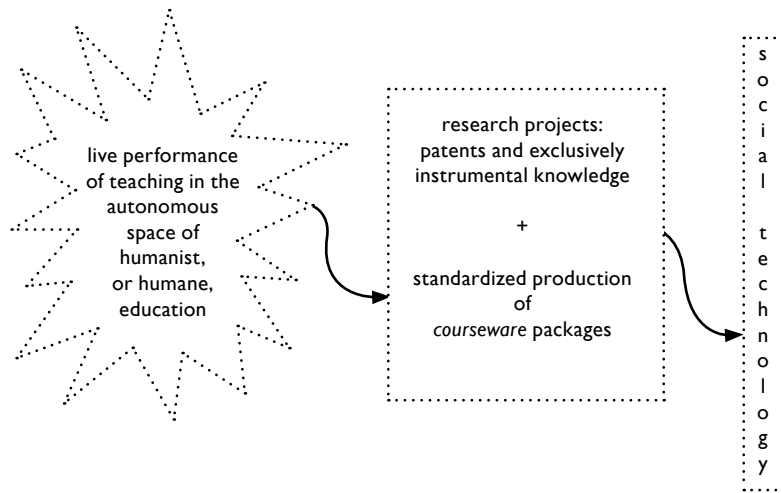
These changes essentially affect attributes of the work of teachers-lecturers or teachers-instructors. A teacher devoted to Western humanist tradition had based his work on direct contacts with his students: he predominantly relied on *live* performance of teaching and interaction with individual or collective student subject/s. Such teaching, above all, implies performing of *events* which underlie the educational practice. New interactive and Web technologies effect transformations of teaching, from performative work to production labour providing educational or *courseware* packages marketed by their administrators through commercially affiliated institutions. Owing to administrative mediation teaching is disciplined, deferred and deterritorialized:

Once faculty and courses go on line, administrators gain much greater direct control over faculty performance and course content than ever before, and the potential for administrative scrutiny, supervision, regimentation, discipline, and even censorship increases dramatically.¹⁷⁹

Technological standardization of courses and study programs leads to a territory where course development is not governed by artistic or academic demands, but system solutions verified by standards and their administrative implementation. In other words, teachers can not modify their courses without administrative, meaning, organizational/managerial i.e. market sanctions.

Addressed transformations in university operations, aiming at standardized educational packages and 'highly' controlled administrative approach to education, advocate the ideal of pragmatic universal and compatible knowledge available to each 'consumer' by means of the *cognitive market*. Advantages of online standardized education are potential deterritorializations and global mobility of the 'universal' knowledge, as opposed to site-specific and time-specific confines.

179 David F. Noble, „Digital Diploma Mills, Part I: The Automation of Higer Education“, p. 112.



Of importance is also potential communication of universal knowledge in instrumental-formal, or theoretical-constructionist¹⁸⁰ terms: this raises possibilities of recognition and recombination of platforms on the part of the student-as-subject of instruction, and features functional interchange and simultaneity of different trajectories in education: namely – a synergy or potentially open combinatorics of different education-packages and their terms of use. The basic and critical problem of this education model is totalizing bureaucratization of the curriculum, whereas ‘teachers’ and ‘students’ lose their parts of socially responsible collaborators or, even, accomplices – becoming protagonists or performers of cognitive labour in the complex administratively controlled and surveyed process of production, exchange and consumption of commodified and, therefore, alienated knowledge. The very process of ‘acquiring knowledge’ is apparently (but effectively) rendered as a form of *immaterial labour*¹⁸¹, exceed-

180 Vivien Burr, *An Introduction to Social Constructionism*, Routledge, London, 1995.

181 Maurizio Lazzarato, „Immaterial Labor“, from Paolo Virno, Michael Hardt (eds),

ing the critical analysis of material social practice of education. The liberal principle of individual fragmentation and depoliticization of education is effectuated to its extremes, auspicing global – or universal – rights of purchasing access to knowledge, and its appropriation as ‘possession’ or ‘asset’. Access essentially transforms ‘sociality of education’ with the instruments of controlled ‘global market of education’. However, the ‘global market of education’ is not anything dialectically opposed to society, but a form/model/resolution of instrumental phenomena pertaining to historical and global sociality. Therefore, critique of totalizing commodification of education does not imply only revolt against alienation of education from society, but political struggle against society/sociality exclusively rendered in market terms – in ignorance of complex life-shaping modes of education.¹⁸² At this point we encounter two essential critical demands, as featured both in *live* education and *online* education, namely:

- a) politics of ‘right to education for all’, and
- b) politics of transparency and responsibility of all participants in the education process (teachers, administrators and, above all, students).

The liberal principle of ‘technocratization of education’ is opposed to the concept of interest-based conglomerates of multiple individualities, responsibly entering a critical process of assessing society in its complexity and variability – in terms of the individual and in terms of the complex realm of collective subjectifications.

In other words, one of the primary tasks of critique of the transformation of *live performance of teaching* into production of educational or ‘courseware packages’ is confrontation with the social/material character of the so-called ‘immaterial labour’ in the realm of online net communications. The social/material character of contemporary

Radical Thought in Italy – A Potential Politics, University of Minnesota Press, Minneapolis, 1996, pp. 134-146.

182 Jacques Rancière, *La haine de la démocratie*, La Fabrique, Paris, 2005; and Jacques Rancière, *Dis-agreement – Politics and Philosophy*, University of Minnesota Press, Minneapolis, 1999.

online education features in the critical distinction of knowledge as *vita activa*:

- a) assuming responsibilities for management of 'education labour', and
- b) assuming responsibilities for regulation of access.

New possibilities for reclaiming 'access', and its democratic (not merely commercial) use, feature as a basic issue of social complexity – essential prerequisite of contemporary education. Access to knowledge therefore needs to be confronted, not with 'cognitive ownership', but with contingencies of opening and mobility of *cognitive packages* beyond confines of ownership. Democratization of 'access to knowledge' thus exhibits:

1. A reformist side: realizing, in democratic terms, the universal *right of access* to knowledge: effectuating universal *mobility of life* in the practice of education, protecting education from market injunctions and securing social and academic control/supervision over the bureaucratic strife for totalizing regulation of the knowledge market, and
2. A revolutionary side: radical challenging of 'access restrictions' or 'access codes', and depriving the 'will to power' market bureaucracy of ownership rights over education, establishing thus the 'universal right to education' as a common platform for any responsible and self-managed educational practice.

Both positions aim at demonstrating that all those critical and analytical practices of culture and art adopted from the liberal market system of education – analysis, critique, mobility, etc. – can be deployed against its claims, in confrontation with materiality of *immaterial labour* and, accordingly, with the transparent character of educational practices which do not seek appropriation, but emancipation of the social.

Self-education: case studies and contradictions

When Michel Foucault adopted the concept of genealogy (Fr. *généalogie*, Ger. *Genealogie*) from Friedrich Nietzsche¹⁸³, he raised important questions on *all-pervading mechanisms of power*.¹⁸⁴ His *genealogic* questions read: which circumstances allow me/us to think precisely the way I/we do about these things; which limitations do they impose on objects, scope, and range of my/our thought? In other words, the genealogic questions on 'self-education' read: which circumstances allow me/us to think and act toward self-education precisely in this way; which structural conditions and limitations are imposed on self-education and circumstances of teaching/learning in the scope of my/our thoughts, actions and behavior?

Access to self-education commences with internal (but also external) critique of the hierarchical status and functions of the order of relations/events between 'teachers' and 'students' established in the Enlightenment¹⁸⁵, and recycling of those patterns today. We, therefore, refer to critique of formations of certain type of knowledge on education, not in terms of repression or law, but in terms of effects and intensity of power.¹⁸⁶ 'Power' appears as a multitude of relations of potency, immanent to the realm wherein their structure is generated and evinced. The paradox of effects and intensity of power, as pertains to any school, lies in (i) its detachment – *power of knowledge as such* and (ii) its material concreteness – *authority of the agency of knowledge* and *power of the institution* sustaining events of contextualization of knowledge and (therefore) subjectification of 'the student'.

183 Friedrich Nietzsche, *On the Genealogy of Morals*, Oxford University Press, New York, 1999.

184 Michel Foucault, *Discipline & Punish: The Birth of the Prison*, Vintage, New York, 1995.

185 Fredric Jameson, „Conclusion: Adorno in the Postmodern“, from *Late Marxism*, Verso, London, 2007, pp. 227-252.

186 Michel Foucault, „The Order of Discourse“, from Robert J.C. Young (ed), *Untying the Text: A Post-Structuralist Reader*, Routledge, London, 1982.

Self-education appears as an effect of critique and decentering the 'empirocentric' role of the charismatic teacher who, from the centre of his 'stage', performs an exceptional situation of initiation and bestowing contingencies of knowledge upon his fellows of choice. Nevertheless, self-education also appears as an effect of critique and decentering the 'empirocentric' role of the bureaucratic teacher who represents the power of the institution by way of his choices, value judgements, validation and implementation of its standards. One of the paramount critiques of the 'school/teacher' power structure was outlined by Roland Barthes in his essay 'Writers, Intellectuals, Teachers' from 1971. Barthes described the complex process of introducing asymmetric and unstable relationships into the teaching process in a brief and critically precise manner, as follows:

In short, within the very limits of teaching space as given, the need is to work at patiently tracing out a pure form, that of a *floating* (the very form of the signifier); a floating which would not destroy anything but would be content simply to disorientate the Law. The necessities of promotion, professional obligations (which nothing then prevents from being scrupulously fulfilled), imperatives of knowledge, prestige of method, ideological criticism – everything is there, but *floating*.¹⁸⁷

In his *Leçon*¹⁸⁸ for Collège de France, Barthes argued that teacher's task is to daydream his research – not to judge, select, inaugurate, nor subordinate himself to specialized knowledge.

On the other hand, it turned out that liberal emancipatory schools, in their efforts to provide uniform education to pupils/students from different social strata and classes, most commonly – failed. According to Pierre Bourdieu and Jean-Claude Passeron's sociological critique of practices of public education¹⁸⁹, this failure results from the fact

187 Roland Barthes, „Writers, Intellectuals, Teachers“, from Stephen Heath (ed), *Roland Barthes: Image Music Text*, Hill and Wang, New York, 1977, p. 215.

188 Roland Bart, „Pristupna Beseda“, *Treći program RB* no. 51, Belgrade, 1981, pp. 173-189. (Roland Barthes, *Leçon*, Editions du Seuil, Paris, 1978)

189 Pierre Bourdieu, Jean-Claude Passeron, Monique de Saint Martin, *Academic Discourse – Linguistic Misunderstanding and Professorial Power*, Polity Press, Cambridge GB, 1994.

that in 'emancipatory liberal schools' the knowledge transfer appears as detached from social inequalities. In other words, such schools have been raising a 'fence' against the society, while seeking the ideal autonomy of educational processes. They failed to adapt their educational content (exert particularization of universal knowledge) to students from different social strata, notably those excluded – due to family background – from high elite culture. As opposed to the liberal emancipatory school, 'republican school' – e.g. according to Jules Ferry – also used *protection* of the school walls against social inequalities, but not to lower its criteria, but to provide a fair encounter with universal knowledge to all its beneficiaries, whereas position of the teacher was in critical and auto-critical terms submitted to assessment and discussion, determined as it was by essential educational disparities between *the one who knows* and *the one who is being taught*. Both liberal and republican models faced contradictions pertaining to the 'right to knowledge', and relations between particular and universal knowledge. Furthermore, Jacques Rancière notes that engagement with contemporary school in mass market conditions of contemporary 'democratic individualism', manifests itself as 'average knowledge' for the equal or equal knowledge for the indifferent.¹⁹⁰ In his lectures on *intellectual emancipation*¹⁹¹, Rancière pointed out the contingencies of *activation* and *engagement* of creative intelligence, ever to open and govern the learning process. He started from a strong argument that all humans possess potentialities of intelligence, whereas the very process of education contains elements of inequality eventually to be externalized. What propels students' intelligence is not the 'master'¹⁹², but their desire/will to know, and that will – regardless of their social status – excels in learning as emancipatory change. Rancière's philosophy of education reclaims the role and im-

190 Jacques Rancière, „Od pobjedonosne do zločinačke demokracije“, from *Mržnja demokracije*, Naklada Ljevak, Zagreb, 2008, pp. 33-42. (Jacques Rancière, *La haine de la démocratie*, La Fabrique, Paris, 2005)

191 Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford CA, 1991.

192 Jacques Rancière, „An Intellectual Adventure“, from *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford CA, 1991, pp. 1-18.

portance of auto-didactics, or self-education exceeding the borders of inequality:

One need only learn how to be equal men in an unequal society. This is what *being emancipated* means.¹⁹³

'Emancipation', however, is not a universal operation of raising people's awareness of their social status. To the contrary: it is a critical operation which does not seek a universal learning method: anyone is capable of learning, but not anyone learns in the same way in a society of inequality. His educational claim relies on individual efforts in propelling arguments for learning, and confrontation with resistance and renitence to 'common sense', or 'natural' i.e. 'humane' problem-solving in events of cognition. Rancière thus argues that learning is not an epistemological problem, but a social operation of subjectification, performed in concrete singular material conditions of confrontation with one's intelligence – as bound to overcome the unknown. Following Rancière's lead, Jan Ritsema, in his pragmatic work of an activist/theatre director, radicalized the apprehension of self-education as an indefinite existential experimental practice.¹⁹⁴ This is a practice bound to dispatch the hierarchies of teaching – anything, to anyone – towards a transfer of 'will to knowledge' into the realm of trials of one's own capacities, as embedded in quite specific socialities and their non-universal and non-standard epistemologies:

Self-education is based on the possibility to freely choose topics, methodologies, time, space, and intensity/quality to learning. It also comprises the necessity of learning how to learn.¹⁹⁵

Self-education is, therefore, attempt at addressing a future which should lead masters and pupils beyond that wondrously violent scene,

193 Jacques Rancière, „The Emancipator and His Monkey“, from *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford CA, 1991, p. 133.

194 Jan Ritsema, „Education Beyond the Dominant Master-Student Matrix“, from „Highways of Knowledge“, *Frakcija* no. 41, Zagreb, 2006, pp. 37-40.

195 Jan Ritsema, „Education Beyond the Dominant Master-Student Matrix“, p. 39.

exposed on the edifying painting by Marie-Victoire Lemoine (1754-1820) – meaning: beyond the social hierarchies of *those who know* and *those who know not* and should be taught.



Marie-Victoire Lemoine, *Atelier of a Painter, Probably Madame Vigée Le Brun (1755–1842), and Her Pupil*, Oil on canvas; 116.5 x 88.9 cm.

Self-education is not a simple term denoting ‘independent learning’ – exempted from supervision, control, and evaluation. Self-education denotes various, often incompatible concepts and practices of solitary decontextualized individual education, propelled by the ‘will to knowledge’, namely: concepts and practices of bourgeois private education; individual education of workers acquired in privacy and retreat from their public wage labour; education of amateurs/dilettantes assuming certain competencies pertaining to the social divisions of knowledge for labour and knowledge for public work; emancipatory or revolutionary education for all, accomplished through social transformations – but also attempts at individual, anarchist (self-organized) work, liberated from knowledge etc.

In order to emphasize some important and potentially determinative practices pertaining to these complex genealogical ramifications or ‘networkings’, I shall address distinctions between: 1) elite self-education, 2) liberal self-education, 3) socialist self-education for all, and 4) self-organized and self-managed self-education.

Elite self-education refers to modes of bourgeois/middle class individualized home learning and discipline i.e. *didactic breeding*, with family members or private tutors/teachers. Home education most commonly sets characteristic epistemological and moral (value) standards of bourgeois and middle class societies in relation to forms of their daily routines. Education is, in this respect, primarily focused on social competence and middle class etiquette, and not on professional training.¹⁹⁶ As opposed to the dominant ‘home bourgeois didactics’, the middle class elite education acknowledges and, nevertheless, sanctions *acts of transgression* leading to creative discoveries or appropriation of new and non-standardized knowledge or skills. It features two approximate, yet different modes in terms of the subject’s status: (1) creative dilettante who, decentered as he is in the realms of jargon and disciplinary knowledge, contributes qualitatively new knowledge that can not be generated or obtained in institutional frameworks,

¹⁹⁶ Jean Bloch, *Rousseauism and Education in Eighteenth-century France*, Voltaire Foundation, Oxford, 1995.

and (2) charismatic creator who, as an exceptional autodidact, enters the social system of scientific, artistic and pedagogic work.

Liberal self-education is based on individual initiative, whereby canonic or authoritatively situated modes of standard institutional bourgeois liberal¹⁹⁷ education open to experimental practices and (in so doing) install themselves as successful, i.e. effective education. An advocate of liberal education is either an ‘emancipated schoolmaster’ who opens the school to free creativity and events of individual creative emancipation, or ‘emancipated founder’ of the new educational institution based on ideals of freedom (indeed free creative development) – or successful ‘techno-manager’/leader of a team of educators. However, liberal schools are never ‘the ultimate ideal and free places for learning and research’, but institutions propelled by market competition, or preserves of liberal education as ‘role models’ for other market-oriented and rival schools. Relations between the liberal market education and liberal self-education are based on the dynamics of success and innovation, or exposure to contradictions of ‘market Darwinism’ i.e. learning through struggle for survival and urge for emancipatory innovations and politically correct understanding of differences pertaining to democratization¹⁹⁸ of public educational assets. Liberal education, therefore, features relations of the individual¹⁹⁹ in the educational process to other individuals or teams, i.e. groups of competent and organized/self-organized individuals from the ambiguous multitude termed society or, even – in universal terms – humanity. The concept of ‘educational team’ appears as an essential form of liberal sociality. The team is not an *organic* group of collaborators in the educational process, but a public-contract-bound and ‘cognitively structured’ group of competent associates, who become accomplices

¹⁹⁷ James O. Freedman, *Liberal Education and the Public Interest*, University of Iowa Press, 2003.

¹⁹⁸ Felix Stalder, *Open Cultures and the Nature of Networks*, New Media Center_kuda.org, Novi Sad, 2005; Okwui Enwezor, Carlos Basualdo, Ute Meta Bauer, Susane Ghez, Sarat Maharaj, Mark Nash, Octavio Zaya (eds), *Democracy Unrealized – Documenta 11_Platform 1*, Hatje Cantz, Ostfildern_Ruit, 2002.

¹⁹⁹ Anthony Elliot, Charles Lemert, *The New Individualism – The Emotional Costs of Globalization*, Routledge, London, 2006.

obliged to perform their educational or research tasks with maximum efficiency. Eccentric or exotic cases of open and mobile educational processes are individual or team nomadic practices aimed at undoing educational standards by new concepts pertaining to education/research: namely, individual or team nomadic practices entering a process of construction of epistemological networks and their conglomerates of mega-epistemological or global-epistemological educational and research networks of practices and institutions. For instance, *Bologna Declaration*²⁰⁰ is based on this principle of establishing and joining university networks in diversification of contemporary European education through models of synchronization, co-operation and mobility within university networks engaged in educational and research practices.

Socialist self-education for all refers to critical, revolutionary, or pragmatic socialist emancipatory models of pluralist education accessible to members of all social strata, wherein each individual is (in an ideal-utopian sense: regardless of class, race, national, gender identity, or age) allowed to participate in educational practices on equal terms. The socialist educational model is based on quite determinate fundamental and universal humanist assumptions: that people share equal amounts of intelligence or cognitive capacities for education, regardless of the fact that 'intelligence' and 'cognitive capacities' are not manifested with all people, in all circumstances and conditions, at the same time and in the same manner. These universal assumptions are, naturally, shared by both liberal and socialist models. The difference between them lies in the fact that the liberal model does not critically question social conditions of manifesting individual capacities, interpreting them instead either as 'natural predispositions' or 'universal expressions of will/desire to knowledge.' In socialist models, to the contrary, material conditions of the society which cause inequality in manifestations of 'intelligence' and 'cognitive capacities' on the part of each individual, are being questioned in critical and analyti-

200 Confederation of EU Rectors' Conferences and the Association of European Universities (CRE), „The Bologna Declaration – On the European space for higher education“, <http://ec.europa.eu/education/policies/educ/bologna/bologna.pdf>.

cal terms. Therefore, socialist educational models conceive standards of education for all, in revolutionary, emancipatory, or bureaucratic terms. *Standards of education for all* rest on the beliefs in emancipatory or revolutionary²⁰¹ capacity of the society to provide education to everyone, and that all members of society realize themselves socially through the educational practice. As opposed to the radical socialist concept of education for all, the real-socialist bureaucratized²⁰² and repressive model was, generally, implemented in the states of the so-called Eastern Block, in fetishization of the working class as the agency of social transformation, and in pursuing (a) education through work or work as education, and (b) education as supplement to work. Transgressive models of socialist education for all rest on the activist breach of the institutional chain of education, referring to utopian projects of life, or life situations, as educational-creative events empowering an individual to win his personal or collective freedom. For instance, one of such projects is certainly the Maoist cultural revolution of the 1960s and 1970s, which encouraged de-institutionalization of the division of society into 'base' and 'superstructure' through mobility of the masses.²⁰³ The radical transgressive activist socialist model is also the one based on critical, revolutionary and subversive practice of liberation from 'work' and liberation from *professional work*, as liberation from repressive structures (institution, authority, power), representative of 'knowledge' or 'skill'. An instance of such train of thought, with its due individual anarchist-socialist position, is Ivan Illich's *Deschooling Society*.²⁰⁴ The educational process is modified: from education for professional work (labour) to education for social actions, deeds, and behavior. One radical concept was elaborated in the Situationist theories of the 1960s.²⁰⁵ In contemporary terms,

201 Gerald Rauning, *Kunst und Revolution. Künstlerischer Aktivismus im langen 20. Jahrhundert*, Turia + Kant, Wien, 2005.

202 Nebojša Popov, *Društveni sukobi – Izazov sociologiji – 'Beogradski jun' 1968*, Službeni glasnik, Beograd, 2008.

203 Joseph W. Esherick, Paul G. Pickowicz, Andrew G. Walder (eds), *China's Cultural Revolution as History*, Stanford University Press, Stanford CA, 2006.

204 Ivan Illich, *Deschooling Society*, Marion Boyars Publishers Ltd, 1999.

205 Tom McDonough (ed), *Guy Debord and the Situationist International – Texts and Documents*, The MIT Press, Cambridge MA, 2002.

'radical education'²⁰⁶ is associated with conceptions of 'education as human liberation' in developing *critical consciousness* (*conscientização*) in material social situations of oppression in the Third World, or in transitional societies, foremostly, of the age of the global neoliberal 'new world order'. Radical institutional or non-institutional education features a conviction that the educational process as an intervening social or, in more abstract terms, life practice, has a critical-revolutionary potential of raising possibilities for human emancipation and freedom. Every form of education activates critical contingencies of recognition, identification and critical activist problematization of the conditions of social and educational authoritarianism and repression. Those critical potentials are elaborated through the strategies and tactics of responsive solidarity between the various participants in the education process.

Self-organized and self-managed self-education is a model of proto-socialist, socialist or post-socialist leftist (meaning: critical and emancipatory) educational work, engaging individuals and micro-communities into 'autonomous' educational, research, activist or production groups, i.e. platforms, with shared responsibilities and solidarity for all forms and events of their 'collective' work and existence. These tendencies can be identified with aspirations to direct democracy or democratization of the decision-making in educational practices. I do not associate the concept of 'self-managed' with highly-bureaucratized and often repressive models of 'self-management', as established and elaborated in the 'Second Yugoslavia', but with critical platforms of autonomist and 'glocalist' practices aimed at self-managed²⁰⁷ micro-policies and micro-physics of contemporary social life. Neither do I associate the concept of 'self-managed' with the hyper-bureaucratized neoliberal model of operative regulatory team platforms and their networks of market collaborations or conflicts in the

206 Paulo Freire, *Education for Critical Consciousness*, Crossroad Publishing Company, New York, 1974; or Peter McLaren, Nathalia Jaramillo, *Pedagogy and Praxis in the Age of Empire – Towards a New Humanism*, Sense Publishers, Rotterdam, Taipei, 2007.

207 I do, however, stress the difference between the bureaucratized real-socialist 'self-management' and radical emancipatory self-organization through 'self-managing'.

society of control.²⁰⁸ What features in self-organized and self-managed self-education is a disposition towards production of alternative and emancipatory models of 'authority-free'²⁰⁹ education within complex and traumatic processes pertaining to cognitive capitalism and its transitional reconstruction. The critical dimension of self-organized and self-managed self-education is essentially related to understanding the critical as individually and socially responsible distinction from the given educational condition, due to be resisted in creative²¹⁰ and singular terms of an alternative, namely: contingency of otherness responsive to learning, knowledge and emancipation.

These are the educational practices based on the 'legacy' of anarchism, anti-authoritative education, and strategies and tactics of self-organization and self-education for a particular culture and society. However, this does not imply that practices of self-organization cannot be incorporated in previously existing modes of education – they often are – but that instances of institutional self-organized art education are very rare. That is because such schools or education programs are based on criteria of direct democracy, i.e. self-organization, activism and auto-critique implying decentering of the power-authority, mostly 'teachers'. Direct democracy refers to horizontal and non-authoritarian self-organization of the school (curricula and syllabi, realization of the courses and, also, 'inner' and 'outer' life of the school – politics

208 Gilles Deleuze, „Poscript on the Societies of Control“, from Rosalind Krauss, Annette Michelson, Yve-Alain Bois, Benjamin H.D. Buchloh, Hal Foster, Denis Hollier, Silvia Kolbowski, (eds), *October. The Second Decade, 1986-1996*, An October Book, The MIT Press, Cambridge MA, 1997, pp. 443-447.

209 See the interpretative diagrams „Dijagrami/Diagrams“ from „Self-education – Self-Managed Educational System in Art (s-o-s-project)“, *TkH* no. 14, Belgrade, 2007, pp. 15, 17, 19 and 21, referring to discussions: Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford CA, 1991; Mateo Pasquinelli, „Immaterial Civil War: Prototypes of Conflict within Cognitive Capitalism“, www.generator-online.org/c/fcimmateral-labour5.htm 6.10.2007; Gregory Ulmer, *Applied Grammatology – Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, Johns Hopkins University Press, Baltimore, London, 1987; Ivan Illich, *Deschooling Society*, Marion Boyars Publishers Ltd, 1999.

210 Gilles Deleuze, „What is the Creative Act“, from Sylvère Lotringer, Sande Cohen (eds), *French Theory in America*, Routledge, New York, 2001, pp. 99-107.

and ethics of the schools's interior and exterior relations). Horizontal and non-authoritarian organization of the school demands, above all, a partner relationship of collaborators in the teaching process, who carry out all 'functions' and organization of the school. If in such a school, hierarchical structures of teaching and life do occur, they are commonly perceived as temporary and provisional, and thus subject to critique and auto-critique on the part of the partners concerned. Activism refers to entirely different strategies and tactics of behavior, articulating the teaching, as well as the inner- and outer-reaching life of the school – namely, the interventionist role of the school and its 'teams' on the immediate or mediated, real or virtual cultural and social environment. Activism emerges in two modes: as a political strategy of intervention in the art, culture and society; and as a 'value', a 'target content' of contemporary art practices at the turn of the millennium. Self-organization and activism share a long history in the modernist art education. It can be traced from the mysticist, political, and artistic communes of the XIX century (*Monte Verita*)²¹¹, or certain departments of the Bauhaus²¹² and certain phases of the Soviet art schools (UNOVIS)²¹³, to the self-organized structure of Black Mountain College²¹⁴, the first explicit instance of an 'anti-school'. Activist ideas, most commonly, render art as a life-shaping practice, or as a political practice manipulating interventionist contingencies of art. Auto-critique appears as one of the regulatory practices of self-organization and attempts at developing direct democracy through permanent auto-analysis and evaluation of interpersonal, structural, and educational relationships. Self-organization and activism are often seen as opposing, theoretical and anti-theoretical practices. They are established as anti-theoretical when primacy of action, practice, or life is conceived as 'empiro-centric', while theoretical practices are given primacy when self-organization and activism become projec-

tions of theory-derived concrete utopias, and (also) when practice is understood as a mode of theoretical work which needs to be subjected to theoretical analysis. These three paradigms are often confronted. Self-organizing schools are subject to conflicts and mutual differentiation and, therefore, often short-lived.

211 Harold Szeemann, *Der Hang zum Gesamtkunstwerk. Europäische Utopien seit 1800*, Aarau/KH, Zürich, 1983.

212 Hans M. Wingler, *The Bauhaus – Weimar Desau Berlin Chicago*, The MIT Press, Cambridge MA, 1975.

213 *The Great Utopia. The Russian and Soviet Avant-Garde 1915-1932*, Guggenheim Museum, New York, 1992.

214 Marry Emma Harris, *The Arts at Black Mountain College*, The MIT Press, Cambridge MA, 2002.

self-education			
elite self-education	liberal self-education	self-education for all	self-organized and self-managed self-education
traditional bourgeois model of educational discipline: home education with family members	liberal model: open schools without specific liabilities	revolutionary socialist model: education for all	anarchist model: critique and subversion of educational canons, authority and intuitions
traditional bourgeois model: home education with private tutors	liberal model: open school as venue of individual emancipation	real-socialist bureaucratized model: education for work and work as education	critical self-education: departing professional contexts and hegemonic divisions of practical work
traditional bourgeois model: creative dilettante as opposed to bureaucratized professional	liberal model: open school as a venue of re-combined competing epistemologies	utopian model of social life as an educational process leading to individual and collective freedom	critical self-education: raising fundamental questions concerning disciplinary jargons
charismatic creator who is an autodidact outside educational and other social systems/practices	transformation of school as a 'conveyor of knowledge' into school as a 'context for individual and micro-team research'	utopian model of liberation from work and return or re-capture of 'liberated ignorance', meaning: liberation from knowledge	theoretical practice or practical theory – as opposed to educational divisions of science-based and humanities-based knowledge



self-education			
elite self-education	liberal self-education	self-education for all	self-organized and self-managed self-education
	nomadic education or 'traveling concepts'	radical education as emancipatory and liberating practice	from authoritarian education to complicity- and solidarity-based education: assuming individual and collective responsibility for the educational process through direct democratic decision-making
	nomadic education or concept of 'singular plugging into epistemological networks'		

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APPENDIXES: Case studies: performance, new media, postproduction practices

Epistemology of performance, or strategies and tactics of performing arts

One of demands to be set before learning *performance art* is to indicate potential webs or maps of conceptual and body-behavioral indexes and interpretations of intervening relations of conceptual, phenomenological, discursive and historical contingencies pertaining to a *heterogeneous* performance art piece. Therefore, every instruction, research and learning on *performance art* relates to establishing relations between individual and collective, or systematic and fragmentary, knowledge on multiplicity of heterogeneous and competing historical interdisciplinary and transdisciplinary artistic practices labeled as *performance art*.

The concept (concepts) and event (events) of *performance art* are multifaceted and ambiguous in their many actual or retrospective uses, applications and *performings* in various manifestations inhabiting the XX century art history. The concept and term *performance art* were adopted in the late 60s and early 70s, as part of the neo-avantgarde tactics, more seldomly, strategy of transformation and overcoming the closed borders of defining the visual,²¹⁵ primarily high-modernist art work, and, accordingly, the visual arts as arts based on creating/making/producing authentic, taken for granted and completed paintings and sculptures as 'pieces'. Furthermore, with the late neo-avantgarde, the concept of *performance art* was applied in theoretical, interpretative, historicist and retrospective terms to various open, experimental, processual and actionist 'art works' conceived and performed as 'events'.²¹⁶ Afterwards, the late neo-avantgarde

conception of *performance art* was in interpretative, anticipatory and programmatic, i.e. hegemonic terms applied to various postmodern 'art works' as performances based on the concept and realization of a singular 'event'. Notion of *performance art* is, thus, applied in interpretative terms to concepts and phenomena of *performing events* in different institutions and disciplines of art: in music²¹⁷, literature²¹⁸, radiophony²¹⁹, cinema²²⁰, theatre²²¹, dance²²², opera²²³, artistic practices aimed at cultural work²²⁴, and in electronic mass media.²²⁵ However, it is important to emphasize that it did not emerge from a synthesis of different proceduralities of respective individual arts into a new multi-disciplinary integrative 'super-discipline' of new art. The term and concept of *performance art* are applied to often incompatible artistic practices pertaining to different diachronic and synchronic contexts, and identifying the phenomenal 'event' or 'act' of realization of the work as *event-as-artwork*. Attention shifts from the completed/static object, or the 'piece' as a finished product, to *performance* as a *process*²²⁶ in the world of art and culture. History of *performance art* is

217 Michael Nyman: *Experimental Music – Cage and Beyond*, Cambridge University Press, Cambridge, 1999.

218 Charles Bernstein (ed), *Close Listening – Poetry and the Performed Word*, Oxford University Press, New York, 1998; and Adalaide Morris (ed), *Sound States – Innovative Poetics and Acoustical Technologies*, The University of North Carolina Press, Chapel Hill, 1997.

219 Douglas Kahn, Gregory Whitehead (eds), *Wireless Imagination – Sound, Radio, and the Avant-Garde*, The MIT Press, Cambridge, 1992.

220 David Curtis, *Experimental Cinema*, A Delta Book, New York, 1971.

221 Christopher Innes, *Avant Garde Theatre 1892-1992*, Routledge, London and New York, 1993.

222 „Nove teorije plesa“, *TkH*, no. 4, Belgrade, 2002, pp. 9-135.

223 Herbert Lindenberger, *Opera in History - From Monteverdi to Cage*, Stanford University Press, Stanford, 1998; and RoseLee Goldberg, „Theater, music, opera“, from *Performance. Live Art Since the 60s*, Thames and Hudson, London, 1998, pp. 62-93.

224 Russell Ferguson et al. (eds), *Discourses: Conversations in Postmodern Art and Culture*, The MIT Press, Cambridge, 1990; and Tracey Warr, Amelia Jones (eds), *The Artist's Body*, Phaidon, London, 2000.

225 Michael Rush, *New Media in Late 20th-Century Art*, Thames and Hudson, London, 2001.

226 On the psychoanalytic and post-semiological contexts of interpretation of the 'process', see Julia Kristeva, „The Subject in Process“, from Patrick French and Roland-François Lack (eds), *The Tel Quel Reader*, Routledge, New York, 1998, pp. 133-178.

215 Arthur C. Danto, „Artworks and Real Things“, from W.E. Kennick (ed), *Art and Philosophy – Readings in Aesthetics*, St. Martin Press, New York, 1979, pp. 98-110.

216 Miško Šuvaković, *Paragami telfigure*, CENPI, Belgrade, 2001.

constructed as a narrative of comparative maps displaying strategies and tactics of identifying and interpreting various projected or random procedures of author's *nomadic performance* of the art work as event. The work of *performance art* is predominantly a heterogeneous event, located in quite subjective, social and historical situations of the late capitalism and its hegemonic effects on the Second – postsocialist, and the Third – postcolonial world.

Once the concept and the term *performance art* were established in histories and theories of art, it was possible, in interpretative, theoretical and poetical terms, to apply the notion of *performing* to works which do not imply events. The notion of *performance art* was applied to 'pieces' which result from a creative or productive act, wherein the process of *performance* is somehow represented or, in interventionist terms, anticipated and, indeed, deferred. Objects, texts, paintings, photo images, screen images, posters, advertisements, ambient/installations, media constructions etc. read as 'traces'²²⁷, representing and manifesting already completed processes of *performing*. However, these pieces are not mere 'events' in front of an audience – their sensuous appearance and semantic function are interpreted as *traces* of painter's, director's, artist's, writer's, composer's, sculptor's or photographer's behavioral act of *performing* the piece, as intervention on the piece, or by way of the piece on the very context of presentation.²²⁸ The intervening act of *performing* a piece is what the piece manifestly presents and represents, and that is, from this perspective, more meaningful than the story told, image shown or the symbolic order inscribed.

One of the many procedures pertaining to education in performance art can be outlined through the following comparative table, in order

227 Jacques Derrida, „Freud et la scène de l'écriture“, from *L'écriture et la différence*, Seuil, Paris, 1967, pp. 293-340.

228 Henry M. Sayre, *The Object of Performance – The American Avant-Garde since 1970*, The University of Chicago Press, Chicago, 1989; or Amelia Jones, Andrew Stephenson (eds), *Performing the Body / Performing the Text*, Routledge, London, 1999.

to demonstrate certain patterns of research work with 'performer's body/ies':

a model of certain segments of learning performance in terms of the learning procedures

theory	concept	project	event	documenta- tion
platform of artistic work informing the piece	premises of a singular event	script and technical plan for performing a body event	performing the body event	media presentation of information on the performed event
platform of artistic work informing the piece	premises of a singular event	script and technical plan for performing a body event	performing the planned event	media presentation of information on the performed event as an autonomous art work
interpretation of the platform of artistic work derived from the realized performance	premises of a singular event	script and technical plan for performing a body event	performing the planned event	media presentation of information on the performed event as sample of auto-analysis
interpretation of the platform of artistic work derived from the realized performance	premises of a singular event	script and technical plan for performing a body event	performing the planned event with unplanned situations	media presentation of information on the performed event as sample of auto-analysis
artistic work without a theoretical platform	premises of a singular event	possibilities and character of the event indicated without particular details	performing the indicated event with unplanned situations	media presentation of information on the performed event



Other combinations of elements of the basic ‘matrix’ of conceiving a performance piece are possible as well:

theory	concept	project	event	documentation
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First of all, it is important to establish characterizations of learning and research of ‘performance’ in arts – for instance, a structure displayed in form of a table can be outlined as follows:

a model of certain segments of learning performance in terms of the object of learning; in terms of theory, concept, project, event and documentation	
performance of pure movement or non-pure movement regardless of context or regarding the context	choreography studies
performance of individual or group body movement regardless of context or regarding the context	dance studies
performance of display of contextualized and decontextualized movement	performance art studies
behavioral, body performance of acoustic live or media events	studies of performance of music or audio-art (radiophony, sound design, ambiental music, sound installations, sound performance)
body, behavioral or media performance of a ‘live’ or actual event, representing a non-event-text (stage performance) or event-as-text (dramatic text, cultural text)	theatre studies in general terms
body, behavioral or media performance of interventions in specific conditions or circumstances of individual, cultural or social reality	activism (activist performance) studies or studies of practices pertaining to art in the age of culture, environmental interventionism or urban activism
exhibiting, expressing, representing or performing the body in and out of behavioral contexts pertaining to everyday life or media reality	body studies

Concluding statement on learning *performance art* reads that *performance* is not a summary/synthetic designation for (in morphological terms) ‘naturally’ different acts, gestures, procedures or, even, methods of *performing* behavior in art and culture. Defining *performance* as morphologically different procedures of representation, expression, construction, simulation or performativity, renders *performance* as a field of heterogeneous and incompatible ‘ontologies’ or concrete ‘morphologies’ in a matrix relationship of theory, conceptualization, design, realization and documentation of the realized event. Nevertheless, artist’s behavior in a *performance* is a behavioral display whereby the always-external event addresses and communicates anticipated contingencies of a traumatic, demonic, psychic, or indeed any cultural text. Therefore, the concluding statement reads: *performance* is a designation for the tactics of regulation and deregulation of ‘focus’ of predominantly behavioral doing as representative, as expressive, as constructed, as simulated or as performative. It is not a matter of different morphologies of *performing*, but of ways of ‘focusing’ the function of any *performance* procedure in the realms of phenomena and discourses – while ‘focusing’ implies a procedure of regulation and deregulation of potentialities of behavioral phenomena and textual contingencies in a flux of exclusive, subordinated or superordinated, discourses.

Epistemology of new media

New media in art refer to artistic practices based on introducing ‘new’ or ‘previously unused’ media into the realm of traditionally defined media identities of artistic disciplines. More precisely, *new media* refer to various artistic practices based on innovative work with artistic or non-artistic media. *New media artistic practice* basically refers to introduction of non-standard media into standardized and customarily closed artistic disciplines. For example, new media designate introduction of photography, film or video into the contexts of painting

and sculpture, or music.²²⁹ New media also refer to experimental research of relations between different traditional or new media in the confines of the previously established mono-media practices, or to hybrid artistic practices derived from combinations of several media (mixed media, multimedia, polymedia, extended media, art and technology, computer art, cyber art, etc.)²³⁰ New media, finally, refer to artistic practices based on programming (computer art, digital art, cyber art, biotechnology). Designation 'new media' as programmable artistic practices (in terms of experimental work or user's interface) features in the new media art of the 'global age', since programming appears as a globally totalizing practice of structuring and executing art works inhabiting the space between high and popular culture.

Along with the term 'new media'²³¹, the term 'metamedia'²³² as defined by Lev Manovich, is legitimately used. Metamedia or post-media are identified with computer multimedia and digital communication networks. New computer multimedia employ or refer to older media as groundwork or prototypes for programmed simulations. Since the modernist era, owing to discoveries of new mechanical and electronic media of reproduction (from light/chemical processing of photographic image and phonographic recording of sound, to electromagnetic synchronized recording of image and sound), accumulated

229 Rudolf E. Kuenzli (ed), *Dada and Surrealist Film*, The MIT Press, Cambridge MA, 1996; Michel Nyman, *Experimental Music. Cage and Beyond*, Cambridge University Press, Cambridge, 1999; Douglas Kahn, *Noise, Water, Meat – A History of Sound in the Arts*, The MIT Press, Cambridge MA, 1999; Floris M. Neusüss (ed), *Fotografie als Kunst – Kunst als Fotografie: das Medium Fotografie in der bildenden Kunst Europas ab 1968*, DuMont Verlag, Köln, 1979.

230 Alan Kaprow, *Assemblage, Environments and Happenings*, Harry N. Abrams, New York, 1961; Richard Kostelanetz (ed), *The Theatre of Mixed Means – An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Performances*, The Dial Press Inc, New York, 1968.

231 Johanne Drucker, „Interactive, Algorithmic, Networked: Aesthetics of New Media Art“, from Annmarie Chandler, Norie Neumark (ed), *At a Distance – Precursor to Art and Activism on the Internet*, The MIT Press, Cambridge MA, 2006, pp. 34-59.

232 Lev Manovich, *The Language of New Media*, The MIT Press, Cambridge MA, 2002, p. 33.

media or technological records of reality abound. The key interest of the modernists, as the 'old media avantgarde', was discovery of new forms i.e. different ways to humanize and objectify the utterly alienated image of the world created by mechanical and electronic media technologies. The new media avantgarde is no longer concerned with observation and fresh representation of the external world, but is rather focused on the new ways of approach to using media-accumulated data. Metamedia art and culture rest on the digital computer technology as essential for processing, representation or simulation of data, that is, imitation and display of sensuous effects on the part of all other media. *Digital art*²³³ is therefore concerned with the new ways of approach to, and manipulation with, data. Its techniques are hypermedia, databases, browsers, data comparison, image processing, visualization and simulation. Digital artist, or artist assuming functional and instrumental competencies of an 'information worker', does not approach the material reality immediately, but *via* media encodings – keeping himself busy with previously accumulated inscriptions and representations, or indeed possibilities of their transformation and transmission. What this brings about is utter inconsistency or transmutation wherein instrumentaria of social struggle are being deployed as part of politics, science or organization of everyday life in a way of simulated and designed aesthetic experience. In other words, education of a digital artist has clear indications of training for 'technical competence' with 'practical interests' in view (designer, operator), and a 'real or/and apparently *practical-interests-free*' perspective (artist creator, artist explorer).

Contemporary aesthetic experience is, most commonly, not formulated as autonomous and communicated through art, but through public mass-media (computer-net-computer) engaged in cultural production, exchange and consumption of information (or sensuous/body events). Media and their effects create an open cultural environment, bound to become anything through software maneuvers: an ecosystem, scientific paradigm, political atmosphere, pornographic object, artistic distinction – but also a factory, shopping mall or private

233 Christiane Paul, *Digital Art*, Thames and Hudson, London, 2003.

space for production, exchange and consumption of material effects of symbolic (software) manipulations: what is at stake is a *stochastic* indeterminacy which can be described as constant multiplication of contingencies in effects and intensities. In other words, a student of digital art is initiated into training and preparation for 'platforms and procedures', as points of intersection between dispositions for bringing about body affectations, and for interventionist identifications of the media environment as a cultural ambience. Possibilities of creating a stable 'new language of design' or 'new language of art' are subverted with incessant introduction of new techniques and technologies of exhibiting that communication. New media not only offer considerably more opportunities than the old, but continue to grow and expand in time, absorbing the space wherein technical and aesthetic knowledge allies with political²³⁴ action.

But what does training for design of *new media* 'works' imply? A work is an event i.e. it derives from *performing* a technical or technological event, resulting in corporeal and, furthermore, cultural affectation.²³⁵ Mere poetical standard ceased to be the basic protocol of education in digital arts: it is rather a structure of shifting metatexts on relations of use of technology and interventions in culture. However, realization of shifting metatexts is a multiplicity of performative procedures inducing a media – audiovisual, haptic, cybernetic – event. Performance in digital technologies refers to material practice of relational, often interactive interventions on digital systems (or digital and non-digital systems) relating to a human body – incited, so as to be initiated into the scheme of artist's operations.

A review of educational tasks and results can be schematically outlined as follows:

²³⁴ Critical Art Ensemble, *The Electronic Disturbance*, Autonomedia, New York, 1994; Critical Art Ensemble, *The Electronic Civil Disobedience*, Autonomedia, New York, 1996; and Critical Art Ensemble, *Digital Resistance*, Autonomedia, New York, 2000.

²³⁵ Mark B.N. Hansen, *New Philosophy for New Media*, The MIT Press, Cambridge MA, 2004.

a model of segments of learning new media in terms of study procedures	
types of work *	types of output
computer art	analogue results image, sound, image and sound process of management, surveillance and regulation
hybridization of senses and the body	changes of receptive (sense, perception, reading) relations of the body to screen events
digital visual, audio and audiovisual 'image' or event	production, recycling, appropriation or simulation of a new type of 'image'
hyper text	complex electronic presentation of textual relations
network strategies (net art)	use of the Net in presentation of artistic output, performing technical or political interventions on the Net, deploying Net affectations as effects of artistic interventions
animation / film / video	production, recycling, appropriation or simulation of a new type of 'moving image'
interactive art	introducing/employing interactive relations between digital systems and users (artists, audience)
software / algorithm art	conceptions and elaborations pertaining to programming practices in production of 'images', 'moving images' or displays of 'phenomenology' of programming
digital architecture	digital design, digitalization of space as management of spatial situations or shaping spatial elements

* Modified and appended structural typology from the syllabus of the course (Dejan Grba, MA): 'Poetics of Digital Arts', Digital Arts Department, Interdisciplinary Studies of the University of Arts, Belgrade, academic year 2006-2007.

a model of segments of learning new media in terms of study procedures	
types of work *	types of output
video and computer game art	phenomenology and politics of digitalization of fictional intervening and performative i.e. interactive situations in the systems of entertainment or instruction through 'games'
digital performance	establishing the role of live performance in mediated systems of digital modes: analogies to computer games, analogies to cybersynthesis of body and machine
digital activism	theoretical, conceptual and activist politicization of digital practices
cyber art	research and presentation of regulation and management processes between digital and biological systems
biogenetic technologies	digitalization of design and procedures of development of biological organisms/matter in artistic production processes
environmental technologies	digitalization of design and procedures of performing climate, environmental or life events in artistic production processes

The key consequence of mass production and digital technology on artistic education is confrontation with technologies of social practices of communication and the re-actualized world, because *production work* with digital technologies is not primarily a productive transformation in natural condition from raw matter (natural objects) to artificial products (merchandise, surplus value commodities), but conceiving events – employing capacities of digital systems responsive to human bodies and their affectations. In other words, art work in digital arts is not a *finished piece*, nor the process involved, but contingencies and consequences of an *event flux*, i.e. effected affectations. Affectations imply effects of media-related art work, as opposed to

traditional completeness and setting up the work into the world. As for digital technologies, similarly, any user of digital systems eventually becomes a performer: bank officer, broker, factory worker, architect, choreographer, hacker, porn freak, on-line buyer, lonely chatter, military strategist, political analyst, designer, pornographer, musicologist, on-line salesman, director, actor etc. Performing in the world of digital technologies implies a break with social and individual organic balance and shift to executing commands between machines or, rather, *machine networks* wherein the subject evolves from a body-centre into a *flux of affectations around and, more importantly, through the body*.²³⁶ These processes have led to a general disacknowledgement of differences between an *art work* and any other cultural or social artifact, performance, or practice. Affect and affectation have become more important than effects of ideology, because ideology has always remained around us – a mirror, as it were, reflecting the *reality itself* – while affect is what comes about in each individual body interacting with the dynamic and ever changing world of events wherein the body is disciplined for life. Furthermore, education pertaining to new media practices shifts from exploration/research in aesthetics, poetics and *digital technologies* to *politics of affect*,²³⁷ meaning, to public confrontation with contingencies of regulation and deregulation of *life itself*. Public *action* has, however, changed essentially, since it takes part simultaneously in incomparable regimes of *traditional public* (being, speaking and acting on the *forum* among people) – through elusive mass-cultural modes of 'public opinion' pertaining to civil society – and of media crossovers and incompatibility of 'screen culture' (which is, at the same time, utterly alienated and individualized); of the *individual alone before the screen* and, subsequently, of the multiplicity of 'promiscuously' connected *isolated individuals* plugged in manifold networks of communication and representation.

236 Félix Guattari, „Machinic Heterogenesis“, from Verena Andermatt Conley (ed), *Rethinking Technologies*, University of Minnesota Press, Minneapolis, London, 1993, p. 25.

237 Brian Massumi, *Parables for the Virtual – Movement, Affect, Sensation*, Duke University Press, Durham, 2002.

Epistemology of art in the age of culture, or on postproduction practices

*Art in the age of culture*²³⁸ is a vague index identification of artistic practices pertaining to the period since the fall of the Berlin Wall, and the turn from *isolated symptomatic retro art practices* from the 80s and early 90s, to the art of the new age of globalization. The new 'art in the age of culture' evolves, from autonomies centered in the macro-political order, into art with manifest and demonstrative functions of culture, as part of the new media-bound reconfiguration and re-semanticisation of actuality. 'Art in the age of culture' rises with global empires, USA and EU, of the post-Block era. Something crucial in art and culture had changed after the fall of the Berlin Wall, and this change should be identified with all due effects on artistic education.

The history of transfigurations from autonomous art to the art in the age of culture has a global history and local histories, which can be rendered in characteristic 'anchoring points' (*points de capiton*)! For instance, John Cage, in his diary notes from the middle 60s, wrote this small prophesy: „To tell whether or not art is contemporary, we no longer use aesthetic criteria (...) we use social criteria“. Cage anticipated the ambiguous turn from the Modernist essentialist autonomy of art to more anarchic effects of representing culture as the 'matter' of art. The turn was well anticipated and possible after Duchamp, Bataille, Benjamin, Wittgenstein, Lacan, and Cage himself. Art has become an object, situation or event made, appropriated, or simulated by traces, representations, or *phenomena* of 'culture' in the shift from the *possible world* into the 'possible world' of global consumption. The late 80s, in the particular, quite determinate moment of European history, saw reconstitution of the function of art. Art has, again, become a 'matter of culture' and 'society's business', with specific tasks of mediation between cultural and social formations of the historical

238 Marcia Tucker, Karin Fiss (eds), *Discourses: Conversation in Postmodern Art and Culture*, The MIT Press, Cambridge MA, 1990; *Manifesta 3*, Moderna galerija, Ljubljana, 2000; or *Documenta 11_Platform 5: Exhibition* – Catalogue, Hatje Cantz Publishers, Köln, 2002.

and geographic actuality. Contemporary art no longer 'reflects' social content by way of thematics, but *immediately*, in organization of the very economy of signifiers – thematics being merely its secondary effect. Thus art does not emerge as some form of 'primordial chaos', elusive abyss of nature, but as a determinate social practice: a *signifying practice* in the midst of manifest social demands, expectations and deeds. In other words, in the progress of the European and American art from 'modernist autonomy' and 'postmodernist eclectic disinterestedness' to acquiring social functions (primarily functions of intervening complicity in performance practices of the current culture), traditional formulations of painting, sculpture, theatre, dance (even music) are succeeded by formulations of 'open, transformable and unfinished piece of information', an erased trace of a site-specific culture or 'inscription' of superposed traces of culture 'from' a specific site or moment in time. Therefore is ontology of these 'contemporary' pieces not aesthetical, but social: 'from' the culture, that is. Ontology is not presence of form, but resistance (entropy) of form in performed events. In other words, this new artistic practice (which in many respects corresponds to practices of cultural industry in coping with actuality and discovering forms of life) is not determined in media- or metamedia-, but in post-media terms. Post-media implies that the artist has become an author, licensed to deploy any media, production or postproduction platform and respective appropriate procedures, to achieve his desired result.

Nicholas Bourriaud employed the term *postproduction* to describe strategies and tactics of appropriation of cultural products and relations in the age of global market totalization and market behavior:

In *Postproduction*, I try to show that artists' intuitive relationship with art history is now going beyond what we call „the art of appropriation“, which naturally infers an ideology of ownership, and moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing.²³⁹

239 Nicolas Bourriaud, *Postproduction – Culture as Screenplay: How Art Reprograms the World*, Lukas & Sternberg, New York, 2005, p. 9.

Bourriaud emphasized quite precisely:

The artistic question is no longer: „what can we make that is new?“ but „how can we make do with what we have?“ In other words, how can we produce singularity and meaning from this chaotic mass of objects, names, and references that constitutes our daily life?²⁴⁰

Therefore, education of artists (e.g. painters, composers, directors) does not result in ‘composing art works’ as part of some form of research training, but in studying and exploring social ‘techniques’ and ‘technologies’ of programming and reprogramming existing forms allowing them to enter complex media- and cultural procedures of acquisition, removal, appropriation or, merely, temporary use of ‘data’.²⁴¹ Thus established logistics of artistic work is in itself neither apologetic nor subversive, but rather ‘technocratically sanctioned’. This technocratic and, often, bureaucratic determinacy allows for any choice and use of the *chosen* with a view to:

- establishing the *problem* in actuality (critical pedagogical epistemology),
- destroying a real or fictional centre of power (subversive pedagogical epistemology),
- neutralization or, in Duchampian terms, anaesthesia of each utility (artificial and alienating pedagogical epistemology),
- apologetic ignoring of ‘problems’ or ‘centres of power’ on behalf of fetishization of the very logistics as the new media/interface (technocratic liberal pedagogical epistemology),
- ecstatic substitutions for critical statements; recognition of logistics as a safe haven for *hyper-formalist* pursuits in exhibition, expression, construction, performance, etc. (designer pedagogical epistemology).

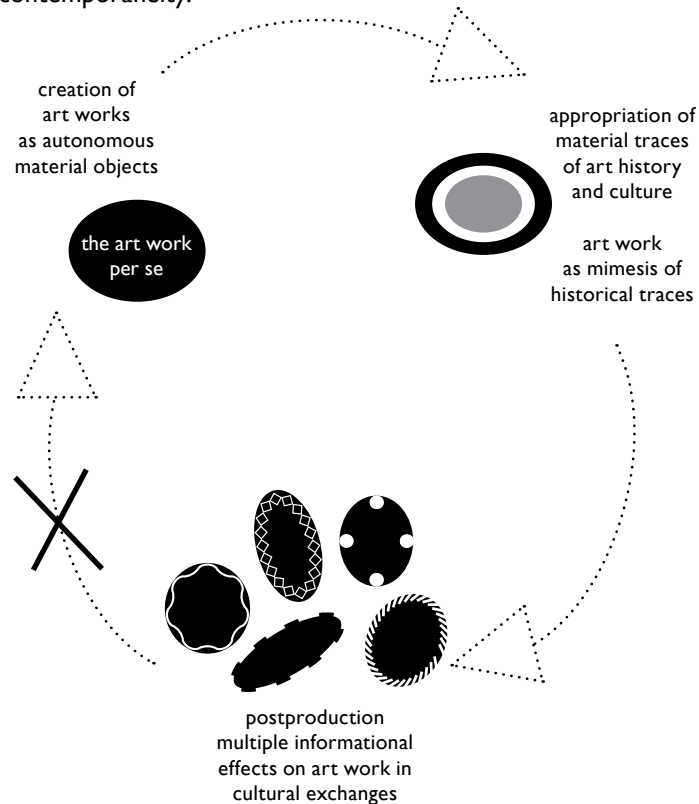
240 Nicolas Bourriaud, „Investing in Fashion and Media“, from *Postproduction – Culture as Screenplay: How Art Reprograms the World*, Lukas & Sternberg, New York, 2005, p. 17.

241 Stephen Wright, *Dataesthetics – How to Do Things with Data*, Arkzin Zagreb, Revoolver Frankfurt, WHW Zagreb, 2006.

These formulations are exemplary indexes for interpretation of *local policies* of art schools and their production effects on artistic scenes.

Bourriaud’s liberal concept of ‘*status quo* of culture and art’ applies to changes in the art brought about through overcoming the postmodernist pluralism in human lives, once the new order of global markets has been established, causing fundamental changes in human labour which affected art, as well. The artist is, accordingly, no longer a ‘practitioner’ seeking the new and unknown (as was the case in various ‘modernisms’), or a ‘stage protagonist’ randomly borrowing erased traces of art, culture and society from the historical legacies available – but a ‘project-designer’ attempting to provoke/produce/propel affects in elusive singular events and corresponding meanings derived from the chaotic multitude and multiplicity of objects, designations, or references sustaining our daily *glocal* lives. Art thus found itself in the realm of interventionist action. I have slightly modified Bourriaud’s statements in critical terms, identifying as ‘postproduction’ all artistic practices engaged in complex productive relationships with the post-Fordist organization of human ‘material/immaterial’ labour in the age of *cognitive capitalism* and globalism. *Immaterial labour* is not de-materialized work, but socially determined material work resulting from the complex postindustrial – information/software/service – practices of production, distribution, organization, promotion and mediation of ‘new social values’, etc. *Immaterial labour* in all its materiality implies postproduction work. In other words, a production process does not result in a finished industrially manufactured piece (petty commodity), but in multifaceted realizations of the product as a piece, show, information, symbolic-, economic-, identification value, or hybrid media ‘phenomenon’. This matrix of transformation in working practices has colonized artistic production, from ‘visual art works in the age of culture’, through performance pursuits, to dispersed effects of the globalized media industry. The shift in artistic work has resulted in the shift in artistic education: from ‘artist as creator or explorer’, to ‘artist as author/producer/curator’ who works with *plug-ins* into various matrices, either of self-promotion, or of active ‘interventionist’ inclusion of his art work into the realm of culture. In terms of education, the artist as an author/producer/cura-

tor is no longer 'tied' to a certain type or category of art products, but rather to certain possibilities of distribution of arguably multifaceted artistic 'samples' or, metaphorically speaking, software. In that sense, education of artists advances towards *cultural studies*²⁴² – studies of theoretical and practical interventions on institutional matrices of contemporaneity.



Note:

In this diagram, the crossed-out arrow indicates non-cyclical, however contingent, relations between the work and the postproduction plural modalities of presentation and representation of the work.

242 Chris Barker, *Cultural Studies – Theory and Practice*, Sage Publications, London, 2000.

CONCLUSION: Materialist theory of contemporary interdisciplinary, transdisciplinary, or hybrid art education

Discussion of contemporary models of art education indicates that almost every problem in their analysis finds itself confronted with issues which need to be addressed:

- relations between autonomy of art and artistic activism – namely, intervening interrelations of art, culture and society;
- relations between practice, theory, and theoretical practice in the teaching process conceived as social struggle;
- relations between the vertical and horizontal organization of the school or educational platform, i.e. relations of invariant, open, and transient pedagogical hierarchies excluding any stable and invariant teaching hierarchy and authority;
- relations between the profession of the artist as an 'autonomous profession', as a 'cluster of open and transformable professions', and as an 'anti-profession' (from 'anti-artist' to 'cultural worker');
- pursuit of critical contingencies and possibilities for self-education and emancipatory revision of educational processes arrested in the 'safe refuge' of unquestioned universal standards.

Therefore, or precisely for this reason, recalling and reconstructing 'politics' and 'political' (in other words, theoretical politicization in ostensibly non-political historical or current educational practices of art) have gained considerable importance in relation to epistemology of education. Theoretical politicization of epistemology of art education implies theoretical constructions pertaining to the character, functions and effects of its social facets. Theoretical politicization is featured in repeatedly critical, meaning: analytical, activation of contradictory relations between local – minority – knowledge, as opposed to global – dominant – majority – knowledge, through estab-

lishing and exerting 'power knowledge' in art schools or platforms of learning/studying art. What is at stake is understanding how the 'power of the exerted' or 'projected domination or hegemony of knowledge *on* art and knowledge *from* art' is effectuated in the relationship of naturalization of universal by means of particular and, naturally, *vice versa*. If due attention is paid to the character of contemporary artistic education, a question needs to be raised on relations between the global and local modes of production, and their fundamental refractions (indeed, 'networking') on the singular level and, to be sure, on global projections beyond immanent and transcendent conceptions of artistic *labour*.

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