

# KUNO Conference 2017

## *Inclusive Actions – Art Schools Imagining Desegregation?*



Valand Academy welcomes our colleagues from across the Nordic and Baltic regions to the annual KUNO Conference. The thematic of this conference seeks to provide a platform for our individual institutions – but also as a networked “Academy without Walls” – to consider the implications that may lead from asking the pressing question of: *What are the potentials – for art education – when we imagine desegregation within our societies?*

**19–21 October 2017**

**Valand Academy, University of Gothenburg**

# **KUNO Conference 2017**

*Inclusive Actions – Art Schools Imagining Desegregation?*

## Schedule

### Thursday, 19 October 2017

- 13.00–16.30 **Coordinators' Meeting**  
Venue: Glashuset, Valand Academy
- 16.30–17.00 **Guided Tour of Valand Academy (optional)**  
Meeting Point: Outside the Glashuset
- 18.00–20.30 **Welcome Dinner at Valand Academy**  
Venue: Glashuset (all participants)

### Friday, 20 October 2017

- 9.00–12.00 **PARALLEL SESSIONS**  
Leaders' Network Meeting  
Venue: Room 2070
- Teachers' IP Workshop *Realising Ideas* with guest Laura Toots  
Venue: Glashuset
- 12.00–13.00 **LUNCH**  
Venue: Glashuset
- 13.00–17.00 **TEACHERS' SEMINAR: INCLUSIVE ACTIONS –  
ART SCHOOLS IMAGINING DESEGREGATION?**  
Venue: Glashuset

Art schools propose a fundamentally important and highly specific critical space for wider society. In part, they have been enabled to do so by operating in relative autonomy with respect to a mainstream culture of university technocratic reform. Whether we are speaking of stand-alone historic academies or art schools that are contained within larger university-type institutions, we are faced with traditions of artistic pedagogy rooted in the autonomy of students' individual processes of art making, unfolded in exclusive dialogue with artist-educators. Considerable challenges are being raised towards these conditions, histories and assumptions in ways that may also suggest potentials.

Thus, the teachers' seminar offered by Valand for KUNO 2017 asks, what are the potentials for art education when we imagine desegregation

within our societies?

The questions we wish to consider are:

(i) what are the different potentials of art education with respect to the current challenges of inclusion/exclusion and segregation within our societies?

(ii) how can the challenges of desegregation be engaged without distorting the specificity and criticality of different artistic pedagogies?

(iii) how have art educators been working with these issues and what are the terms in which inclusion/ exclusion is discussed? In terms of class, race, ethnicity, colour-lines?

(iv) who are the dialogue partners for art schools, for art students, for artist-educators for questions of inclusion / exclusion?

(v) building on the discussion of autonomy in KUNO 2016 we ask, what is the importance of the art school as a space apart – an 'included exclusion' – within the wider society?

In this session we will be provided with a series of short presentations by invited colleagues and guests. The working practices and strategies they have developed and employ may support us to stimulate further debate via the working groups that follow these presentations. We will finally re-group to report from these.

13.00–13.15

**Welcome and Introduction by Dr. Mick Wilson**  
(Prefekt, Valand Academy)

13.15–15.15

**Four Case Study Presentations**  
Moderator: Jeuno Kim

**The Showroom**

Emily Pethick will present on The Showroom, a contemporary art space in London that has developed a number of programmes, research and artist commissions that have aimed to address issues of social justice, which includes an ongoing programme of collaborative work involving local people in an inner city borough of London that has a diverse population; and a curatorial fellowship and artist associate programme that looks at issues of equity and decoloniality.

**CAPACETE (Helmut Batista & Nikos Doulos)**

Capacete is a residency program that has been running in Rio de Janeiro for the past 20 years. In March 2017 the program extended to

Athens, Greece, commencing a nine-month experiment on co-habiting, co-learning and potentially co-creating by evading existing modes of cultural production. Within those parameters, ten Latin Americans and two Greeks formed CAPACETE ATHENS – a multi-layered-inter-disciplinary 'school' sustained over a dilated utilisation of time while confronted and informed by cultural, ideological and contextual barriers imposed by the geo-political condition and the Athenian every day. For this year's KUNO Conference, founder and director of CAPACETE Helmut Batista and CAPACETE ATHENS residency artist Nikos Doulos will voice perspectives related to the conjunctive gestures of the modus operandi of residency in Rio and Athens. [www.capacete.org](http://www.capacete.org) | [www.facebook.com/CapaceteAthens](http://www.facebook.com/CapaceteAthens)

### **Ram Krishna Ranjan and Dr. Adrián Groglopo**

From Sweden to India, the idea of a meritocracy has ramifications for various legal and policy measures. Implicit to meritocracy is the pitting of 'equal treatment' against 'special treatment'. How do we then address questions of historical and systemic inequalities and injustices? How do we account for differences within this dream of assumed equality? Where does the fine line between equal treatment and structural discrimination lie? These are some of the questions that the speakers will focus on. While Ranjan will attempt to produce a layered understanding around these questions by shifting the geographies of reason (and being) from Sweden to India, where affirmative action is politicised via India's constitution, Groglopo will focus on Sweden and discuss the framework of colonial logics and politics that still preserve relations of power, structural discrimination and privileges of bodies and reasons.

### **Dr. Sarah Tuck**

Drawing on her research as Director of Cultural Diversity and the Arts (2010) for the Arts Council of Ireland and her current research project *Drone Vision* (2016-2018) Sarah Tuck's presentation will explore how a more receptive and more diverse cultural framework can be achieved through partnership approaches to arts commissioning.

15.15–15.30

## **BREAK**

15.30–16.30

## **Break-out discussion groups**

Delegates can elect to join one of the following five discussion groups.

### **DISCUSSION GROUP 1**

WHAT ARE THE DIFFERENT POTENTIALS OF ART EDUCATION WITH RESPECT TO THE CURRENT CHALLENGES OF INCLUSION/ EXCLUSION AND SEGREGATION WITHIN OUR SOCIETIES?

What can art education in its site/curricula specificity contribute with

to interrogate the challenges posed by segregation? What methods of outreach are implemented in the different art academies. How is the issue of equality/diversity addressed in the work staff/student body as well as curricula? Or is the issue of segregation even of relevance for the different academies?

Moderator: Eva Weinmayr

Venue: Endre Nemes

#### **DISCUSSION GROUP 2**

HOW CAN THE THE CHALLENGES OF DESEGREGATION BE ENGAGED WITHOUT DISTORTING SPECIFIC AND CRITICAL TRADITIONS OF ARTISTIC PEDAGOGIES?

What is understood to be “traditions” of artistic pedagogies in the different academies? How is critique understood and done in the different academies? What are some of the staff experiences on different models of critique?

Moderator: Mary Coble

Venue: X-Library

#### **DISCUSSION GROUP 3**

HOW HAVE ART EDUCATORS BEEN WORKING WITH THESE ISSUES AND WHAT ARE THE TERMS IN WHICH INCLUSION/ EXCLUSION IS DISCUSSED?

In terms of class, race, ethnicity, colour-lines? In what terms is inclusion/exclusion understood within art academies and how have art educators worked with its challenges? What are the terms of admission and how is the criteria for judgement on “artistic quality”, “potential for learning” understood and defined?

Moderator: Rose Borthwick

Venue: Screening Room

#### **DISCUSSION GROUP 4**

WHAT FORMS OF PARTNERSHIP FOR ART SCHOOLS, ART STUDENTS, ARTIST-EDUCATORS CAN SUPPORT DIALOGUE REGARDING QUESTIONS OF INCLUSION/EXCLUSION?

What are some of the broadened recruitment strategies? What are some of the partnerships between secondary educations and academies/universities? What outreach strategies are employed for “Open House” and in general, what is the relation of the academy to the local, national and international art and educative contexts?

Moderator: Azadeh Esmaili Zaghi

Venue: Glashuset

### **DISCUSSION GROUP 5**

**WHAT IS THE IMPORTANCE OF THE ART SCHOOL AS A SPACE APART – AN ‘INCLUDED EXCLUSION’ – WITHIN THE WIDER SOCIETY?**

What is the purpose of an arts education, and how does it answer to the mandate of “education towards employment”? Does an arts education necessarily need to educate students that will become artists upon graduation?

Moderator: Maddie Leach

Venue: Old Hotel

16.30–17.00 Reporting back from group sessions  
Moderator: Jeuno Kim

17.00–20.00 Vernissage – Student Exhibitions at Valand’s Galleries  
Venues: Monitor - Ole Nettet, from MFA1 Photography  
Rotor2 - Sebastian Rudolph Jensen, from BFA2 Fine Art

19.30 **KUNO DINNER**  
Venue: TBA

### **Saturday, 21 October 2017**

10.00–11.45 **TEACHERS’ SEMINAR** continued  
Venue: Glashuset

10.00–11.00 **Gothenburg Biennial for Contemporary Art 2017, *Wheredolendandyoubegin – On Secularity.***  
Nav Haq, curator of GIBCA in conversation with Professor Andrea Phillips on the thematic of GIBCA 2017.  
Moderator: Jason E. Bowman

11.15–11.30 **Conclusion:** Dr. Mick Wilson

11.45 **LUNCH** (Grab and Go)  
Available: Glashuset

12.15–16.00 **BUS TOUR OF GIBCA PROGRAMME (OPTIONAL)**  
Meeting Point: Vasagatan 50

12.15 Bus tour of GIBCA & Valand Fine Art BFA1 and BFA2

exhibition curated by BFA3, *Respect the Hobby Horse* at Botaniska Trädgård.

- 12.30 Göteborgs Konsthall
- 13.30 Tour to further venues: Masthuggskyrkan, Chalmers Tekniska Högskola and Hjalmar Brantingsplatsen.
- 15.00 Röda Sten Konsthall  
Meet and greet with Ioana Leca, producer of GIBCA
- 15.30 Artist Rose Borthwick presents her commissioned project, *In But Not Of* followed by a conversation with Professor Leslie Johnson

## Biographies of Speakers and Moderators

**NIKOS DOULOS** is an Amsterdam-based artist, born and raised in Athens, Greece who works collaboratively. His interests lie in inclusive modes of 'soft' knowledge production achieved through discursive practices and temporal interventions. He is the founder of *NIGHTWALKERS* – a participatory nocturnal walking project investigating the contemporary identity of the flâneur. Doulos predominantly engages in research trajectories under the umbrella of *Expodium* – an urban 'do tank' investigating the role of the arts in urban transitional areas. He teaches periodically at the Academy of Fine Arts, University of the Arts Helsinki and is the coordinator of Roaming Assembly, the Dutch Art Institute's Roaming Academy public programme. His participation at Capacete Athens is generously supported by the Mondriaan Foundation.

**HELMUT BATISTA**, based in Rio de Janeiro, studied opera direction at ESAT in France. He assisted different film productions such as *Powaquatski* by Godfrey Reggey and theatre plays such as *Metamorphosis* with Roman Polanski. He has worked as an artist for ten years and exhibited widely. In 1998 he founded CAPACETE which he has directed ever since. CAPACETE has produced new artworks, seminars, workshops, residencies and books under its own umbrella and in collaboration with many partners in different countries. In 2010 CAPACETE inaugurated its new one year programme which moved to Athens during *documenta 14*.



**EMILY PETHICK** has been the director of The Showroom, since 2008. She is currently teaching the programme *Curating Positions* at the Dutch Art Institute. From 2005 to 2008 she was the director of Casco, Office for Art, Design and Theory, in Utrecht, The Netherlands. Her writing has been included in numerous catalogues, including essays on Stephen Willats and Dave Hullfish Bailey and in magazines such as *Artforum*, *Afterall* and *frieze*. Her co-edited volumes include: *Circular Facts* (2011) with Binna Choi and Mai AbuEIDahab, *Hidden Curriculum* (2008) by Annette Krauss, *Casco Issues XI: An Ambiguous Case* (2008) with Marina Vishmidt and Tanja Widmann, and *Casco Issues X: The Great Method* (2007) with Peio Aguirre and monographs on Annette Krauss, The Otolith Group, Wendelien van Oldenborgh and Ricardo Basbaum. She is a jury member for the 2017 Turner Prize.

**RAM KRISHNA RANJAN** is a practice-based researcher and visual artist from India. His educational background is in Media and Cultural Studies and Fine Art. He recently graduated from the MFA: Fine Art Programme at the Valand Academy. His longstanding areas of interest are migration, gentrification, memory and nation, and the intersectionality of caste, class and gender. Through his moving-image based practice, he builds conversations around place-specific issues of social justice and political oppression. He has made several documentary films in India. Whilst documentary filmmaking remains a significant element of his practice, he is extending by incorporating diverse approaches to production and display.

**DR. ADRIÁN GROGLOPO** holds a Ph.D. in Sociology and is chair of the Antiracist Academy in Sweden. He has been working with questions of race and racism in Sweden, in both the academy and different state institutions. Groglopo was the secretary of the Governmental enquiry on *Power, integration and structural discrimination* between (2004–2006). He now works in the Department of Social Work at Gothenburg University. His most recent publications are: *Vardagens Antirasism* (ed., 2015), *Antirasistisk ordbok* (2015) and *The new geophagus: Capitalist appropriation by colonial designs* (2016, in Spanish).

**DR. SARAH TUCK** is a curator and researcher. Her research and practice is based within the area of socially engaged practice, curation and theory. Her work has included as Project Director of *Cultural Diversity and the Arts: Towards the development of an Arts Council policy and action*

*plan*, a two-year research project funded by the Department of Justice, Equality and Law Reform for the Arts Council of Ireland; leading CREATE, the national development agency for collaborative arts in Ireland, to the publishing and dissemination of ideas on the “public sphere”, agonism and the “curatorial” as a mode of enquiry, cultural production and critical research practice. She is the author of *After the Agreement – Contemporary Photography in Northern Ireland* (2015) and a Practitioner Fellow with the Crick Centre at the University of Sheffield. Sarah is currently the Director of *Drone Vision: Warfare, Surveillance and Protest*, a two-year research project (2016-2018) exploring the affective meanings of drone technologies on photography and human rights. The project has been developed through a partnership between the Hasselblad Foundation and the Valand Academy, in Gothenburg; NiMAC (The Nicosia Municipal Arts Centre, associated with the Pierides Foundation) in Nicosia and Zahoor Ul Akhlaq Gallery at the National College of Arts in Lahore.

**JEUNO JE KIM** is an artist and writer with a background in theology and radio. Current projects include a feminist animation project *Krabstadt*, where she has made a series of short films that satirize current topics such as immigration, integration, unemployment, and sex. Recent exhibitions and performances include; *Krabstadt* at Art and Provocation at Moderna Museet, Malmö; *Whaled Women* at Vita Kuben, Umeå; *Thisplace/Displays* at Krognoshuset. She is the current programme leader of the Bachelor of Fine Art Programme at the Valand Academy.

**ANDREA PHILLIPS** lectures and writes about the economic and social construction of publics within contemporary art, the manipulation of forms of participation and the potential of forms of political, architectural and social reorganisation within artistic and curatorial culture. She is the acting PARSE Professor of Art and Head of Research at the Valand Academy, University of Gothenburg. Recent and ongoing research projects include: *Curating Architecture*, a think tank and exhibition examining the role of exhibitions in the making of architecture's social and political forms (AHRC 2007-2009); *Actors, Agent and Attendants*, a research project and set of publications that address the role of artistic and curatorial production in contemporary political milieus (in collaboration with SKOR 2009-2012);, co-director with Suhail Malik, Andrew Wheatley and Sarah Thelwall of the research project *The Aesthetic and Economic Impact of the Art Market, an investigation into the*

*ways in which the art market shapes artists' careers and public exhibition* (2010-ongoing); *Public Alchemy*, the public programme for the Istanbul Biennial 2013 (co-curated with Fulya Erdemci); *Tagore, Pedagogy and Contemporary Visual Cultures* (in collaboration with Grant Watson and Iniva, AHRC 2013-2014) and, *How to Work Together* (in collaboration with Chisenhale Gallery, Studio Voltaire and The Showroom, London 2014-ongoing).

**NAV HAQ** is Senior Curator at M HKA – Museum of Contemporary Art Antwerp. Haq's research interests as a curator and writer lie at the meeting points of culture and politics, theory and practice. He has considered the conditions of art's internationalism along with its relations to the 'institution' of art, seeking to reorient both. Haq was previously Exhibitions Curator at Arnolfini, Bristol, and Curator at Gasworks, London. He has curated many monographic exhibitions with artists such as Hassan Khan, Cosima von Bonin, Shilpa Gupta, Kerry Tribe, Imogen Stidworthy, Alexandre Estrela, Hüseyin Bahri Alptekin and Otobong Nkanga. Group exhibitions have included *Superpower: Africa in Science Fiction* (2012) together with Al Cameron; *Museum Show* – a major historical survey of (semi-fictional) museums created by artists (2011); the two-person exhibition *The Sea Wall* presenting works by Haegue Yang and Felix Gonzalez-Torres (2011); *Lapdogs of the Bourgeoisie: Class Hegemony in Contemporary Art*, together with Tirdad Zolghadr (2006-09); and *Contour Biennial 2007*, Mechelen, Belgium. At M HKA he co-curated the group exhibition *Don't You Know Who I Am? Art After Identity Politics* together with Anders Kreuger (2014), and curated the interdisciplinary exhibition *Energy Flash: The Rave Movement* in (2016). Haq is on the editorial board of the online research platform for the L'Internationale confederation of European museums ([www.internationaleonline.org](http://www.internationaleonline.org)). In 2012 he was the recipient of the Independent Vision Award for Curatorial Achievement, awarded by Independent Curators International, New York.

**JASON E. BOWMAN** is an artist with a curatorial practice, Senior Lecturer and programme leader of the MFA: Fine Art Programme at the Valand Academy. He is currently a recipient of a Swedish Research Council grant to implement *Stretched* – a four-year long inquiry that seeks to contribute new knowledge on how artist-organisation may influence the field of exhibition and curatorial studies and practices. In 2017 *In Case There's a Reason: The Theatre of Mistakes* opened at London's Raven Row and a further discursive project, *A Seat at the Table* will take

place in an inchoate exhibitionary form with Baltic Contemporary Art in December 2017, to be followed by a further exhibition at Glasgow's Gallery of Modern Art in December 2018. He is currently developing an edited volume that interrogates models of artist-organisation as curatorial paradigms. Jason is a board member of Paradox: the European Forum for Fine Art in H.E., an elected Fellow of the Royal Society of the Arts and was a member of the working group that established PARSE (Platform for Artistic Research Sweden). In 2017 he was identified as a future research leader at the University of Gothenburg.

**MARY COBLE** is an artist and Senior Lecturer in the Fine Art unit and in the MFA Program at Valand Academy. Coble is an advocate for the LGBT community, as her art revolves around the injustice the community faces. Recurrent themes in Coble's work revolve around queer politics and poetics often working context-specifically, research-based and – from time to time – collectively/participatorily. Engagement in artistic practices and interventions within and outside of established institutions and the use of activist strategies are integral to Coble's work.

**MADDIE LEACH** is an artist, Senior Lecturer and Head of Fine Art unit at the Valand Academy, University of Gothenburg. She arrived in Gothenburg in March 2016 from Wellington, New Zealand where she was Programme Leader for the MFA and a founding staff member of Whiti o Rehua/The School of Art at Massey University. In her artistic practice Leach is interested in conceptual-sculptural propositions that encounter difficulty and resistance, in the space between what is expected and what happens, and between potential and actual forms. Her most recent project titled *The Grief Prophecy* was commissioned for GIBCA 2017.

**AZADEH ESMALI ZAGHI** is an Iranian artist based in Gothenburg since 2008. She works with live and video performances, images, installation and objects. In her practice she deals with the social, economical and political injustices, in order to raise the silenced and overlooked events and narratives to the surface. Different works have addressed issues such as international relations, political economy, monetary policy, currency, economic sanctions and political frames of exile. Currently, she is Amanuensis at Valand Academy, working on projects towards broadened recruitment. As a guest teacher in the BFA: Fine Art programme, she co-teaches the elective course *Art, Pedagogy and Social Action*.

**EVA WEINMAYR** is a German artist and researcher based in London and Gothenburg. She is co-founder of AND (2009), a publishing platform, that asks, why publish, how, and for whom? (with Rosalie Schweiker). Recent projects include *Let's Mobilize: What is Feminist Pedagogy?* (Valand Academy working group) and *The Piracy Project* (with Andrea Francke). She currently pursues a Ph.D. in artistic practice at Valand Academy. [www.evaweinmayr.com](http://www.evaweinmayr.com) | [www.andpublishing.org](http://www.andpublishing.org)

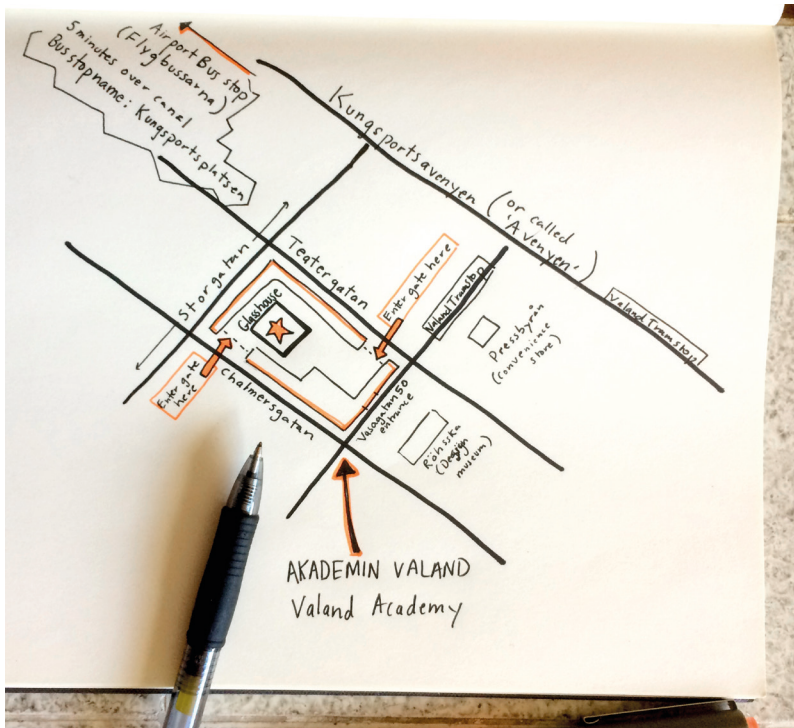
**ROSE BORTHWICK** lives and works in Gothenburg. She recently completed her MFA: Fine Art at Valand Academy where she now teaches and works with PARSE (Platform for Artistic Research Sweden). As a member of the Feminist Pedagogies working group, Borthwick collaboratively organised a three-day mobilisation at Valand Academy *What is Feminist Pedagogy?* (2016), an attempt to collectively unpick feminist and queer pedagogies and how to enact these both inside and outside of institutional settings. She is also a member of the artist-run space Skogen (Gothenburg), where she is currently involved in a new school project which seeks to provide a platform to socialise research, learning and teaching. Recent projects look at modes of conversation and persuasion employed by different religious groups for the purposes of recruiting individual members of the public to their faith or community. At GIBCA she presents her latest work, *In But Not Of* which draws attention to a possible middle ground between modern faith systems and artistic practices. The work reflects the realities of exchange between different positions and the occasional formation of unexpected alliances. Within an installation notionally resembling a Mormon 'instruction' room, Borthwick presents films based on her encounters with Mormon representatives and the rhetorical and pedagogical strategies they employ.

**PROFESSOR LESLIE JOHNSON** is an artist and pedagogue. Previously Rektor of the Valand School of Fine Art (2003-2011), Leslie was until recently an adjunct faculty member of the Srishti School of Art, Design and Technology (2015-2016). Recent public art projects of hers have taken place in Angered and Hammarkullen, Sweden. Recent self-organised and exhibition projects include: *3BHK*, Kochin, India (2016); *Drive-by Video*, Bangalore, India (2015) and *Nature: A Good Idea*, Trollhättan Konsthall, Sweden (2014). Further exhibitions include at Göteborgs stadsbibliotek (2017) and at Strandverket Konsthall, Marstrand, Sweden (2016).

## Useful information

### Location

The main entrance to Valand Academy is located at Vasagatan 50 but you need to enter by the side gates at either Teatergatan or Chalmersgatan to get to Glashuset (the Glass House).



### Internet guest log-in

network name: GöteborgsUniversitet

user-id: guw11239

password: raCa,596

### Social media

@akademinvaland #akademinvaland #valandacademy

## Food

Here are some suggestions of places to eat nearby.

**Café Berlin**, Vasagatan 46, phone: 031-711 88 40  
sandwiches, pies, soups etc. (3 min walk)

**Chopstix Sushibar**, Kristinelundsgatan 3, phone: 031-18 57 50  
sushi (5 min walk)

**Condeco**, Kungssportsavenyen 4, phone: 031-711 40 10  
café, sallad buffé (5 min walk)

**Jonsborgsgrillen**, Kungssportsavenyen 39  
grill, vegan, vegetarian (7 min walk)

**Pita**, Vasaplatsen 9, phone: 031-13 13  
burritos (5 min walk)

**Saluhallen**, Kungstorget, phone: 031-13 93 26  
market hall, a variety of lunch alternatives (7 min walk)

**Samui Thai Kitchen**  
Engelbrektsgatan 51, phone: 031-18 34 30 (10 min walk)

**Studio HPKSM**, Storgatan 22, phone: 070-956 96 24  
drinks, a la carte, coffee, sandwiches (2 min walk)

**Sunset Falafel**, Erik Dahlbergsgatan 4  
falafel, Kebab (7 min walk)

**Sushi Mamaya**, Aschebergsgatan 7, phone: 031-13 06 66  
sushi, dumplings (7 min walk)

**Vigårda**, Kungssportsavenyen 29, phone: 031-386 72 00  
hamburgers, vegetarian (5 min walk)

**Viktors Kaffe**, Geijersgatan, phone: 076-268 68 67  
coffee, sandwiches (10 min walk)

Grocery Stores

**Lidl**: Vasagatan 45 (3 min walk)

**Coop Konsum Avenyn**: Kungssportsavenyen 26 (5 min walk)

[www.kunonetwork.org](http://www.kunonetwork.org)

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