above: anonymous student's mind map made in answer to 'What is studying 'Autonoom'? (2015_Transfer_05)

Mapping - AUTONOOM - Voices
Art Education between 'Not Knowing' and 'Independence'
&
Aspects cards Educational Project

Introduction

Dear misamee Joe*,

I started this Master Education in Arts (MEiA) at Piet Zwart institute because of a need to discuss, analyse and (re)define my multiple professional roles: as artist, collaborator and art educator. Stretching me in all directions with contradictory actions. Becoming a student added another role: re-searching. In this thesis I describe my research into what I now see as a core mentality connecting all my roles: 'Autonoom' – the name of the Fine Art department I work in. What does 'Autonoom' mean?

My Graduation Project consists of two parts: this thesis *Mapping - AUTONOOM - Voices*, and my Educational Project *Aspects cards*. Both are about Higher Education (HE) fine art, academy or art school education, here 'art education' for short. This thesis is written in the "we" form, for my fellow BFA art educators internationally.

Mapping - AUTONOOM - Voices is a qualitative data analysis - as a form of close-reading diverging and converging student and tutor notes. Recurring words, or keywords (Williams, 1976), show how 'Autonoom' art practices are articulated, taught and critically considered at the fine art department of the Willem de Kooning Academie Hogeschool Rotterdam (WdKA). I will use examples of my data *"to stage incommensurate approaches to a problem/object in order to attend to its instability, density and openness"* (Berlant, 2012:2)
My Educational Project *Aspects cards* creates a space for these visual cards to be 'read' by participants alone together, leading to collecting notes of their affect-rich associations and interpretations.

Dear Joe, allow me to take you with me on this trip over a map, tentatively moving like the inchworm in Michel Francois' video *Arpenteur* (Surveying, 1993).

Forever, your misamee, Karin

*character in the book *Everyville* by Clive Barker:
   "Misamee?"
   "Oh, that's a word the sailors use. It means something they find out at sea that's not really made yet."
   (Barker, 1994:629).
During my studies, I have written letters to and from this *"half-formed"* persona as a metaphor reflecting on my research from 'outside in'.

Abstract:

This thesis' ambition is to unveil different paradigms active within art and art education, informing students' and tutors' working in this field of thinking and feeling in relation to affect (Shouse, 2005).

Central is the research question:
What is contemporary 'Autonoom' art education - as a way of articulating?

As a case study, it looks at the WdKA educational model, where '*Autonomous Practices*' exist apart from a Fine Art department called 'Autonoom'. This thesis is based on a qualitative data analysis using Constant Comparison (Boeije, 2014:83) of more than 100 students' notes and various tutor materials collected at the WdKA between 2013-2016. In these, keywords were found and grouped into a Venn diagram, of which some fields will be close-read. Concluding, a report on my Educational Project *Aspects cards* looks if that can provide a more affect-rich space of articulating artistic practices.

Chapter 1. *Art Education as Professional Education* - outlines the context of contemporary ideas on art and art education.
Chapter 2. *Case: Art Education at the WdKA* - describes the WdKA and its new curriculum.
Chapter 3. *Autonomous Practices, Fine Art and 'Autonoom'* – relates the new *Autonomous Practices* to Fine Art - and to 'Autonoom' and what this means, through (student) data samples.
Chapter 4. *Mapping 'Autonoom' Voices:* shows data fields of the qualitative data analysis.
Chapter 5. *Voices – Aspects cards as another Space* relates this to my Educational Project.

Because I am mapping voices, I have kept quite some quotes as is, weaving these chosen other voices through mine. All words spelled 'Keyword' are keywords found in my data. I have translated Dutch titles and quotes - also my data - originals can be found in the Addendum.

My enormous thanks to everyone informing this research and project: my students and tutors at the Willem de Kooning Academie Hogeschool Rotterdam, for allowing me to research their data and for the pleasure of working with them; and also to my Head of School of Fine Art and our Dean. My great thanks to my fellow students Mariana Fernandes and Juan Beladrich for being there always in so many critically helpful ways and for teaching me so much these past years (and still); to my graduation supervisors Marike Hoekstra and Frans-Willem Korsten whose critical views and knowledge were a source of reflection and inspiration, and to all my great tutors at MEiA especially Clare Butcher, Elizabeth Graham and Course Leader Ingrid Commandeur. Thank you to my external advisor John Seth for showing me inspiring new angles. And of course eternal thanks to all my classmates at MEiA without whom the experience would never have been so intense and so life-changing… Last but not least, thanks to the fellow members of Foundation B.a.d and all friends I haven't seen so much lately, and to my love Arthur and our children Miha and Jin for your love, support and independence.
After almost 2 years of encounters, staging presentations, writing essays, en meeting great new people I am presenting you this paper: *Mapping – AUTONOOM – Voices* and my Educational Project *Aspects cards* readings.

Karin Arink,
2016

Karin Arink is an artist, member of artists' initiative Foundation B.a.d and art educator. After teaching at various art schools in the Netherlands and Belgium, she works predominantly in the Willem de Kooning Academie Hogeschool Rotterdam (WdKA) since 1999. Since 2012, she is Course Leader of the BA 'Autonoom' and the BA Photography, both part of the WdKA School of Fine Art. She did her BFA at the WdKA, (1990) and was participant at the Rijksakademie Amsterdam (1990-1993) and CCA Kitakyushu (1998-1999). This thesis is part of her graduation project of the Master Education in Arts (MEiA) at Piet Zwart institute Hogeschool Rotterdam (2014-2016).
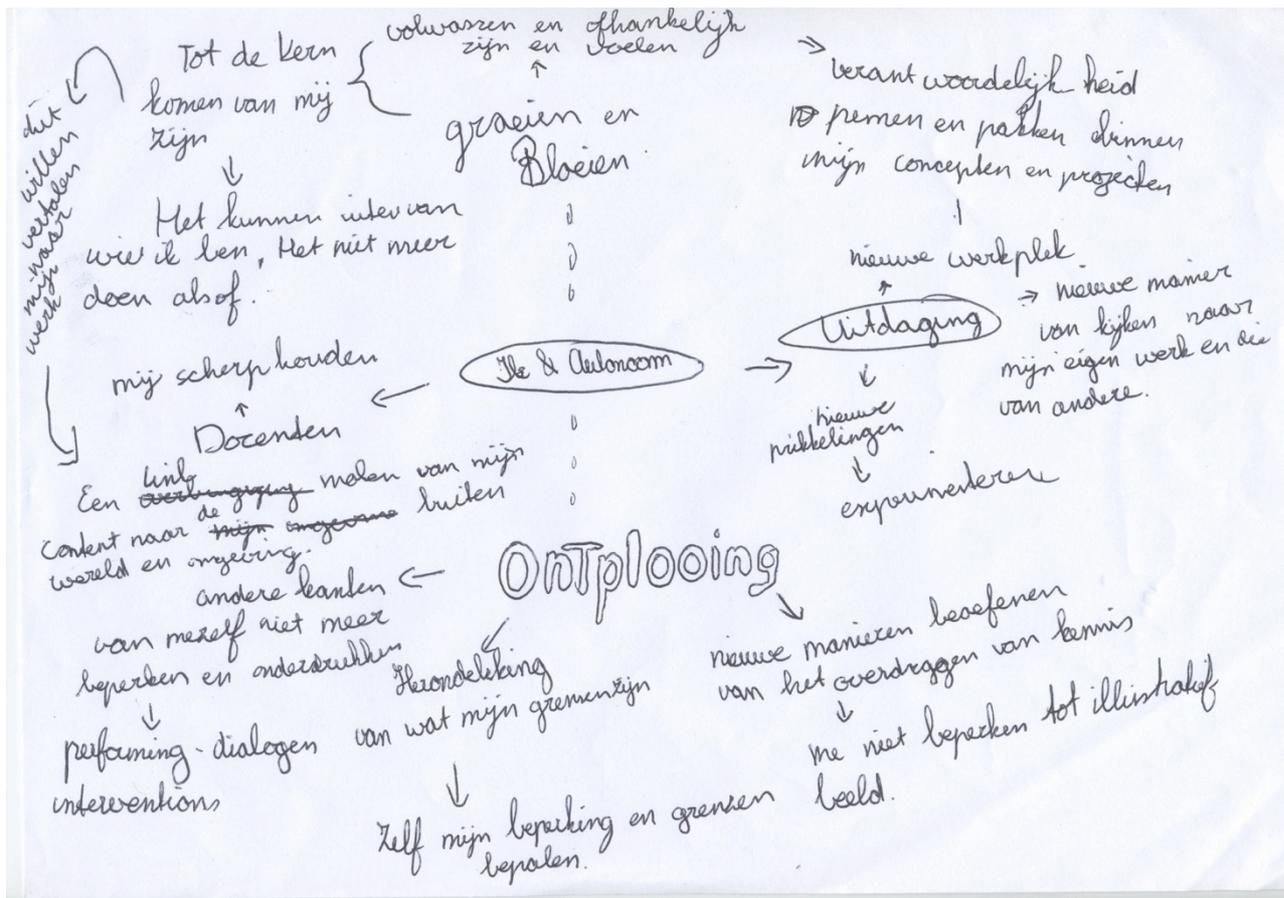
anonymous student's mind map made in answer to *'What is studying 'Autonoom'?"* (2015_Transfer_04)
central is the Dutch word *"ontplooiing"*: literally unfolding, or development

Chapter 1. Art Education as Professional Education

Let's say that art schools are, as their Dutch name says: Hoger BeroepsOnderwijs: Higher Professional Education. So: to what profession do we educate? Or, to use Thornton's recurring question in *33 Artists in 3 Acts* (2014): *"What is an artist?"* Adorno already wrote his famous first line ages ago, which already then describes art's self-questioning: *"It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relationship to the world, not even its right to exist."* (Adorno, 1970:1). The discourse on art and on art education is continuing worldwide - or at least in the predominantly Anglo-Saxon and Western European background this research is informed by. Since the 1980's, the inventory of art production has expanded enormously, leading to a profile of contemporary art practice *"[s]omewhere between philosophy, research, manual training, technological training, and marketing"*. (Madoff, 2009:ix). In his article on 'ART' in *New Keywords* - written as an update of Williams' *Keywords* (Bennett, Grossberg & Morris (eds), 2005) - W. J. T. Mitchell also concentrates on the discursive or nominalist aspect of contemporary art, and says that: *"The question ''is it art?'' […] must be thought of as an invitation to participate in a specific game for which the rules are being constantly revised and improvised. So the question becomes, ''what happens if we see this as art?'' This […] begs a prior question about what it means to see something as art, which threatens to make the whole enterprise thoroughly circular."* (2005:7). Obviously, some art worlds hold opposing views: of the art work as a traditional object of excellence - or, on the contrary, calling for an almost utilitarian socially relevant "art of impact" as done by the Dutch Ministry of Culture: www.artofimpact.nl. Rancière talks about the importance of a politics of aesthetics: not art separated from life, and neither as a utilitarian act, but art as a form of dis-

articulation. Art works as objects *"resisting, that are not already interpreted, not already valued to show something."* (Rancière, 2014). This is a definition I relate to most.

So How Can Art Be Taught?
Madoff writes that these developments are *"[pressing] the art school as a pedagogical concept itself to address what an artist is now and what the critical requirements and physical requirements are for training one"* (Madoff, 2009:x). Many sources attest to art education's (self-) questioning, as does the discourse on the 'educational turn' in curating – or the fact that artists like Ryan Gander are starting their own art schools. Elkins starts his book *Why Art Cannot Be Taught* (2001) by saying that art educators do not consciously know how or when we teach art. Elkins' title is clearly rhetorical: he must be aware that that concept of teaching is debatable: do parents consciously know how they teach their child language? Later on in this book, Elkins explains the Greek art-related teaching methods of 'techné' and 'empeiria' and urges for them to be more interwoven in art education. He is focusing on 'techné' and argues for a redefinition and re-valuation of this - as being no lower than art, following the Aristotlean thinking (2001:105). But that points back to traditional art, as the Dutch word for art - *"kunst"* - suggests the highest form of *"kunnen"*: being able to. I think we need to explore the concept of 'empeiria' more: subjects that cannot be taught but have to be absorbed, experienced or learned by (Elkins, 2001:105). In Rowles' *11 Course Leaders* [...] (2011), Jane Lee describes a form of 'empeiria' in answer to the recurring question if art can be taught: *"I don't think any subject can be taught in a didactic way. [...] [Y]ou can set up an environment in which people learn things and that [...] includes you sharing with them what you know [...] Bodies of knowledge get passed along in art school as well as skills such as writing, critical thinking,"* (2011:148). Here, a shift from the more traditional *Academic* skills such as drawing, to *Project-City* skills (see page 6) such as critical thinking is visible.
Within any art school we form a community of practice (CoP), sharing experiences and knowledge to develop personally and professionally (Lave, Wenger 1991). When entering a new community of practice, there are three modes of identification: <u>engagement</u> (in doing, participating, being there), <u>imagination</u> (sharing an image of where you are, of the context), and <u>alignment</u> (with the context: to agree/disagree in various degrees). (Wenger-Trayner et.al, 2015:20). I see these three as always in relation to each other: students participate when they have a mental image of 'where they are' and also of how they (dis)agree with the education given. Forced alignment or participation without this <u>imagination</u> in my experience does not work, and it is important to be aware of what image of art education you hold as a faculty, and to share this with your students. In his historical research, Houghton (2016) describes that in art education plural curricula are active simultaneously. He unearths 6 distinctive curricula: *Apprentice* and *Academic* curricula, the *Formalist*, *Expressive* and *Conceptual* curricula, and the most recent *Professional* curriculum. In many art schools all these are added onto each other, leading to an overfull curriculum, a mixture of contradictory elements. For instance: a core Romantic idea of the artist as autonomous persona, while simultaneously requiring students to learn a fixed selection of technical skills, to do (theoretical) research and to prepare for a future as artist-entrepreneur… This is totally recognizable in my experiences in art education. Houghton's *Apprentice* curriculum is present in the workshop instructions and medium-specific departments like 'Painting'. The *Academic* idea that Drawing is central to all forms of art is held high by many art educators. I was taught mostly in the *Formalist* curriculum, e.g. I had to model a cube in clay. The *Expressive* curriculum was also active: I had to *"find my style"* – and I held the ideal of self-expression in very high regard. The WdKA was always proud of its *Conceptual* curriculum: a core subject was Concept-Development – baffling me as first-year student, though this soon became my favorite. What skills are taught in art school can feel random. The old WdKA curriculum had 9 mandatory weekly subjects ranging from Drawing, Painting, Photography and traditional printing techniques, to Software, *Image and Idea* and *Art&The City*… As visible in all texts on art education, Houghton is right that *"this lack of a core*

raises fundamental, ontological questions about what art as a discipline is" (2016:1). Both artistic practices and (thus) art education today are multi-layered, hybrid and complex amalgamates of historically and socially different value systems.

Hybrid Artistic Practices
The 'value sociology' of Boltanski, Thévenot and Chiapello - based on content analysis of managerial texts from the 1970s onwards - argues that we live in societies in which multiple – and conflicting - social *"orders of worth"* are interwoven. Boltanski and Chiapello called these *"orders of worth" Cités* (2002:7). The 6 *Cités* first described are: 1) *Civic*, 2) *Market*, 3) *Industrial* and 4) *Domestic*; and the *Cités* of 5) *Inspiration* and 6) *Fame*. In *The New Spirit of Capitalism* (2005), they added 7) *Project-City*, pointing to post-fordist networked society, in which the relational and flexible is central.
In their grounded research report - *The Hybrid artist, Organisation of the artistic practice in the post-industrial era* (2012)[1] - Van Winkel, Gielen & Zwaan use these 7 *Cités* to analyse contradictory ambitions in artistic practices of Dutch and Flemish art alumni (graduated in 1975, 1990 and 2005). They translated *Cités* to *"werelden"* (worlds) but the word *Cités* (city-states) better conveys their co-existing. In *The Hybrid Artist (…)*[1], the 7 different value systems in art are described in interesting detail. (Van Winkel, Gielen & Zwaan, 2012:26-33). All 7 *Cités* can be also recognized in Houghton's curricula, or in the contradictory images of the Artist that people uphold: the artist as inspired genius and/or as skilled maker, the community artist, the art star, the artist-activist, the artist networker, the artist-entrepreneur,… In my various artistic practices I seem to try to be them all: as solo gallery artist, doing social/collaborative projects as member of artists' initiative Foundation B.a.d, while being and art educator and now student-researcher. *The Hybrid Artist (…)*[1] was funded by a.o. AKV St. Joost art school in Breda. The aim was to update the image of artistic practices in order to adapt art education to better fit the reality of professional practice. The outcomes indicate that 52% of the alumni still active as artists, combine self-directed ('autonomous') and applied forms of working for financial reasons. Many alumni say the hybridity of their practice has increased, although this does not necessarily mean their art works have become more hybrid: many artists keep their artistic practice and their side-job separate. In order to realise these hybrid practices, a majority of them say that they have had to learn many new skills after art school. Van Winkel, Gielen & Zwaan describe 4 forms of hybridity (2012:9-10): 'poly-valent' (artist-as-entrepreneur in art), 'poly-active' (artist with side-job), 'pluriactive' (artist as entrepreneur active in more professions) and 'hybrid' (where boundaries between art and applied have faded). This multiplicity and fragmentation is the result of our *"collapsing just-in-time economies"*, leading to *"junk-time, […] wrecked, discontinuous, distracted and [...] on several parallel tracks."* (Steyerl, 2015). In these *Project-City* times, forms of hybridity have a positive ring, certainly for me coming from a time with rigid (and masculine) rules about what an Artist is and is not. But hybridity is also the result of the bleak financial perspective for artists in the Netherlands, who cannot but have side-jobs now, as in other parts of the world. The Dutch SER (Social and Economic Council) calculated that the average income of visual artists in 2013 was ±€14.000, even lower than the minimum wage then of about €18.000. (SER, 2016). If you google the Dutch word for art school you immediately stumble on this:

> *"Confident of your artistic skills? Be aware, however, that only a small portion of the students can earn his or her bread later as an artist. And that's often bread without toppings: whoever does have paid work as a young independent artist, earns on average only eight hundred euros per month."* [2]

So, contrary to in the UK (Rowles, 2011), art schools in the Netherlands are relatively small with 10 to 40 students per year. And already in 2011, the Dutch Ministry of Culture (Ministerie van OCW) asked the Dutch 'HBO-Raad' (Higher Education Council) to make a plan to reduce the number of art students by 10% to 28%: *Focus on Top Talent, Plan of action with sector plan HE art education 2012-2016.* [3]

The landscape of art school education (Wenger-Trayner, 2015:15) is political on all levels. We live in a neo-liberal age and these policies are one of its forms of control – for instance enforcing archiving (a.o. Gielen & De Bruyne, 2012). How Dutch BFAs can talk back to policy makers and improve the public image of what we do was one of the subjects of the *Crucial Tools* meeting. On 18 February 2016, Course Leaders and Heads of School from all Dutch BFA art schools met for the first time in Artez Arnhem for the meeting *Crucial Tools*, to discuss the current state of BFA education. All 35 participants agreed that both art and art education face a profound social and political legitimacy problem and need to address this. In a subgroup I chaired, 5 out of 6 art educators individually had the same core question: *"For what (idea of the) 'professional artist' do we educate?"* [4] Back to Thornton's *"What is an artist?"*…

So: how to assess within fine art education? Since 1996, Deans of all Dutch art schools structurally meet with representatives of the art sector, under the name *Overleg Beeldende Kunst* (OBK) – Counsel of Visual Arts. Telling detail: there are representatives of funding institutes like the Mondriaanfoundation[5], but no commercial parties… The aim of the OBK is to adjust art and design education to better fit expectations of the professional field, one of the 'gaps' described by Austerlitz (et.al) (2008:127). In 2002, the OBK described professional profiles and the 5 Dublin descriptors were translated into 7 competencies all Dutch art schools educate for:

1. *Creative ability*
2. *Ability to reflect critically*
3. *Ability to grow and change*
4. *Organizational ability*
5. *Communicative ability*
6. *Context awareness*
7. *Collaborative ability*

The increase in hybridisation of the professional art and design field explicitly was one of the grounds for the OBK to update the competency descriptions. In 2014 these were agreed upon and published. The 7 competencies remained, but in the main descriptions both fine art and design education now use the same formulations. On the sublevel of behaviour descriptors there are differences: a designer is working in relation to a design question/client and an artist from self-directed methods. The question is if these competencies prepare for all artistic *"orders of worth"*. They seem to be geared towards a very reflective and discursive practice, with 6 out of 7 describing non-visual actions. This may be in response to the view of art as a thoroughly nominalist concept or political ideas of artistic entrepreneurship, while I also recognize the urgency of having all these skills in a contemporary professional artistic practice. Nevertheless – to counter this (?) - a simple word frequency search of the OBK Competencies learns that 'Artistic' is one of the 3 words used most often, mostly as an adjective; not only in *Creative ability*, but in all competencies: *"artistic vision", "artistic identity", "artistic value", "artistic and practical-operational activities", "artistic content", "artistic disciplines", "artistic ambitions", "artistic product or process" and "artistic goals"*.

These competencies are used more and more, at least in the WdKA. Some Dutch art schools do not use the OBK competencies explicitly. As a form of control it can seem oppressive and contrary to what an academy should be. But the old 'free' system of tutors deciding grades without any control could lead to biased assessment, as e.g. Mo Throp describes (in Rowles, 2012:94). Any assessment policy always is a mechanism of control – and the top of Dutch art educators have worked years to describe the OBK competencies: in fact a translation of existing ideas. I agree with my Head of School that it is better to not translate the translation - and to take the OBK descriptors as literally as possible. So how are the contradictory artistic *"orders of worth"* - as visible in the OBK competencies - taught in the WdKA art school?

Chapter 2. Case: Art Education at the WdKA

"No school is a school without an idea. Every school embodies an inheritance at least and at most is an invention rising out of its inheritance. By inheritance and invention, I mean the transmission and transformation of a creed" (Madoff, 2009:ix Introduction). The Willem de Kooning Academie (WdKA) in Rotterdam, context of this research, is design-oriented. Its recent 'invention' is to increasingly teach students from all departments together – influencing the position of the fine arts department.

The WdKA has its roots in an artists' *Society*, who founded a *Public Academy* in 1781 for skilled labourers - developing into the *Academy of Fine Arts and Technical Sciences* in 1851. In 1932, *Technical Sciences* split from the *Academy of Visual Arts* - with Fine Art, Decorative & Industrial Arts (Giersbergen, 2012). Since 1988, the WdKA is part of the Hogeschool Rotterdam: Rotterdam University of Applied Sciences, a large conglomerate of HE schools. From 1998, the academy chose the international name of former (part-time) student Willem de Kooning. His Abstract Expressionist painting practice was of no influence on the profile of the WdKA. About 25% of all students were fine art students studying in one mixed department of 'Autonome Beeldende Kunst' (Autonomous Visual Art). Now, 20% of all WdKA students study art – of which about half in Fine Art and the other half in the Photography department.

> *"No more subjects, no more schedules, no more teachers – but teacher teams"* [5]
> (René Verouden, Head of School of Fine Art, presenting the new curriculum to art educators internationally)

By 2010, the WdKA offered a program in which departments were quite separated. The weekly schedule was fixed and consisted of many 2-to-4 hour subjects taught by one tutor and graded by this tutor per half year (semester). While students often indicated they were making work *"for this teacher"*, tutors complained about students be too scholastic or *"schoolish"*. From 2011, new directors Chabot and Klaassen decided to address this, aware of the dilemmas of contemporary art school education: how to teach a growing range of technical - also digital - skills, and how to relate discipline-oriented education to increasingly hybrid or poly-valent art and design practices (Van Winkel, Gielen & Zwaan, 2012). Tutor development teams created a project-based curriculum with each project taught by a tutor team, who plan, schedule and assess together. Students can choose what extra skills to learn in the *Open Station* workshops and increasingly choose a path in the *'Practices'*.
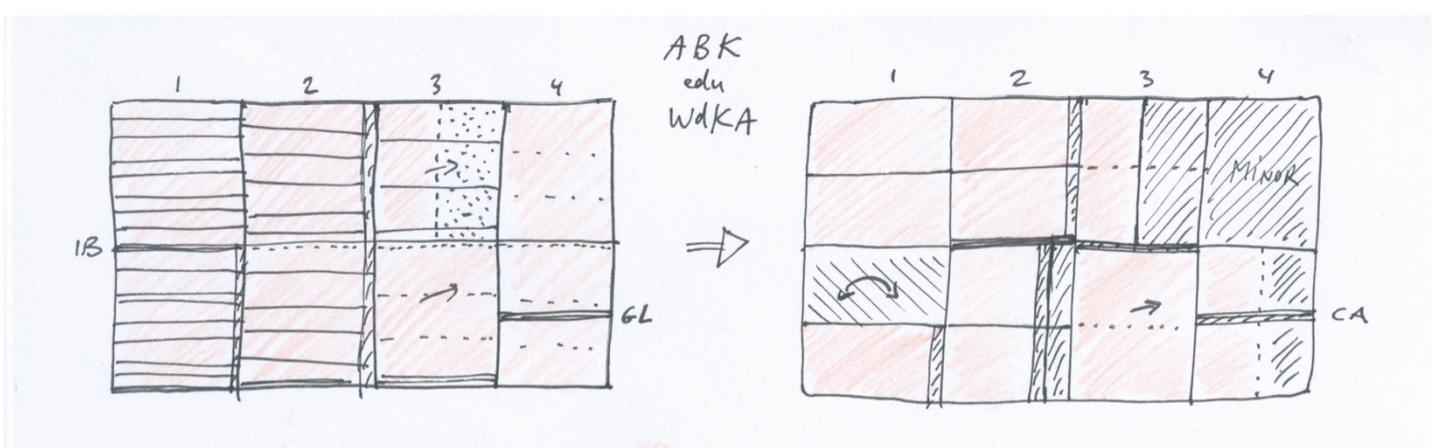
schematic drawing of old > new curriculum. lines indicate old subjects or new projects; light pink = Fine Art major, shaded = inter-disciplinary education: in q3 *Linking* and from q7, '*Practices*'

Furthermore, the new curriculum inverts the traditional funnel of a mixed Foundation year leading to discipline-specific graduation projects. Instead, all students start in their Major- or discipline-specific first year for 2 quarters (20 weeks), before doing a *Linking* project in which they all study in mixed groups at another department. They return to discipline-specific quarters

4, 5 and 6 with workshop instructions both as part of the project and *Open Station* workshops of their choice, and electives open for all students. During the studies, all students' progress is assessed in separate Competency Assessments (CA's) through a student document and a verbal presentation, reflecting on their actions and works and how these show the 7 OBK competencies. Then, the image of their work as such is not decisive, but the whole of how a student operates (both inside and outside art school). Each CA is assessed by 2 especially trained tutors, who may not teach this student – especially in the graduation CA.

From quarter 7-10 (half-way their 2nd year to half-way their 3rd year), students study part-time in one of the inter-disciplinary *'Practices'* of their choice. In their 4th and final year, these turn into fulltime *Practice* programs (called 'Minors' for Hogeschool reasons).

What are these *'Practices'*? Looking at art and design professionals and highlighting differences, the WdKA discerned 3 main professional practices for all art and design:

-   *In <u>Commercial Practices</u>: Concept development and visual abilities go hand in hand with marketing and commercial principles. [Students] collaborate with [external, often commercial] partners to create market-driven products and/or services.* – e.g. 'Branding'
-   *In <u>Social Practices</u>, "transitions in society are the catalyst for projects. [Students] use imagination and personal vision to give shape to social engagement and embedded research projects or processes that change relationships […]. Social practitioners […] position themselves […] as game changers."* – e.g. 'Cultural Diversity'
-   *<u>Autonomous Practices</u>: "You work largely independently, carrying out your own research and experimentation on self-determined concepts, art works, theory, design, products or services."* (source: wdka.nl)

Each *Practice* is divided into 4 topics or foci of interest, which can change over the years.
For instance, the <u>*Autonomous Practices*</u> are now divided into:

  o   *Critical Studies* – addressing critical theory
  o   *Public & Private* – addressing public space and the personal within that
  o   *Digital Craft* – relating craft and new digital production techniques
  o   *Hacking* - how to create narratives diverging from the power structures we live in.

In their last and graduating year, students of all Majors, whether they study at Advertising, Teacher Training or Fine Art, choose one of the 3x4=12 foci of interest. This creates mixed student groups taught fulltime by a mixed tutor team. So, a 4th year Fine Art student in *Critical Studies* is studying critical theory fulltime, together with e.g. Graphic Design, Fashion, Advertising (etc.) students. They meet on basis of interest and students indicate this can be very stimulating. Their tutors - from theory, photography, curating or design backgrounds - teach from this shared interest – and it is they who really form the content. Tutors can offer and can demand a high level of theoretical knowledge and theory-based visual research projects.

Still, studying *Critical Studies* is not fully the same as studying Fine Art. Though *Linking* and the *'Practices'* are communicated at Open Days and the year-openings, the first-years' fine art of 2013 rebelled after 3 days in one of the design departments, complaining about a clash with tutors and fellow students especially in working method. 'Design thinking' tends to be more structured into a pattern of research>concept>proof of concept> pre-production> production> presentation. Art, with its continuous questioning even of the field itself, allows for very diverse processes of thinking-as-making, where the presentation - say a performance - can be simultaneously a moment of creation, reflection, adaptation and realisation.

The 3x4 foci of interest may seem to frame what possible subjects can be addressed by students in their work. Can a student in *Hacking* choose her own content as freely as a student in, say, a department of Painting? Openness is important: the 12 foci are not assignments. Experience shows that for instance a student working with gender can graduate in *Critical Studies* (from critical theory), *Hacking* (from a media angle) or in *Public&Private* (from the angle of public-ness); or in the Honours Programme MinorPlus *Visual Culture*.

on toilet door in WdKA, July 2014, just before the building was adapted to the new curriculum. (*"atelier"* = studio)

Now, the majority of all WdKA students choose *Autonomous Practices*. Clearly many design students in an art school decide to develop self-directed ways of working. This links to another topic in the *Crucial Tools* meeting: 'Autonomous' Design is popular in the Netherlands. In the annual Dutch Design Week, designers are often called artists. The WdKA *Practices* are developed thinking of hybrid professional futures, and as such are utilitarian to a degree. They do not address the traditional art market per se, but allow for more hybrid positions, which WdKA students (increasingly) relate to. This of course is not new at all. Examples are the artistic practices of WdKA fine art tutors Lizan Freijsen and Paul Cox. Lizan Freijsen turns enlarged images of fungi and stains into monumental objects or carpets, gaining international acclaim on designer platforms. For *I Came By Boat* (1999-now) Paul Cox is creating a seaworthy ship, made from a unique material developed by him. He designs everything including the interior, which he also exhibited as a sculpture in his solo show in RAM gallery, crossing the line between functional design and fine art repeatedly.

Chapter 3. *Autonomous Practices*, Fine Art and 'Autonoom'

The Fine Art department at the WdKA is no longer an island in a design-oriented school. Art students are much more in touch with their design peers - and with design tutors – meeting on basis of shared interest. This does mean that WdKA art students have less time for studio practice, art world forays – and for the 'empeiria' of submerging themselves in an *"artists' only"* environment. Although the number of fine art students doing *Social Practices* like *Cultural*

Diversity is growing - and the first is graduating in a *Commercial Practice (Branding)* - art students predominantly choose *Autonomous Practices*. Allowing for self-direction, these are informed by design-thinking and an interest in social relevance – bringing new insights and possibilities as well as some friction. The electives, foreshadowing the *Practice Projects*, may not match a student's expectations of fine art education:

> *"Electives are not meant for 'Autonoom'. Twitter, mimicking machines…"* (2013_FQ1.04) [6]

Although in a recent CA4 dossier by fine art student Meike Schipper I saw beautiful critical results of this *Twitter* elective. The new cohort 2015-2016 does seem to think more positively about this, expecting:

> *"School, late nights, early mornings, opportunities, inter-disciplinary assignments,"* (2015_Expect_13)

Some fine art students experience a fierce antagonism towards design and feel that in the new curriculum, the art department is short-changed:

> *"About theory classes, as an example, it's all about the Design department. 'Autonoom' is the bastard of the academy, they want us gone.* [Text crossed out, drawing of hangman]*"* (2015_F2June_12) [7]

But last Open Day, one of the 2013 first-years, now in his 3rd year, interrupted my presentation about *Linking* by saying that after initial anger and displacement, he now is very happy to have met a diverse group of peers there, saying: *"I can collaborate on any project now, we all have varied skill sets, but we have gotten to know each other very well, it's great to work together, also after graduating"* [8]

Many Dutch fine art departments nowadays call themselves BFA, also to cater for increasing numbers of international students. The term Fine Art, according to Williams, arose in the 19th century: *"This development of **artisan,** and the mC19 definition of scientist, allowed the specialization of **artist** and the distinction […] of the **fine arts**."* (Williams, 1976:41). Indeed, the term Fine Art has associations with white walls and oil painting. At the WdKA we do not educate specifically for this, and the Dutch name, 'Autonome Beeldende Kunst', abbreviated to 'Autonoom', fits much better. In Dutch art education, this term is almost self-evident and is used by the OBK to indicate all BFA education, but it is hard to translate. Though it is loosely translatable as 'Autonomy' it does not have activist associations. In his report on *Crucial Tools*, writer Dirk van Weelden comes up with 'Autonoom' as the way to solve art education's legitimacy problem. He positions this is his advice, but the subject was one of 4 discussed at length by participating art educators on that day:

during Crucial Tools meeting, 16 February 2016 in Artez Arnhem

As Van Weelden writes, there is a general confusion about 'Autonomy' as a concept, because it can seem to imply art operating apart from society, l'art pour l'art. Because of this link with 'Authorship', 'Autonomy' is marked in decline in Wright and Aikens' *Lexicon* (2013:12). This form of autonomy is critiqued by many and is not what is meant here. One reason why both tutors and (some) students of the WdKA BFA department attach great importance to using the name 'Autonoom' is because of the idea of *"The autonomous sphere [as] a place where art [is] free from […] the utilitarian rationality of market society"* (Wright and Aikens, 2013:12) This can seem naïve, a guerrilla move to oppose dominant neoliberalism. It also may seem to go against Houghton's *Professional Curriculum*, which stresses the art market future. But in the Dutch context the market does not often offer a 'Professional future' and the idea of 'Freedom', even if imagined, is alluring. Brian Holmes beautifully describes on self-directedness as a function in relation to others:

> *"Autonomy means giving yourself your own law. But men and women are social beings; we exist as 'ourselves' only through the language of the other, through the sensations of the other; and what is more, this shared language, these transiting sensations, are bound up in the uncertainty of memory and forgetting, the incompleteness of perception, the wilfulness of imagination, the specific materiality of expression."* (Holmes, 2004:548)

He describes a very rich field of exchange in and through which autonomy *"becomes a collective adventure, as well as a cultural and artistic one."* (Ibidem). Autonomy as a mind-set is based on awareness of existing hegemonic power structures such as neoliberalism - and this could enable a critical distance from which to reflect on the world as it is. This is in line with a position like Andrea Fraser's, whose institutional critique art actively makes use of – and investigates – the notion of the *"artistic freedom"* in realising forms of *"artistic production"*, as a possible place of resisting the ideology of the market. (Malone, 2007:16). Andrea Fraser says that in her work, institutional critique is about the artist as <u>the</u> central institute in art, informed by a myth, which is *"enormous and compelling"* (2014). This myth can be glimpsed in the expectations of a student wishing to transfer from design to 'Autonoom':

> *"For me, an artist is someone who stands apart of the rules when creating art. […] They can look in a different way at society and can comment on this through imagination. They have a wide range of interests and are not afraid to go deep. Furthermore, they are free to cast their opinion in any art form."* (2015_Transfer_07) 10

For this 2nd year student already the position an artist takes in relation to society is important, by critically reflecting and being 'free' to give shape to opinions/views in any medium. Reluctant to use the word 'Freedom', 'Autonoom' tutors are aware of the paradox: autonomy as pulling back, versus autonomy as a mentality to act in the world:

> *"Is the autonomy of the artist today relevant and has it ever been? I reason from the principle, if I can think of it there are other people working on it. This means that we, as artists, could focus on a mentality from which these other people are working. It is the question whether the artist therein is a precursor, a building block or a follower. Not only artists are working on it, it takes place in different fields and walks of life. We are part of a movement, trans-disciplinary."* (2015_Tutor_RV)

Within the WdKA, the art department needs to define what it means by 'Autonoom' – and what this brings for art students graduating in a *Practice*. Rancière's *"'esthetic regime of art,' […] simultaneously establishes the autonomy of art and the identity of its forms with the forms that life uses to shape itself."* (Davis, 2006). This is something we as WdKA 'Autonoom' department hope to relate to, though the question is if this 'regime' is idealistic or real.

"Only Autonoom"
At our *Open Day* in October 2014, one of our art students, Kevin Kristiaan Jansen, (then in his second year) came and asked for a black marker to cross out the words *"Beeldende Kunst"* (Visual Art) from his *Open Day* department button, saying he was *"Only Autonoom"*.
Later, we had a talk about his definition of this. Kevin sees 'Autonoom' as a profession - separate from the profession 'Visual Artist', which operates in a more traditional field of Fine Art

consisting mainly of painting styles, from abstract to photo-realistic, selling work themselves or in commercial galleries. He writes:

> *"I am an 'Autonoom' and this is my profession.*
> *An 'Autonoom' works from total freedom and is looking for the rules of life, to live this way yourself,* [and when it is his profession] *to show the rules found to […] others, to give them the choice to follow the rules shown."* (Kevin Kristiaan Jansen, October 2015, re-printed in email of 28. March 2016) [11]

Before going to the WdKA, Kevin trained as a *"fijnschilder"* (fine art oil painter) for 4 years with several masters, among them photo-realist oil painter Sierk van Meeuwen (WdKA alumnus 2007). Kevin does projects and also paints realistic objects on white ground, on small canvases, often grouped together. Though I think his painting is influenced by the WdKA art education, he at the moment keeps *"Painting art"* separate from his *"Autonoom"* projects (his website http://curriculumvitae-kkj.org). In an email following up on our conversation, he asks if it:

> *"would it be possible to change the name of our department to "Autonoom as profession" - or if that is too crazy, "Autonoom" would also be possible"*
> (Kevin Kristiaan Jansen, 5. November 2015) [12]

He adds that:

> *"As it is a nice principle to work from 'Autonoom', people can also end up calling themselves an 'autonoom'* [independent] *artist (which is sometimes already the case). Yet the* [profession] *grows larger when you start with 'Autonoom' and then expand to:* "Autonoom" bakery, "Autonoom" activist, "Autonoom" flycatcher, etc." (Ibidem) [13]

This way, he expands the notion of 'Autonoom' into a mentality, productive for society at large. I sent Dirk van Weelden's text on *Crucial Tools* to Kevin and he reacts:

> *"But what mainly matters is the freedom the word* ['Autonoom'] *brings, as I have described in my previous mail; from this word/mentality you can do anything. And Van Weelden defines this too:*
> *"Autonoom' is not something to be secretive about. Such a friend or lover we all want: someone who is independent, who does not talk anyone to the mouth, who is not lead only by money, power, confirmation, but who brings from his or her own experience and thinking something to the relationship. Something […] that surprises us, perhaps even irritates us and makes us think, that astonishes us and teaches us something. That is what we value as an important and fruitful relationship, with an independent person, who provides resistance when needed, who is elusive, not predictable or well-behaved."*
> (Dirk van Weelden, 2016:- quoted by KKJ)
> [What I want to achieve is] *to make the word "Autonoom" a noun; 'Autonoom' that can be your profession."* Kevin Kristiaan Jansen, 28. March 2016) [14]

This interest in and reading of the word 'Autonoom' may be related to the tradition the department is oriented towards: the avant-gardes of the (early) 20th century. DaDa, Fluxus, Situationism, early Conceptualism,… as operating in a (maybe idealistic) artist-run, non-economical social sphere, oriented towards non-object non-marketable results. The attraction of this era is that artists positioned themselves in relation to society without a fixed or utilitarian role, as the art market was still developing. Many WdKA 'Autonoom' students work with performance, text, interventions, installation, etc..

From summer 2015, 'Autonoom' tutors chose to meet up for non-mandatory *Tutors' Group Critiques* (TGC) to formulate more precisely what terms we use and how our uses differ. In the unfinished *'Autonoom' Tutors Lexicon*, three fields were defined; the art department as Learning environment (educational forms), *Thinking (Life/Art education)* and *Working (Profession-related)* environments. The more traditional and commercial 'art world' of galleries is only a small element of the *Professional Environment*, where *"inter-"* and *"trans-disciplinary"*, the *"socio-cultural"*, *"citizenship"* and *"Society & Personal position"* are more important, as well as 'Framework/Network' including 'Trust':
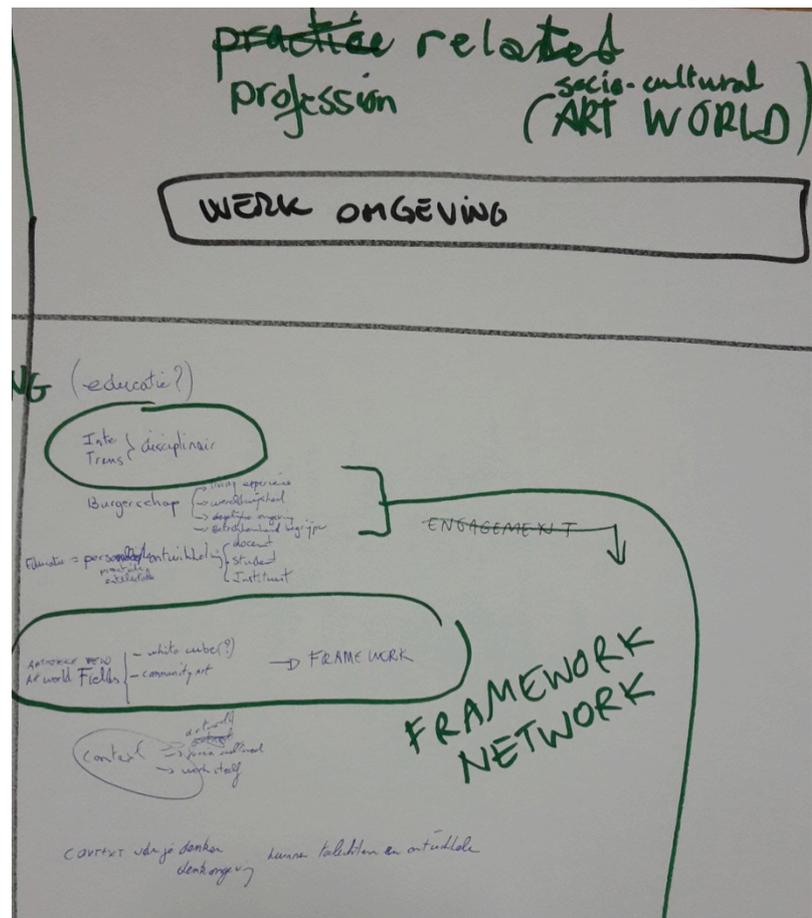
upper right corner of the unfinished 'Autonoom' *Tutors Lexicon*, developed during *TGC* sessions in order to unveil & relate keywords we use

Chapter 4. Mapping 'Autonoom' Voices

As Brian Holmes writes, autonomy exists in a complex *"shared language"* including sensations, experiences and mutual influences (2004:548), which in art education is often communicated through 'empeiria'. My research question was: What is contemporary 'Autonoom' art education at the WdKA, in this way of articulating? To look at this, I have done qualitative data analysis of notes made by students and tutors of the 'Autonoom' department, as a form of 'close-reading'. In this chapter I will go into my qualitative data analysis. First I will outline my research method - then discuss some outcomes, before going into some fields of data.

I have done qualitative data analysis on the basis of Constant Comparison. *"Constant comparison and theoretical* [research'] *purpose is to describe the variation that is found within a certain phenomenon"* (Boeije, 2010:83). Looking for recurring keywords (Williams, 1976:14), I used constant comparison to group sentences mentioning these - or related words - thus both observing occurrences and relations. To have some overview over different years, I have included diverse student and tutor materials derived from diverse sources. Data consists predominantly of anonymous notes in written form made by students on paper, and by tutors by email or during TGCs. Although I started coding after collecting student materials, I did read all student materials before, and on that basis, formulated the open questions below.
The data can be divided in:
1) materials in response to student evaluations of our education (2013-2015),
    a. existing responses on an evaluation form of 2013; chosen because this is the first cohort of the new curriculum and their feedback reveal both expectations and experiences. Indicated by 2013_FQ1.nr

     b.   notes made on white A4 paper during an auditorium evaluation session in 2015. About 45 students were present, partly 1st years of 2013, but also 1st years of 2014 and of 2012, who entered the new curriculum in their 3rd year - to see what feedback was coming back in that open form; indicated by F2June_nr

2)   a small group of materials collected from individual students and alumni in response to the question *"What is Autonoom?"*. Only a few responses came but these did make me aware of recurring keywords like 'Freedom', 'Process' and 'Context'. This question was also asked of students applying for transfer from a design department to 'Autonoom', these are indicated as 2015_Transfer_nr

3)   materials in response to open questions (Sept.-Nov. 2015), formulated to get more information on issues that had come up during evaluations, such as
     a.   *"What do you expect to be doing in your (group) studio?"*– 3rd years & incoming Erasmus students, to 'hear' what they think of this space-as-tool. Indicated by 2015_Studio_nr.
     b.   *"What roles do you see tutors take?"* – Oct. 2015 to the 2014 cohort to see if different words would come up, this happened only partly: indicated by 2015_Roles_nr.
     c.   *"What do you expect of the academy in studying 'Autonoom'? What do you expect of yourself as art student?"* On the first day of the first year, 1. September 2015, to create an early moment of hearing expectations - not yet influenced too much by experiences. Indicated by 2015_Expect_nr

4)   tutors answering to questions related to the above, indicated by 2015_Tutor_nr
     a.   *"Teaching is…"* and *"What are your qualities in or characteristics of your teaching?"*
     b.   *"What does context mean?"* and *"Context – Art"*
     c.   *"What is content / concept?"*
     d.   *"What is the position of technique?"* and *"What is experiment / process?"*
     e.   *"What is the function of feedback / critique?"*
     f.   *"What is [the function of] presenting?"*

5)   tutor notes in TGC sessions (June-Nov. 2015)
     and the unfinished tutors' *Lexicon* made in these sessions

6)   nation-wide competency descriptions updated in 2014 (OBK) as translated by the WdKA translator – because they are indicative of (and/or leading to) the choice of words both tutors and students are likely to use. Indicated as 2014_OBK

The tutors' *Lexicon-in-progress* (see page 13) is the last data to be collected and also addressed subjects that the student data gave rise to, so data collection and coding are circular. First step was to copy all notes, predominantly in Dutch, over into NVivo, a computer tool for qualitative researchers working with rich text-based information. After copying I 'code' the text: highlighting parts of the text and assigning a 'Node' (tag, keyword) – mostly literally, later with some interpretation. This was an iterative process: checking all Nodes after coding a new group of materials, comparing and sometimes re-coding. While doing this, I noticed that some terms felt similar, but actually addressed different topics, like 'Personal Input' (of the student in education), 'Personal perspective or view' (of the student on/in art) and '(Developing) new perspectives' (in art education). After separating these aspects, I checked Nodes to see if all quotes were coding in the right place, etc. until I reached saturation in the coding, meaning no new keywords were found in new data.

This resulted in a Node list of more than 80 keywords. These I grouped in larger Nodes. Most of these keywords are mentioned by both students and tutors of the WdKA. This is the result of the circular process, in which I discussed outcomes of student materials (partly evaluations) with tutors. Thus there are no keywords that only tutors use, though certainly tutors can have different definitions of these words.

Through close-reading my data, different questions came up, with aspects that I will describe in the paragraph *Mapping 'Autonoom' Fields*. While coding the 2013 material, the issue of 'Technique/Skills' was central. See Field I, page 17. Then, the issue of '(Un)clarity' in relation to 'Communication'. See Field II, page 20. 2015 materials highlighted the keyword of 'Stress, Pressure', which I had disregarded until then, unconsciously finding it too negative – though it is used as a productive, challenging aspect. See Field II, page 20. Finally, the phrase 'Out of my Comfort Zone', the art school as place to learn 'New Perspectives' for 'Self-Development'. See Field III, page 21.

Venn Diagram as a Mapping of Keywords

While thinking through the wide field of keywords, I found that many of them had overlaps. So, in order to visualize and structure the outcomes I made a Venn diagram (my first):
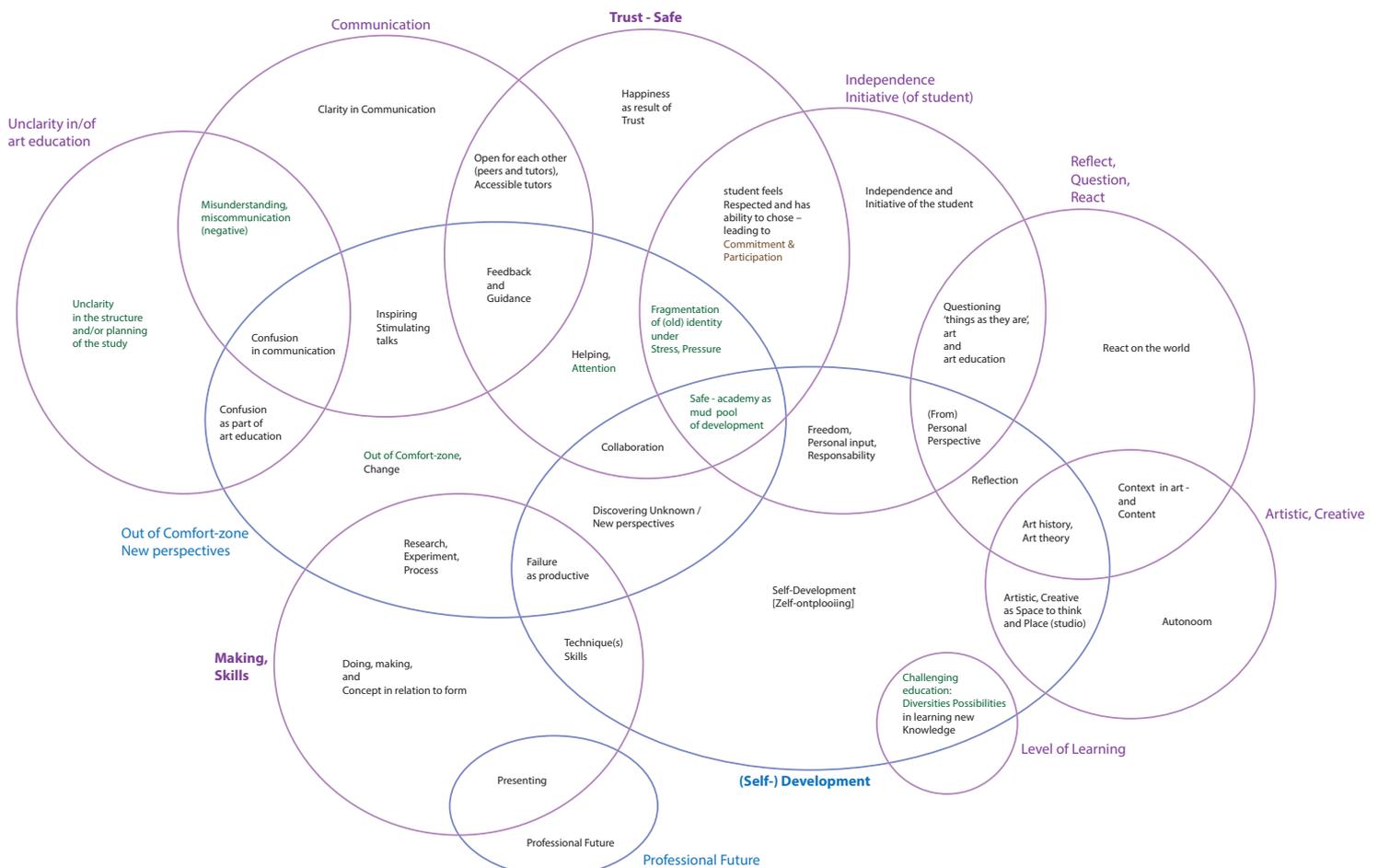
for a larger version see page 36.

I started with the circle of 'Unclarity', overlapping with 'Communication' as many remarks on 'Unclarity' had to do with e.g. communicating time-planning - it took some time to develop a new Planning&Reservation tool for the new curriculum. 'Misunderstanding' of course does happen:

> [Question 12.b) Do you agree with your grade?] *"No, because they have misunderstood me"*
> [Question 12.c) *"Is it clear what you need to do to improve your results?]* "No, because I do not 100% understand their feedback"* (2013_FQ1.08) [15]

I encountered more critical student responses addressing the un-clarity of art education, especially in the feedback of the 2013 first-year students, though less in later notes. *Mind the Gap* (Austerlitz (et. al), 2008:127) describes the unrealistic expectations of the academy, both by (some) art students, by the art field and even by art tutors who might expect super-students who are artistically independent from day one… ;-) But 'Unclarity' and 'Confusion' may also be productive aspects of contemporary art education, especially as this fits the questioning aspect of art nowadays: *"It seems to me that [this] indecision or unclarity […] in exactly what we do [as art educators] is not at all a bad position to be in. There is no need to teach without self-contradiction, or without letting students in on our indecision or incoherence. The fact that it is so hard to know what it might mean to teach art tends to keep teachers going: it spurs them on to teach in different ways."* (Elkins (2001:96). More sources describe the advantages of a *"pedagogy of ambiguity"* (Rowland, 2003) and some students agree:

> [Question 1b): What can be improved?] *"Planning/Timing (Clarity in assignments. But the ambiguity of course also is part of it and gives freedom. So not quite a point of improvement...)."* (2013_FQ1.16) [16]

In 'Communication' there was also 'Clarity', 'Feedback', and 'Inspiring Talks' (thankfully) - and also the 'Openness' many students described of both tutors and their fellow students. 'Openness' is related to 'Trust', an important aspect also for tutors (see Lexicon):

> 4. 1.) [What do you think of: Guidance by tutors: What is OK?] *"openness, friendly, collaboration, with each other, togetherness"*
> (2013_FQ1.06)

'Trust' meets 'Independence/Initiative - of the student', connected by (a feeling of or desire for) 'Freedom' (e.g. in choices within their education) – leading to the student feeling 'Respect'-ed and possibly giving rise to 'Commitment', 'Participation, again in relation to 'Openness':

> *"Conversation that leads to dialogue, participation. Commitment, exchange, openness. Willingness to learn and to try to be better."* (2015_Tutor_JB)

A student may feel that the department is responsible for creating commitment:

> *"* There is too little structure in the major. Someone (a teacher, supervisor) needs to be almost always present, so that students feel obliged to come and it is valuable to be in the studio instead of at home."* (2015_F2June_07) [17]

This presence is not possible at the WdKA, both practically but also based on the paradigm that in a self-directed study, to be this dependent on the presence of tutors is not good for students' development. Although I do get that students need some measure of activity to come in for, I cannot but agree with our paradigm…

'Feedback' and 'Guidance' were kept apart because of their difference in meaning, but are both of course part of 'Communication' – and both need a measure of 'Trust' – to possibly lead to 'New Perspectives'. Searching for 'New Perspectives' is related to both a critical reflection towards oneself as a challenge, and towards the art school as an environment – one in which pressure can both lead to challenge and to hate and pain:

> *"FROM MYSELF*
> *- search for the edges in my work*
> *- to not make / or not too much therapeutic work*
> *- to really do my best*
> *- to go out of the comfort zone, also preferably every day*
> *- that I don't like all teachers and that that will bother me*
> *- to be fed up, to want to stop*
> *to really despise the competition feeling*
> *to hate to be in "the academy"*
> *- "pain" [arrow up to criticism]*
> *- stress*
> *FROM THE TEACHERS*
> *- some insights or other perspectives on my ideas"* (2015_Expect_10) [18]

'Feedback', 'Guidance' and 'Inspiring Talks' of course are the core of art school education, helping students to develop 'New Perspectives' on or in their work.

Mapping 'Autonoom' Fields

Two main aims stand out in the Venn diagram: 'New Perspectives' - subtitled 'Out of my Comfort zone', and, partially overlapping: 'Self-Development'. To zoom in on what is meant by these, a closer look at three fields of my data, which also relate to my initial observations and first questions.

Field I. 'Unknown/New Perspectives' & 'Failure as Productive' & 'Safe'

Quite some students express that they do not know what to expect from this study. A student writes in response to the question how the education is attuned to the professional future:

> *"I do not know what I want. Not yet."* (2015_FQ1.03) [19]

Some even indicate to dread the question:

> *"I'm afraid to have expectations of myself and the school. Because if the expectations turn out not to be true, I think I have failed."* (2015_Expect_23) [20]

And:

> *"* I will have breakdowns because I don't know what to do"* (2015_Expect_29)

These indicate an experience of "doubt" as something blocking "doing".

Students choose art school as a place for doing, and so the field of 'Making, Skills' is very important and is coded as mentioned most often. Many students call to learn *"more techniques"* – in Dutch: *"vaklessen"*. The word *"vak"* means both 'subject (in school)', 'profession' and 'box'; so *"vaklessen"* might be translated as 'craft classes' or 'profession-related classes'.

> *"I want more 'vaklessen'. Drawing, [clay] modelling."* (2013_FQ1.17) [21]

And:

> [Question 1a} What is good?] *"Workshops (technical side) good free, independence necessary. Good feedback* [of] *teachers.*
> [Question 1b) What can be improved?] *"Sometimes some ambiguity, I want more 'vaklessen'.* (2013_FQ1.02) [22]

Most remarks on *"vaklessen"* are from the 2013 cohort. As a student (of one the 2012-2014 cohorts) writes:

> *"Art is also simply making and doing, and not just social-critical thinking. I just want to draw, paint, do crafts and carpentry and so on. Of these no classes or time can be found. Weird!"* (2015_F2June_04) [23]

This student clearly expects a more *Academic* curriculum than the WdKA offers. A first year 2015 student also expects this, but formulates it more open, expecting to learn:

> *"*lots and lots of drawing and making things.*
> *" good technical fundament through classes"* (2015_Expect_27)

At the same time, students call for 'Freedom' in choice and often reject compulsory technique classes:

> [Question13: What did you learn? What did you expect to learn?] *"don't want to learn everything, I want to learn things related to my own interests."* (2013_FQ1.06)

Tutors see 'Technique, Skills' more open, in relation to concept and process:

> *"[Technique] is part of the artistic process. In some artistic practices it is vital, in some others almost non-existent. It varies per work and per artist."* 2015_Tutor_JB

And:

> *"Thinking […] does take place during the making! So [concept and technique] should be seen as less separated. The mastery of a technique can strengthen the persuasion of an image."* 2015_Tutor_DdB [24]

The OBK Competencies mention 'Skill' way less than 'Artistic', but do write that students must:

> *"*[be] *open to gaining new knowledge, insights and skills,"*
> *"*[apply] *media, techniques and materials, and make use of their effects, in the realisation of work."* (2014_OBK)

The circle of 'Making, Skills' overlaps with 'New Perspectives' in 'Accept Failure as productive' and 'Experiment, Process' as also this 2nd year student expects:

> *" - Not only work towards END product; focus less on Perfectionism.* [something unreadable, crossed out]
> *- Improve my weak points in process. "* (2015_Transfer_02) [25]

Also:

> *"experiments - the outcome is un-expectable, only known when it's been done"* (2015_Studio_21)
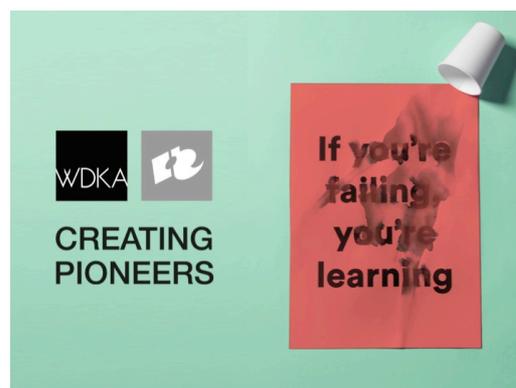
And:

> *"*[my] *Expectation of school:*
> *- Place to experiment*
> *- Mistakes are allowed*
> *Expectation of myself:*
> *- Mature attitude*
> *- Dare to make mistakes"* (2015_Expect_04) [26]

2014-2015 campaign for the WdKA

Obviously, *"Fail Again. Fail Better"* is well-known, though few people realise it is a quote from Beckett's 1983 novel *Worstward Ho!,* not the most optimistic context... What's more, any 'Experiment' leading to new insights is not failing. Sister Corita Kent rightly says:

> *"Rule 6. NOTHING IS A MISTAKE. THERE IS NO WIN AND FAIL.*
> *THERE'S ONLY MAKE."*

Two WdKA tutors write in answer to the *Lexicon* question *"What is experiment / process"*:

> *"Experiment is related to serendipity. To not know and to doubt accommodate a playful discovering of new things. Experiment is explorative acting. To not predetermine, to just mess around. To do."* (2015_Tutor_TvdW) [27]

Here, doubt is seen as active and productive - and not as potentially paralyzing.
And here:

> *"The time invested to develop, to fail, to develop new steps / forms (new for the student involved)." (2015_Tutor_LF)* [28]

'Experiment' is a possible tool leading to 'New Perspectives' and 'Self-development'.
The keyword 'Safe' is in the overlap of 4 fields: 'Self-Development', 'New Perspectives', 'Trust' and 'Independence, Initiative', as this tutor writes:

> *"*[What is the function of feedback?]
> *The student first formulates his/her idea in the work so that the idea has a form, however basic, then the feedback can start. Within the process, feedback is an extension of the method. It is a dialogue, which can be very personal and very general. It includes the work, the process and the mentality: how do you stand in the study, how do you stand in the world. Receiving feedback teaches the student to be open to questioning themselves and others, to formulate and argue. To empathize with the position of the viewer, to understand where your own ideas and those of others exist. The aim is to be as honest as possible so that the ideas can be denominated as clear as possible. Opinions may collide, it can wring, the student learns where s/he stands or what the work does or does not trigger, and thus has the tools to further develop / to speak out."*
> (2015_Tutor_RE) [29]

Students relate to this form of feedback, which starts from the student's vision, questions both work and mentality, and is student-centered:

> [Question 6. a) Was there enough space for personal input?]
> *"Yes teachers view the assignments in entirety in such a way as to leave my vision whole"* (2013_FQ1.04) [30]

And:

> [Question 10.c) Did you develop in otherwise – apart from artistically and in communicative terms?]
> *"I experience the WdKA as a safe mud pool of development. You can take out of it what you want. So, yes!"* (2013_FQ1.16) [31]

Also tutors – as a group - find this important as this *Tutors Group Critique* note shows:

> *"- ask questions*
> *- 1st learn -> test (adapt)*
> *- small exercises*
> *- confusion*
> *- organising a learning environment (group)*
> *- commitment*
> *- "safe" space"* (2015_TGC_04)

Although the quotes indicate that tutors know that this safety is possibly only partial.

Field II. 'Stress, Pressure' & 'Responsibility'
'Trust' should not turn completely in an overly safe 'Comfort Zone': some students expect 'Stress, Pressure' as a positive, challenging force related to 'Trust':

> *"[of the academy I expect:]*
> *Teachers, useful feedback, honesty, opposing opinions, few good jokes, surprises, stress, authenticity, assessments, borrowing a pen,"* (2015_Expect_13) [32]

Or:

> *"I hope to fall apart by the pressure & stress*
> *in order to build myself again, anew, with the help of the WDKA."*
> (2015_Expect_19)

And:

> *"* My teachers should be open to questions and to teach us new things*
> ** There will be many assignments where you have a lot of freedom for your work and end results*
> ** There will be a lot of criticism, I have to ask for these and learn from it."*
> (2015_Expect_29)

Again there is the combination of 'Freedom' (as in 'Personal input') with 'Pressure' through *"many assignments"* and *"a lot of criticism"* – and this student expects to take 'Initiative' in asking for this.

day 1 student expectation by Zen Vinyard, 2015

What struck me as very positive is students' awareness of their own 'Responsibility' in their studies. After 2 June 2015, when I invited all students to give us more feedback, I received an anonymous letter:

> *"Dear Karin,*
> *As I read your email regarding last Tuesday I have to admit even the fact that you created this opportunity for* [crossed out: this] *us, to me this freedom is frightening as well.*
> *It is important for us students to think about what we ourselves should do and not place the responsibility onto others. […]"* (2015_F2June_Letter)

And:

> [13. What did you learn?] - *"I have learned doubt does not exist and I have to work on responsibly or I'm a loser!!"* (2013_FQ1.05) [33]

More students mention their own 'Responsibility' – maybe no surprise that also the OBK stresses this aspect:

> *"The student positions his/her vision, ambition and work within a broader cultural and social perspective, and assumes responsibility for this position."* (2014_OBK)

Field III. 'Freedom' & 'Independence, Initiative'

As described in Chapter 3, studying for 'Autonoom' as a profession often involves assuming a critical position – in combination with a free choice in media. Kevin mentions 'Freedom' explicitly though does not analyse the term. So what does it mean in the context of art education? An end of 1st year design student wishing to transfer to 'Autonoom' expects:

> *"Autonoom"* [with five lines coming from / going to it, from top left clockwise]:
> *- Creating guidelines for yourself*
> *- Free interpretation*
> *- Produce a lot of what you see"* [line with / to:] *- Collaborates*
> [2 lines leading to:]
> *- Combining individuality*
> *- Process is central"* [line leading to:] *- Freedom to go in a different direction in the middle of the process."* (2015_Transfer_01) [34]

This student connects *"free interpretation"* and 'Freedom' to a process-based idea of making, and – interestingly – has an open eye for *"combining individuality"* and 'Collaboration'. From the whole quote a drive for self-direction in both interpretation and in making is clear, framing 'Freedom' in a specific way. As in this quote:

> [Question 2. Is there enough connection in your education with your professional future? What needs to be improved? 2.b)] *"more project freedom, intrinsic start point comes from you, personal concerns"* (2013_FQ1.06)

Here, 'Personal input' is important and seems to define 'Freedom', which, as I gather from other quotes, is connected to how self-directed work can lead to *"creating something I can enjoy"*:

> *"Expectation of myself / learning.*
> *- Attitude of being eager to learn - self-reflection*
> *- Open minded.*
> *- To be able to create something I can fully agree with, that I can substantiate, enjoy.*
> *- Step out of my comfort zone.*
> *- To develop.*
> *- To listen to myself*
> *- To not doubt, but to do."* (2015_Expect_14) [35]

Here, there is both an element of trusting oneself, of personal growth *("to listen to myself"* and *"out of my comfort zone"*) plus a call on the student's own drive to research and make *("eager to learn"*, *"self-reflection"* and *"to do"*). The short sentence *"out of my comfort zone"* often recurs, especially in students' expectations. A cliché, and this did make me think. The process of getting into a new community of practice or CoP (Wenger-Trayner) can be described as a process of moving out of an old comfort zone - home, secondary school, old friends' circles - to

a new CoP: art school, maybe live away from home, new classmates and potential friends. Apart from the excitement there is also the hope of finding *"something I can fully agree with"*, *"that I can enjoy"* – a place of 'Trust'. In short, a sphere that you could describe as a new 'Comfort zone' – with 'New Perspectives' leading to 'Self-development'. This in relation to artist-hood, as this student who expects of herself/himself to learn to:

> *"define what is an artist"* (2015_Expect_18)

A Conclusion: What 'Autonoom' is Educating For
The research question: *What is contemporary 'Autonoom' art education - as a way of articulating?* led to qualitative data analysis yielding a field of keywords mapped as a Venn diagram. Some circles are resources or ways to learn, while others are aims students and tutors hope to achieve through art education. Main resources are 'Communication', 'Trust', students' 'Independence, Initiative' and 'Reflection' on the one hand; and information on 'Artistic, Creative' art concepts, 'Level of Learning' and 'Making, Skills' processes on the other. 'Independence' may seem to be an aim as well, but this is the English translation of the Dutch *"zelfstandigheid"* – meaning one's agency to act and/or decide, and as such is both a resource and an aim. Aims are 'New Perspectives, (Out of My) Comfort Zone', 'Self-Development' and 'Professional Future'. Three Fields were mapped more in detail and can be said to be aspects of a balance that art students handle: between needing (or feeling) a (measure of) 'Attention', 'Freedom', 'Respect' and 'Trust' to take 'Initiative' – the need to know more about 'Technique, Skills', 'Art Theory', 'Skills' - and a measure of 'Stress, Pressure' as challenging frames. Students paradoxically need both space for their own input and initiative, and attention, knowledge, pressure and challenges in order to develop *"out of the comfort zone"*. Through 'Inspiring' talks and assignments, 'Feedback', Guidance', and even sometimes 'Helping', tutors can create a learning environment for this.
From the small number of occurrences and the marginal position of this circle, I conclude that artist-hood as a 'Professional Future' is not the main aim of many 'Autonoom' students. This as opposed to what I read in UK sources about students expecting a glorious career in the arts after art school (Austerlitz et.al, 2008 and Rowles, 2011:122 – a.o.). There, this is attributed to the influence of the phenomenon of the Young British Art stars such as Damien Hirst, who hardly have Dutch counter-parts, with the possible exception of Marlene Dumas or Joep van Lieshout with his AVL – coincidentally a WdKA alumnus. If the 'Professional Future' is not the main aim of studying 'Autonoom', what is? Central seems to be developing 'Independence' as an 'Autonoom' mentality: defining personal perspectives, developing these through new making and researching skills - and creating from self-directed processes. Because of the multiplicity found in my theoretical research, and the many voices I have 'read' through my analysis, I conclude that we live in a manifold conversation with each other. If, following Mitchell and Holmes, art is about a continuous and collective questioning *"What happens if we see this as art?"* - then art students may be looking to formulate more precisely the question for what profession/future they are training for: *"What is an artist?"* as the student does above.
When discussing art education, we assume a large measure of consciousness in the decisions students and tutors make: for studying/teaching at an art school, for choosing the WdKA, to study/teach art or design, to become an artist when a studying art. Even the decision to teach art in a certain way, as Houghton shows, might be simplifying the reality of what we do. Obviously, we do not really know: fundamental questions about art education, both its tools and its aims, were raised during the *Crucial Tools* meeting. Students of course share in this 'Confusion'. Rancière's idea - that the quality of an art work is resisting interpretation - creates space for open-ended making processes that allow for the possibility to 'Not Know', both as student and as tutors. As art educators we have to acknowledge we do not know what art is, and to stop trying to be the same. The WdKA has taken a step in this positioning, and on basis of this thesis I will position studying 'Autonoom' at the WdKA as a way to educate a mentality: art school as a living environment for questioning both society and art. A place for a dialogue between tutors and students about what the profession 'artist' could be - and how it can be taught. I have

proposed as English name for the department: *DE/FINE ART* – as a form of research. Next year with a group I will start a participatory action research to decide upon a new English department denominator. This, and this thesis are also a form of acknowledging WdKA 'Autonoom' alumni who study Masters in Political Science, Education, Digital Media, Gender Studies or in Management. Who set up social projects, collaborate in independent platforms, or simply make a good living drawing – whether their work ends up in a museum like Koen Taselaar, or on *Surfana* skateboards like Anne Dijkstra (one of the winners of RTL4's *SOS. in the Jungle* 2016 ;-) Every art school has a different 'embodied creed' and can build a specific curriculum from difference - instead if trying to pile up old curricula in a simulation of completeness. This requires awareness of your specific 'creed' as art educator and of the art school you work in. It is paramount to articulate our different artistic 'creeds' much more – while maintaining the 'Openness' for the diversity of voices within our schools. By communicating this to our fellow BFA art educators in Holland and abroad, this can lead to new forms of legitimacy of art education.

Chapter 5. Voices – *Aspects cards* as Another Space

"Thank you so much for being there for us all, listening and giving us voice!"
(2015_F2June_Letter)

> Dear Karin,
> […]
> Your data analysis shows Brian Holmes' *"autonomy as a collective adventure"* within the WdKA 'Autonoom' department. But you were researching a surface with a multitude of moving reflections. You are a longtime member of the WdKA 'community of practice', in dialogue with tutors who also are inside. And with students who are soon aware of this discourse – and/or who know 'art' from existing frames of reference. From these interferences you cannot find <u>imagination</u> that points to other possible experiences of artistic practices; outside of what you all already see and know. So how can you create other possible modes of 'reading – AUTONOOM- voices'?
>
> Your misamee, Joe

Obviously, my data analysis is influenced by my multiple roles as student-researcher, artist-tutor and Course Leader. By collecting anonymous materials I created a measure of space for students to write down their views, but my presence is an influence. Also in coding my voice comes to the fore, even though I have started with collecting keywords literally, as found in the notes, there is always my researcher's focus and interpretation. Questions remain. How exactly do students' 'Initiative' and their call for 'Pressure' relate, and is this something first-year students call for more than higher years'? And, if I would collect materials in another art school, would I find the same keywords, stressing the same 'non-professional' mentality?
In my qualitative data analysis of students' and tutors' notes, I focus on their perceptions, expectations and experiences, and catch glimpses of <u>imagination</u> of the context (Wenger-Trayner et.al, 2015:20). Through asking open questions, analyzing and sharing this image of *"where you are"* with art students and tutors, I hope to create new forms of <u>engagement</u> (of being there and able to act), which can generate different <u>alignments</u> by both students and tutors – of course also giving space for disagreement. Reading Chantal Mouffe made me aware of my tendency to look for overlaps and similarities instead of antagonism. She describes the liberal, deeply de-

politicised form of thinking about pluralism as *"a world in which there are indeed many perspectives and values […] that, when put together, […] constitute[s] an harmonious ensemble"* (Mouffe, 2007:2) This disables our ability to discern conflicting voices, to hear underlying differences. In order to sustain a belief in a stable order, dominant points of view are reproduced by everyone - especially those who are dependent on the judgements of others: like our students. To counter this, Mouffe advocates awareness, an agonistic approach in which there is space for hearing all different voices, by acknowledging that *"society is always politically instituted."* (Ibidem). And to never forget to acknowledge the influences of power structures in the institutes we live in. When seeing students' keywords back in OBK Competencies – even those of first year students on their very first day - my data analysis shows the relation between policy and student experience. Through its method this analysis is a form of 'close-reading' and mapping of existing perspectives and feelings. Here I follow the description of feelings as personal emotions captured in language (Shouse, 2005). An art school as community of practice (CoP) is a space of feelings, and can be both a 'Comfort Zone' and a limiting environment, stifling certain different or opposing voices. Carol Wild (2011) describes how tutors cannot but follow an institute's CoP, and how this can limit new educational ideas – while it is the diversity of voices that makes them such rich environments. One way to resist too much adaptation is to make spaces within an art class - or an art school – so that these, because they are temporary, can allow for events *"[liberating] an area (of land, of time, of imagination)"* (Wild, 2011:429). Many art educators do see their 'classes' in this way and create different forms of experience for students to discover new methods of working.

To expand my research beyond the personal feelings and social emotions visible in *Mapping AUTONOOM Voices*, I decided to focus on affect for my Educational Project. Shouse (2005) summarizes the relation between feelings, emotions and affects as: *"Feelings are <u>personal</u> and <u>biographical</u>, emotions are <u>social</u>, and affects are <u>pre-personal</u>."* (2005:1). From a psychological perspective, affect in Tomkins' theory is the hard-wired biological aspect of emotion, both innate and the result from interacting and nested experiences and ideas. Examples are joy, interest, anger, (instant) fear or disgust, distress, shame... As a philosophical term, affect is a state of mind and body in the experience of intensity; a moment of unformed and unstructured potential. Because it precedes language, it is hard to catch in words, though we all recognize these experiences of intensity, which as Massumi (1995) describes, can be seen when investigating the differences and resonances between the reception of image and language. As Teresa Brennan wrote, transmission of affect from person to person happens often and instantly, as the expression "the atmosphere in the classroom" attests (2004).

Aspects cards readings - Educational Project
My Educational Project *Aspects cards* is a space for more affect-rich forms of note-making, to start mapping contemporary artistic practices in a different way.
This is an inversion and follow-up of my project *In a Manner of Speaking: First Language Presentations* (2014-ongoing). There, (foreign) first languages spoken by participants / students in an educational setting, yield visual notes. The listening creates a sphere of attention (Rancière,1991:51). I have done the *First Language Presentations* within the WdKA and a small version at the ELIA Teachers Academy in Tilburg, 2015. I will continue doing this, because the experience was extremely positive. The real aim of the presentations is the attention given, and the form of self-awareness and strength that arises from this form of self-expression without a need for others to under-stand (Rancière). The Korean student below talks of feelings and a *"sensible form of communication"*. During the *First Language Presentations* I also sensed a transfer of affect between participants.

In A Manner Of Speaking - First Language Presentations
Questions to those who were present:

-Did you yourself present at the First Language Presentation?
yes

-If you did, how did you experience doing this?
Before I did it, I thought it would be like talking to myself because everyone didn't understand
what i was talking about. But I felt kind of interaction with other people during my
presentation. I can't explain exactly but it was quite different feeling from when I talk with
other Korean in Korean.

-While you were listening to the presentations, what did you think / feel about this form of
presenting? How did the person presenting come across?
I didn't know what other people said, but I felt that I recognized their presentation through
other nonverbal things such as face, tone of voice, accent etc. even thought it was language.
So I thought it seemed like sensible communication.

-Did you make notes? If so, how was it? Did it help or distract you during the presentations?
In what way?
I think it helped. Because the sense and feeling happened in a flash, making notes during the
presentations made me catch that momentary feelings.

My Educational Project *Aspects cards* project is a form of 'card reading'. What I find fascinating
about card readings like Tarot, is that through looking and 'divining' or reading images, people
find meaningful new insights (for instance in choices in their personal life). This I use to get to
more affect-rich readings of what possible contemporary artistic practices can be. Based on this
thesis research - specifically Boltanski, Thévenot & Chiapello's *Cités* as described by Van
Winkel, Gielen & Zwaan (2012) - I started drawing the *Aspects cards*. Now, I use my experience
of artistic practices and my imagination to make more and more hand-drawn cards. *Aspects
cards* readings are loose group settings, where participants can react on any card of their choice.
I never mention that the cards are about 'art' as this will trigger art's *"enormously compelling
myths"* (Fraser, 2014). Participants can note any interpretations on blank A4 paper, which can
be folded and left behind. Until now, I have held 5 card readings: in MEiA in the PZi building, in
Foundation B.a.d (where my studio is), and within the WdKA.

setting 4 in Foundation B.a.d during the opening of FUCK YOU WE WIN, 18. March 2016

Using my signature imagery of physical (sexual) shapes protruding and entering, that visualize ideas on influence, the cards generate strong affect-like responses. Dico Kruijsse, WdKA and Glasgow School of Art alumnus and participant in session 4, addresses this:

> *"- The cards were all in the same style and emotion. This is put a bit bluntly, but they were all black and white drawings with whimsical / organic shapes and bodies or parts thereof, and that to me always comes across as fairly dramatic or depressed. Maybe it's me but I have actually never seen a happy charcoal drawing. But because the drawings all came from the same angle this did force me to look very well and think. […]Then I could concentrate on the images and the rest of the world did not really exist anymore."* 36

He describes that the 'card-reading' works as a space for thinking in another way, as a space to think and associate, even activating stories once read and long forgotten. One of my first-years (session 3) Falkona Rexhepi wrote:

> *"- I found it interesting, the cards all told a lot of stories in my opinion. I think you can interpret them from your feelings, I remember I had a lot of things on my mind at that time and I could better understand 'things' with the cards as a medium. In my opinion there was so much deeper meaning."* 37

Another participant of session 3, Soeria van den Wijngaard, compared the *Aspects cards* readings to a workshop by Dutch artist Navid Nuur (NN) in exhibition space Nest, The Hague, April 2016. Under the title *THIS IS THE SPACE WHERE EVEN SHIT DIES OR WHERE DEATH TURNS INTO SHIT*, he invited 1st and 2nd year fine art students from various academies, to spend 4 evening workshops together to *"stop and think about what your motivations [to go to art academy] were, what they are, and what your role and place in the art world could be."* (invitation PDF). Because of the relation with my questions and project, I asked to participate (as 2nd year Master student ;-) but was refused (as a teacher, understandably). WdKA first-year student Soeria did participate and wrote:

> *"- [in the project of] NN we talked about, and watched, our artistic practice (not writing). This creates space, like your cards actually do / did.*
> *- And we did not talk* [with each other about what we wrote about the *Aspects cards*], *so it was a very personal reflection, which in turn corresponds to that workshop of NN […], because you had to answer questions constantly for which you had to really dig into yourself.*
> *- At NN's workshop I came more in contact with my own 'being-Autonoom', something I also had with your cards"* 38

My *Aspects cards* readings can be seen as a temporary and 'light' version of Foucaults heterotopia but not so framed by the art school institute. As temporary moment, in which I do not take a tutor's role of 'knowing', it is very related to what Carol Wild describes as an art class as an educational version of Bey's Temporary Autonomous Zone (Wild, 2011:429. I agree that it is exactly because these projects are not a fixed part of the curriculum, that they can be a moment for a form of non-'under'-standing (Rancière, 1991), giving space for participants' imagination. The act of card reading also resembles Berlant's acts of 'lateral agency': non-functional moments allowing to think/be 'sideways' or 'beside' of the systems of hope, which are pushing us continually to reach for achievement. This allows for a form of emancipation of self-expression from a point of 'Not Knowing'. This, combined with my imagery, leads to a temporary space where participants can react on my visual thoughts on artistic practices from the angle of affect. My idea is that this circumvents the pervasive myths of 'the Artist' and 'Art', opening up new words and points of view.

To see if this is so, I collect all notes. Participants are not shy at all to share their interpretations and as the artist it is special to hear so explicitly what spectators see and think – and to compare how different associations on a card are both related and diverging. As three reactions to *Aspects card* #21 show:

> *"What this evokes for me is that people stifle (each other) and go through life censored. People are complementary to each other instead of finding the core of all the*

> *consequences and therefore a solution. I see a lot that cannot speak anymore and sharp tongues. A stained vision"* (Orientation Course participant, in my studio) [39]

And:

> *"how* [crossed out: your] *my lover* [from lover →] *or the person that you allow to "touch" you. influences the way I speak and see. Confronting to me (in a good way) because this is quite important to me in my relationships."* (English original, WdK_aut1_2016, in my studio)

And:

> *"cycle – discussion - pointing out negative"* (09_June2016_01 in WdKA)

I will research the outcomes when I have a substantial amount of notes, and therefore the *Aspects cards* project will continue the coming years. This Educational Project is both a source of data, and a form of 'empeiria' space to think about aspects of art – which can function both inside an art school and outside, in art-related spaces. Many of us, art educators, are creating related 'empeiria' forms of art education, luckily. Where would art education be if we can not offer places open for new ways of 'beside' agency – a space to express affect?

> Dear Karin,
>
> Affect is the biggest discovery of this Master – central to all your work, both as artist, collaborator and art educator. Though you have started to research this, you need to spend more time with the texts mentioned and with the texts still waiting to be read, as I sense your research needs to encompass this knowledge. The *Aspects cards* and the growing list of descriptions will become your big focus the coming years. To be continued!
>
> Your misamee, Joe

Aspects cards reading session 5. in WdKA group studio, 9. June 2016

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============   **ADDENDUM: DUTCH ORIGINALS OF ALL QUOTES**   ==========

Introduction
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Chapter 1. Art Education as Professional Education

So how Can Art Be Taught? -
Hybrid Artistic Practices:

1. Van Winkel, Gielen & Zwaan (2012) *De Hybride Kunstenaar, Organisatie van de artistieke praktijk in het postindustriële tijdperk*

2. *"Overtuigd van je eigen kunsten? Wees je er wel van bewust dat maar een klein deel van de studenten later als beeldend kunstenaar zijn of haar brood kan verdienen. En dan is dat nog vaak brood zonder beleg: wie betaald werk heeft als jonge zelfstandige kunstenaar, verdient gemiddeld maar achthonderd euro per maand."*
(http://www.hbostart.nl/cultuurenkunst/kunstacademie/)

3. *Focus op Toptalent, Plan van aanpak bij sectorplan HBO kunstonderwijs 2012-2016*

4. *"Waar leiden we voor op?"*

5. *Mondriaanfonds*

Chapter 2. Case: Art Education at the WdKA

6. *"Geen vakken, geen rooster, geen docenten – maar docententeams"*
René Verouden, Head of School of Fine Art van de WdKA

Chapter 3. *Autonomous Practices*, Fine Art and 'Autonoom'

7. *"Keuzevakken zijn niet op autonoom gericht. Twitter, mimicking machines"*
AUT1. 2013- q1 Student Evaluation\\FQ1.04

8. *"Over theorie, als voorbeeld, het gaat allemaal om de Design afdeling. Autonoom is de schoft van de academie, ze willen ons weg hebben.*
[doorgestreepte tekst, tekening van galgje]" AUT mix. 2. June 2015 Feedback\\F2June_12

9. *"Ik kan nu aan elk project samenwerken, we hebben allemaal heel verschillende skills maar we kennen elkaar inmiddels erg goed en het is te gek om samen te werken, ook na afstuderen"* student 3e jaar tijdens gesprek op Open Dag, April 2016

10. *"Voor mij staat een autonoom beeldend kunstenaar voor iemand die los staat van de regels bij het maken van kunst. Zij zijn zelfstandig en staan als individu los van de maatschappij. Ze kunnen op een andere manier kijken naar de maatschappij en hier doormiddel van de verbeelding commentaar op leveren. Ze hebben een breed scala aan interesses en zijn niet bang om hier diep op in te gaan. Verder zijn zij vrij om hun mening in elke kunstvorm te gieten."*

AUT_motivations transferring students\Transfer_07

"Only Autonoom"

11. *"Ik ben een autonoom en zo is mijn vak.*
Een autonoom werkt vanuit de totale vrijheid en is op zoek naar de spelregels van het leven, om er zelf naar te leven. Wanneer het zijn vak is zoekt hij/zij naar de beste manier om zijn gevonden spelregels aan zijn medemens te tonen. Om op deze manier vragen bij anderen op te laten komen en ze de keuze geven de getoonde spelregels te volgen." (Kevin Kristiaan Jansen, e-mail dd 28. March 2016)

12. *"zouden we de naam van onze opleiding kunnen veranderen naar "autonoom als vak" als dat te gek is zou eventueel "autonoom" ook kunnen"*
(Kevin Kristiaan Jansen, email dd 5 November 2015)

13. *"Aangezien het een mooi beginsel is om te werken vanuit autonoom, kunnen mensen zich ook uiteindelijk "autonome kunstenaar" noemen (wat nu soms al het geval is). Maar toch wordt het groter wanneer je begint bij "autonoom" en wat ze dan kunnen uitbreiden naar: autonome bakker, autonome activist, autonome vliegenvanger, etc."* (Kevin, email dd 5 November 2015)

14. *"Maar waar het mij vooral om gaat is de vrijheid die het woord met zich mee brengt, zoals ik ook in de vorige mail omschreven heb; kan je met het woord/instelling alle kanten op. En dit omschrijft Van Weelden ook:*
"Autonomie is niet iets om geheimzinnig over te doen. Zo'n vriend of geliefde willen we allemaal: iemand die zich zelfstandig opstelt, die niet iedereen naar de mond praat, zich niet alleen door geld, macht, bevestiging laat leiden, maar vanuit zijn of haar eigen ervaring en denken iets in de relatie brengt. Iets onafhankelijks, iets wat ons verrast, misschien zelfs irriteert en aan het denken zet, wat ons verbaast en iets leert. Dat vinden wij een waardevolle en vruchtbare relatie, met een zelfstandig iemand, die weerstand biedt als het moet, die ongrijpbaar is, niet voorspelbaar of braaf."
(Dirk van Weelden, 2016 over Crucial Tools ontmoeting in Artez, 18 februari 2016) aangehaald door Kevin Kristiaan Jansen
"dat is precies het geen wat ik probeer te bereiken. Van het woord "autonoom" een zelfstandig naamwoord maken; Autonoom dat je beroep kan zijn."
 (Kevin Kristiaan Jansen, email dd 28. March 2016)

Chapter 4. Mapping 'Autonoom' Voices

Venn diagram as a Mapping of Keywords

15. [Vraag 12.b) ii)] *"Nee omdat, zij mij verkeerd hebben begrepen"*
[Vraag 12.c)ii)] *"Nee omdat ik hun feedback niet 100% snap"* AUT1. 2013- q1 Student Evaluation\\FQ1.08

16. [Vraag 1.b) Wat kan worden verbeterd?] *"Tijdsplanning. (Duidelijkheid: opdrachten. Maar de onduidelijkheid hoort er natuurlijk ook bij en geeft vrijheid! Dus niet helemaal een verbeterpunt...)"*AUT1. 2013- q1 Student Evaluation\\FQ1.16

17. *"* er is te weinig structuur in de major. er zou eigenlijk altijd iemand (een docent, begeleider) aanwezig moeten zijn, zodat studenten zich verplicht voelen om te komen en het ook waardevol is om in het atelier te zijn i.p.v. thuis."*
AUT mix. 2. June 2015 Feedback\\F2June_07

18. *"VAN MEZELF*
– m'n randjes opzoeken in m'n werk
- niet teveel / geen therapeutisch werk
maken
- echt m'n best doen
- uit de comfortzone, ook het liefst elke dag
- that I don't like all teachers and that that
will bother me
- het zat zijn, willen stoppen
het competitiegevoel kut vinden
haten op "de academie"
- "pain" [pijl naar boven naar criticism]
- stress

FROM THE TEACHERS
- some insights
or other perspectives on
my ideas"
AUT1. 2015 day1.Expect from studying AUTONOOM\\Expect_10

Mapping 'Autonoom' Fields

Field I. 'I do not know what I want' & 'Failure as Productive' & 'Safe'

19. *"Ik weet niet wat ik wil. nóg niet"* AUT1. 2013- q1 Student Evaluation\\FQ1.03

20. *"ik ben bang om verwachtingen te hebben van mezelf en van*
de school. want als de verwachtingen niet waar zijn, vind ik dat
ik gefaald heb." AUT1. 2015 day1.Expect from studying AUTONOOM\\Expect_23

21. *"Ik wil meer vaklessen. Tekenen, boetseren."* AUT1. 2013- q1 Student Evaluation\\FQ1.17

22. [Vraag 1) Wat is goed?] *"werkplaatsen (techniek kant) goed vrij, zelfstandigheid nodig.*
goede feedback leraren."
[Vraag1b) Wat kan beter?] *"Soms enige onduidelijkheid, ik wil meer vaklessen,"* AUT1. 2013-
q1 Student Evaluation\\FQ1.02

23. *"Kunst is ook gewoon maken en doen en niet alleen maar maatschappelijk kritisch denken.*
ik wil weer gewoon tekenen, schilderen, knutselen, houtbewerken enzovoort. Hier zijn geen
lessen in te vinden of tijd. Raar!" AUT mix. 2. June 2015 Feedback\\F2June_04

24. *"Denken […] vindt tijdens het maken! dus [concept en techniek] zouden minder gescheiden*
moeten worden gezien. De beheersing van een techniek kan de overtuiging van een beeld
sterker maken." (2015_Tutor_DdB)

25. *"- Niet alleen naar EINDproduct toewerken. minder focussen op Perfectionisme."* [crossed
out something unreadable]
"- Mijn zwakke punten in proces verbeteren." AUT_motivations transferring
students\\Transfer_02

26. *"[mijn] Verwachting van de school:*
- plek om te experimenteren

- fouten mogen maken
Verwachting van mijzelf:
- volwassen werkhouding
- fouten durven maken"
AUT1. 2015 day1.Expect from studying AUTONOOM\\Expect_04

27. *"Experiment is gerelateerd aan serendipiditeit. Het niet weten en twijfelen biedt ruimte aan spelenderwijs nieuwe zaken ontdekken. Experiment is handelend ontdekken. Niet vooraf vastleggen maar aanrommelen. Doen."* (2015_Tutor_TvdW)

28. [Wat is experiment / process] *"De tijd die men investeert om te ontwikkelen, te falen en tot nieuwe (voor de betreffende persoon nieuw) stappen/vormen te komen."* (2015_Tutor_LF)

29. [Wat is de functie van feedback?]
"De student formuleert eerst zijn/haar idee in het werk zodat het idee een vorm heeft, hoe basaal dan ook, dan start de feedback. Binnen het proces is feedback een uitbreiding van de methode. Het is een dialoog, kan heel persoonlijk zijn en heel algemeen. Het omvat het werk, de werkwijze en de mentaliteit: hoe sta je in de studie, hoe sta je in de wereld. Feedback geven leert de student ook open te zijn in het bevragen, formuleren en argumenteren, van/voor zichzelf en de ander. Je in te leven in de positie van beschouwer om te begrijpen waar je eigen ideeën en die van anderen uit bestaan. Het streven is zo oprecht mogelijk te zijn opdat de ideeën zo helder mogelijk benoemd kunnen worden. Meningen kunnen botsen, het kan wringen, de student leert waar hij staat/wat het werk al dan niet teweegbrengt en heeft zodoende handvaten om zich verder te ontwikkelen/uit te spreken." (2015_Tutor_RE)

30. [Vraag 6. a) Was er voldoende ruimte voor persoonlijke inbreng?] *"Ja docenten bekijken de opdrachten in geheel op zo'n manier dat ze mijn visie heel laten"* AUT1. 2013- q1 Student Evaluation\\FQ1.04

31. [Vraag 10.c) Heb je je ontwikkeld op een andere manier? Naast artistiek en sociaal?] *"De WdKA ervaar ik als een veilige modderpoel der ontwikkeling. Je kunt eruit halen wat je wilt. Dus, ja!"* AUT1. 2013- q1 Student Evaluation\\FQ1.16

Field II. 'Stress, Pressure' & 'Responsibility'

32. *"Teachers, useful feedback, honesty, opposing opinions, few good jokes, surprises, stress, eigen, beoordelingen, pen kunnen lenen,"* AUT1. 2015 day1.Expect from studying AUTONOOM\\Expect_13

33. [Vraag 13. Wat heb je geleerd? Wat verwacht je te leren?] - *"Ik heb geleerd dat twijfelheid bestaat niet en ik moet verantwoordelijk doorwerken anders ben ik een loser!!"* AUT1. 2013- q1 Student Evaluation\\FQ1.05

Field III. 'Freedom' & 'Independence, Initiative'

34. *"Autonoom"* [met 5 lijnen die eruit komen/ernaartoe gaan, van boven naar beneden met de klok mee:]
"richtlijnen creëren voor jezelf"
"vrije interpretatie"
"veel produceren uit alles wat je ziet" [lijn naar:]
"samenwerken"

[2 lijnen naar:]
"individualiteit combineren"
"proces staat centraal"
[lijn naar:] *"vrijheid om midden in het proces een andere kant op te slaan."*
AUT_motivations transferring students\\Transfer_01

35. *"Verwachting van mezelf / leren.*
- Leergierige houding - zelfreflectie
- open minded.
- iets kunnen maken waar ik volledig achtersta, kan onderbouwen, plezier aan beleven.
- uit mijn comfortzone treden.
- ontwikkelen.
- naar mezelf luisteren
- niet twijfelen, maar doen."
AUT1. 2015 day1.Expect from studying AUTONOOM\\Expect_14

A Conclusion -

Chapter 5. Voices : *Aspects cards* as Another Space
First Language Presentations
Aspects cards

36. *"De kaarten waren in eenzelfde stijl en emotie. Dit is iets kort door de bocht maar het waren allen zwart wit tekeningen met grillige/organische vormen en lichamen of delen daarvan en dat komt op mij altijd wel redelijk dramatisch of depressief over. Misschien ligt het aan mij maar ik heb ook eigenlijk nog nooit een blije houtskool tekening gezien.*
Maar door dat de tekeningen eigenlijk allen uit een zelfde hoek kwamen dwong het mij wel om zeer goed te kijken en na te denken. […]Toen kon ik me wel goed concentreren op de afbeeldingen en was de rest van de wereld er niet echt meer." (Dico Kruijsse)

37. *"Ik vond het interessant, de kaarten vertelden allemaal heel veel verhalen naar mijn gevoel. Ik denk dat je ze op je gevoel kan interpreteren, ik weet nog dat ik op dat moment veel dingen aan mijn hoofd had en dat ik 'zaken' beter kon begrijpen met de kaarten als medium. Naar mijn mening zat er dus een veel diepere betekenis achter."* (Falkona Rexhepi)

38. *"- dat bij NN we praten over, en kijken náar onze artistieke practice (niet schrijven). Dit creëert ruimte, net als jouw kaarten inderdaad doen/deden.*
- En we praatte er niet over, het was dus een zeer persoonlijke reflectie, wat weer overeenkomt met die workshop van NN […] omdat je continu bezig was vragen te beantwoorden waarvoor je echt moest graven in jezelf.
- bij NN ben ik meer in aanraking gekomen met mijn eigen 'autonoomheid', iets wat ik bij jouw kaarten ook had. (maar het was korter en niet 4 avonden 1,5 uur praten)" (Soeria van den Wijngaard)

39. *"Wat dit beeld bij me oproept is dat men (elkaar) verstikt en gecensureerd door het leven gaan. Mensen vullen elkaar aan i.p.v. de kern van alle gevolgen te vinen en dus ook een oplossing. Ik zie een heel dat niet meer kan spreken en scherpe tongen. Een besmeurde visie"* (Orientatie_2016)

Artistic, Creative

Reflect, Question, React

Independence Initiative (of student)

Communication

Trust - Safe

Unclarity in/of art education

Out of Comfort-zone New perspectives

Making, Skills

(Self-) Development

Professional Future

Level of Learning

React on the world

Context in art - and Content

Autonoom

Art history, Art theory

Artistic, Creative as Space to think and Place (studio)

Reflection

Questioning 'things as they are', art and art education

(From) Personal Perspective

Independence and Initiative of the student

Challenging education: Diversities Possibilities in learning new Knowledge

Freedom, Personal input, Responsability

Self-Development [Zelf-ontplooiing]

student feels Respected and has ability to chose – leading to Commitment & Participation

Fragmentation of (old) identity under Stress, Pressure

Safe - academy as mud pool of development

Happiness as result of Trust

Helping, Attention

Collaboration

Discovering Unknown / New perspectives

Technique(s) Skills

Failure as productive

Presenting

Professional Future

Open for each other (peers and tutors), Accessible tutors

Feedback and Guidance

Clarity in Communication

Inspiring Stimulating talks

Research, Experiment, Process

Doing, making, and Concept in relation to form

Confusion in communication

Confusion as part of art education

Misunderstanding, miscommunication (negative)

Unclarity in the structure and/or planning of the study