The Professional Curriculum and its Discontents

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Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

Emil Scheffmann

Abstract

How has the professional curriculum associated with neoliberalism transformed the higher education of art, and what alternatives are emerging within and beyond the University? This thesis looks outward, toward international theory and practice that have critically challenged the University-based model of higher arts education, and considers, how might alternative arts education (AAE) emerge within the Moana Pacific?

This thesis considers two cornerstone pedagogies of the Professional Curriculum through an analysis of 'the critique' and 'the degree show', before exploring the emergent field of AAE. Reflecting the researcher's active participation in AAE in the previous decade, this thesis focuses on two AAE initiatives: Open School East (2013 –) and Samoa House Library (2019 –), situated in the United Kingdom and Aotearoa, respectively. Within the thesis, the so-called 'Educational Turn' is posed as a bridge between the University Academy and its emergent alternatives. The theoretical moment offering a valuable intersection between contemporary art and pedagogy that proved foundational to initiatives of AAE in the last decade.

The thesis calls upon creative practice throughout and elaborates on the researcher's varied practice in art, education and politics. The creative language delves into the thesis as an expanded form through a series of documents, illustrations and interventions that perform the aesthetics of an annotated textbook. Here, the creative act augments and challenges the academic text, as the researcher embodies the practice of AAE through the (re)imagined form of a thesis.

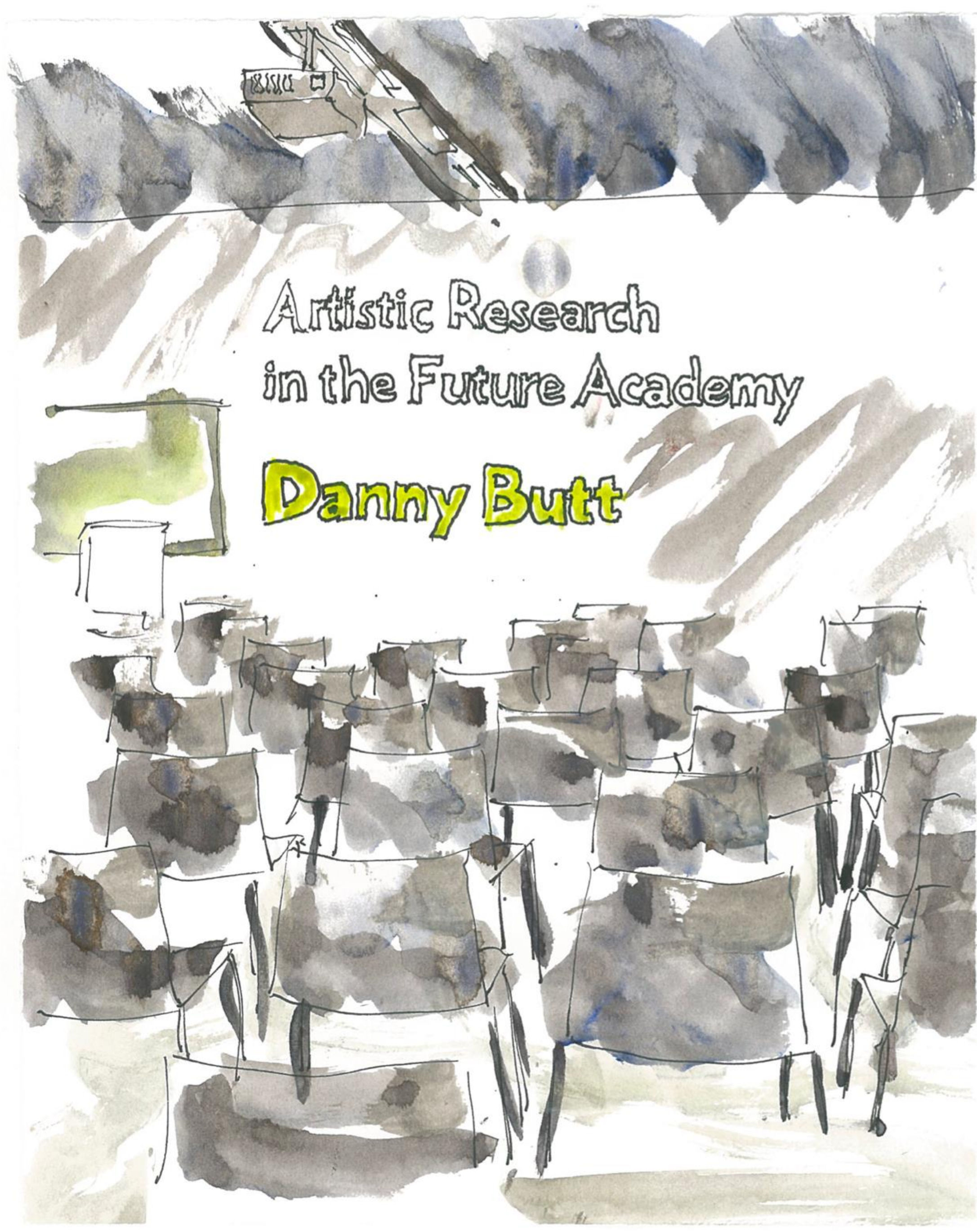
Personal Statement

Pedagogues often have a troubled relationship with education. The practice of pedagogy seems to emerge through hardship within the site of learning, as the potential for transformation contends with the frustrations of institutional life. Such has been the way for me, and the tensions are felt more rawly for others. // There was one school where I felt some measure of myself — the Art Academy. Within these formative years of artistic training, I discovered that a creative life could be an unfolding rebellion, a living testament to other ways of being in the world. That sense has never left me. And denying this personal truth

peers" says the common parable – true enough, too. Artists learn best from one another, from their contemporaries who are bound to the same moment and the same challenge of encapsulating it. I learnt profound lessons from my peers, and together, we intuited that something was wrong in our sites of artistic training. Quite simply, we deserved better. // Enclosed within the pages of this thesis, is an abiding dream of art education. Does another Academy exist? Could higher arts education offer a empowerment and rigour for training artists that could transform our art, and with it, our world? // A dream necessarily requires a dreamer, someone

to recieve that which rightly belongs to the world. And this practice of dreaming is best accompanied by a journal, a place to hold the dream before it returns to the thought held between us. This thesis gathers together this act of dreaming and offers a commencement in theory that will form the basis for future practice. It is a search through literature and scholarship towards dreams made manifest with a common purpose. To reflect on the academy is to enter communion with these other dreamers, to learn of people who have sought to reimagine it potential, now and in the past. // The art critic and theorist Jan Verwoert speaks of

dreaming and places this question at the heart of the Academy: "How does my dream relate to the dreams of others?" The dreamer does not dream alone, and 'The Professional Curriculum and its Discontents' belongs to a tradition of dreamers, people who believed in artists and the transformative potential of their training. Dormant within the Academy and its oppositional forms, resides the profound - and less institutionally bound - potential of creative freedom. // It is the call of a new world, of dreamers and dreams brought into being ——


Artistic Research
in the Future Academy
Danny Butt

Introduction

The last 30 years have seen a dramatic contestation of the Art Academy, as economic revisions associated with neoliberalism have posed a profound reinvention, and new oppositions have emerged through the field of Alternative Art Education (AAE). This movement within and beyond the Academy is the focus of this thesis, which adopts a trans-historical view of the Academy and its oppositional forms.

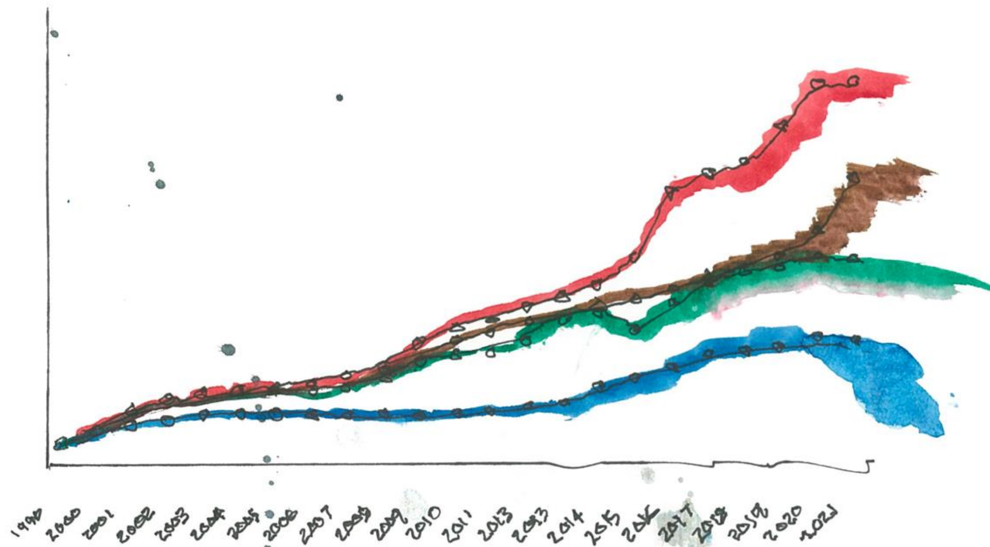
The thesis orientates to institutional reforms from the 1980s onwards, a period in which the Academy adopted a new vision of artistic practice closely alligned with the broader economic and social values of neoliberalism. Adopting Nicholas Houghton's 'Six into One' curriculum model, the thesis frames this new emergence as the 'Professional Curriculum' which expresses this shift of neoliberalism, and details a synthesis of values resonant with Richard Florida's vision of a 'super-creative core' (Houghton, 2016; Florida, 2002).

This Academy's Professional Curriculum has taken form with an extraodinary degree of fidelity across distinct national and cultural boundaries, extending out through the contours of the 'Anglophone University' transmitted through global capitalism (Butt, 2017). In characterising the Professional Curriculum, Houghton (2016) details the underlying principle of dominant pedagogy "as instrumental and aligned to enabling students on leaving to earn a living and contribute to a nation's economy". The Professional Curriculum's orientation toward 'problem-solving', 'communication', and 'professional practice', reflect the skills envisaged by Florida (2002) in his mapping of the creative agent of neoliberalism. Commenting on the rise of this curriculum, Van Winkel (2012) observed that we now have a "fully professionalised and managerial – or entrepreneurial – form of artisthood".

The Professional Curriculum is the defining epoch of higher arts education in the last 30 years (Houghton, 2016). Evidenced through a range of practices and pedagogical strategies (considered in Part 1), the Professional Curriculum poses a value system that inculcates training artists into an increasingly marketised and indivduated mode of art practice. The Curriculum might be usefully rethought of as an ideological apparatus, one that instills broader economic values at the point of artistic training. Despite invention at the edges of the Academy (to be explored further in this thesis), higher art education remains bound to the principles of its guiding economic edicts – namely, neoliberalism.

Within **Part 1** of this thesis, the Professional Curriculum of the Academy will be considered, and its underlying pedagogy explored. This analysis shall be formed through two chapters that elucidate the Professional Curriculum: 'the critique' and 'the degree show'. The critique is central to the 'reproduction of contemporary art discourse', though its limited scholarship reflects a relatively 'uninterrogated' position within the Academy (B. Lee, 2017), while the degree show provides a 'nexus' through which the Academy's broader economic relations are made visible (Hjelde, 2020). The critique and the degree show are central facets of the Academy which are enacted by Universities across global localities, and these two pedagogies offer a revealing portrait of the Professional Curriculum and the artistic subjectivities propagated within.

While the Professional Curriculum may reflect the dominant pedagogical and institutional mode in higher arts education, practices of 'constructive institutional critique' have begun to take form through new institutional



formations beyond the University (Lind, 2019). In **Part 2,** this thesis will explore these responses to the Professional Curriculum through the growing body of alternative arts education (AAE)**.**

The emergent 'protest institutions' of AAE reflect a heterogeneous field of art education, located in a range of contexts, though appearing in notable density within northern hemisphere cultural centres. The most prominent scholar of AAE, Sam Thorne (2017), characterised these initiatives as "small and often nomadic rather than monolithic and standardised; site-specific rather than homogenous" (p. 6). While the Academy might be understood through increasingly standardised University governance codified by multilateral agreements such as the Bologna Process (to be discussed further in Part 2), AAE is necessarily disparate and requires attention to the often intimate conditions of their formation.

While elaborating on the underlying pedagogical values of AAE, this thesis shall explore two initiatives in detail: Open School East (2013 –) and Samoa House Library (2019 –). This analysis shall be informed through the researcher's insight as an Associate of Open School East, and an active participant in Samoa House Library since 2021. Situated in the United Kingdom and Aotearoa respectively, striking parallels exist between these initiatives, including their formation through conditions of 'crisis', opposition to the Professional Curriculum and the governance of universities under neoliberalism (Thorne, 2017).

Crucial to connecting the movement from the University Academy to AAE, is a body of theory and practice that emerged following the millennium, the so-called 'Educational Turn'. An especially dense period of experimentation between contemporary art and pedagogy, the Turn provided the conditions through which AAE – catalysed by the Global Financial Crisis – could emerge through processes of institutional critique and community formation. This thesis situates the Turn as an important transitional moment in art pedagogy and will serve as a bridge between the two parts of this thesis.

As a proponent of AAE, the researcher has sought a broad practice of reading that will support their future practice-based initiatives. Threaded throughout this thesis, is attention to the researcher's own context of Aotearoa New Zealand - an indigenous and settler colonial nation that presents distinct questions for the application of AAE. This emergence of AAE in the Moana Pacific attends to what Anton Vidokle (2013, para. 12) refers to as

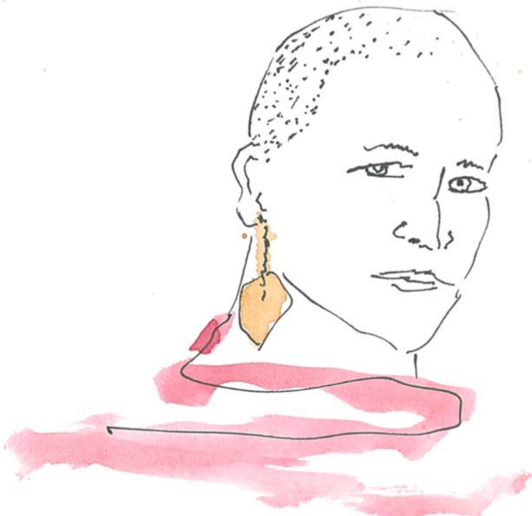
“the real crisis in art education”, as propositions of artistic autonomy and community take form beyond the northern hemisphere ‘centres of culture’ transmitted through capitalist and colonial processes.

(re)parative critique

This thesis connects creative and political acts of transformation through the methodology of (re)parative critique. A return to willing reinvention is foregrounded throughout, as the researcher draws upon traditions of the creative process and radical thought to advocate for new forms in higher arts education. The researcher's approach to the literature is guided by the distinct methodological principle of (re)parative critique, which extends the thesis’ reiterative ‘re’ toward a process of world-building.

(re)parative critique is a distinct hybridisation of two theoretical bodies: reparative reading and institutional critique. The two theories, operating in close adjacency to art education and the contemporary art field more broadly, offer complimentary and mutually supportive orientations.

Associated with the queer theorist Eve Sedgwick, 'reparative reading' emerged from her 1997 essay, *Paranoid Reading and Reparative Reading; or, You're So Paranoid, You Probably Think This Introduction is About You*. A counter to 'paranoid reading' (or the 'dominant paradigm of the academic model'), reparative reading proposes an impulse that is attentive to "extracting sustenance from the objects of a culture – even of a culture whose avowed desire has not been to sustain them" (Sedgwick, 2002, p. 35) Contained within Sedgwick's reparative reading is a hopeful prognosis for literary criticism, one that has gained proponents throughout the cultural and academic field. Refuting the 'hermeneutics of suspicion', reparative reading challenges a sense of paranoia prevalent within academia (Hawthorne, 2018). According to Sedgwick, this paranoia manifests through a range of behaviours, such as maintaining critical distance, one-upmanship, and hypervigilant ownership over truth (Sedgwick, 2002).



The application of 'reparative reading' to higher art education is especially valuable, as the scholarship (especially in the last decade following the GFC) can become fixed on deficit analysis emanating from anti-capitalist critiques. This thesis proposes challenges to dominant modes of higher arts education within late Capitalism and adopts Sedgwick's reparative ethic toward a more generative response that is 'additive and accretive', rather than overly reliant on 'correction and rejection' (2002). Reparative readings instead asks the researcher to consider a 'regenerative interpretation' that seeks to repurpose texts that are disavowed and dismissed (Sedgwick, 2002).

The form of ‘critique’ applied to Sedgwick’s reparative approach draws upon practices of institutional critique that proposed "a form of artistic practice that critically questioned and exposed the conditions of production, distribution and reception of art" (MTL Collective, 2018, p. 196). The artists and theorists associated with institutional critique sought to critically manifest the values of the institutions they occupied, producing

iconic reflections on the agency of individuals and groups within larger institutions (Esche, 2004). While highly influential in the 1960s and 70s and closely associated with the 'Conceptual Curriculum' of the Academy, institutional critique entered into a sustained period of decline in subsequent decades and was the focus of Andrea Fraser's (2005) critique of performance and dramatisation of political radicalism. However, the early 21st century has witnessed a reappraisal of institutional critique, with augmentations of theory and practice emergent within the 'Educational Turn'.

The thesis draws upon Maria Lind's notion of 'constructive institutional critique', a theory that advances practices of 'cultural diagnosis' to a sustained form of social transformation within art institutions (Lind, 2011). The 'constructive' model of institutional critique proposes that critiques be extrapolated from cultural texts to form acts of political action within art institutions (Lind, 2019). Here, institutional critique is proposed as a vehicle of change, one capable of reimagining art institutions rather than simply deriding them.

As a guiding methodology, '(re)parative critique' describes the researcher's disposition of 'empathetic curiosity', as regenerative interpretations are brought to maligned structures. While informing the essay writing that forms this thesis' core, (re)parative critique finds expression through the peripheral moments of an annotated textbook.

i wish there were more within Linds 'constructive institutional critique'

Annotated Textbook

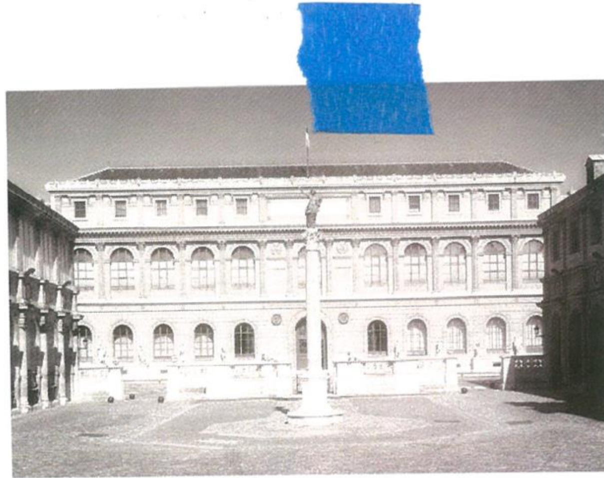
The thesis adopts the structure of an annotated textbook, a collection of varied documents and material toward a particular subject and posed with the intent of a general guide. The thesis is imagined as a loose arrangement, a body of material that delves into the peripheral and the ephemeral. As a conceptual and design strategy, the annotated textbook embraces various modes of address beyond academic prose and encourages provisional thinking through an expanded field of aesthetic practices.

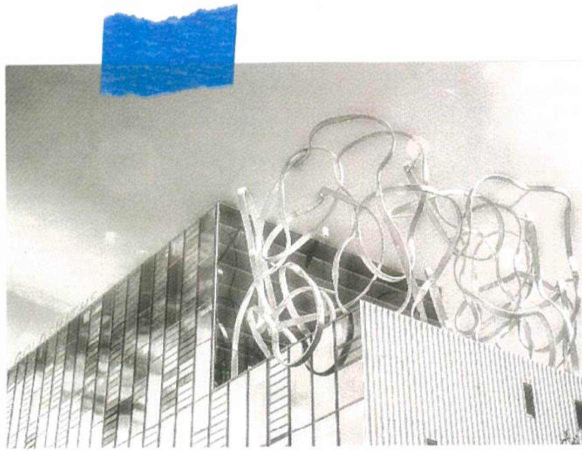
The annotated textbook unfolds through the thesis' two parts and extrapolates on essay writings through creative and diagrammatic practice. Across the writings, the annotated textbook takes various forms, including illustrations, testimonials, mappings, resources, and amendments. These documents challenge the prescriptions of scholarship and query the 'multiple ways of knowing' embedded in Boaventura de Sousa Santos' notion of the 'ecologies of knowledge' (Santos, 2018).

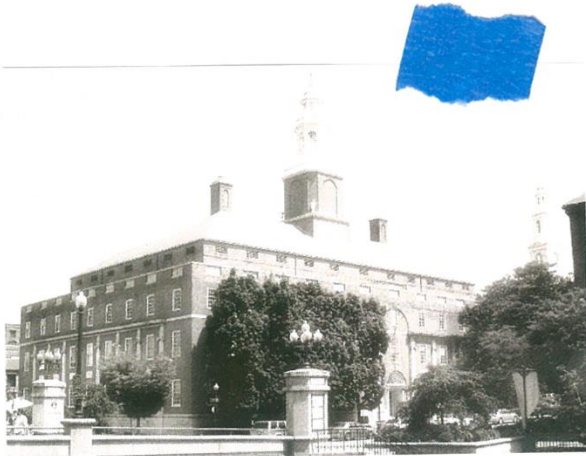
Central to the formulation of these documents is a commitment to a 'creative methodology' that reflects the researcher's background as a visual artist and commitment to exploring art education as a creative practitioner. Throughout the two parts that foreground an academic-essay form, the annotated textbook documents offer an epistemological shift toward creative practice, which necessitates an understanding of the 'autonomous' creative act – not always reducible to thematic orientation (Holloway et al., 2009). The presence of illustrations throughout,

propose a visual language that is tangentially connected to the thesis document. These drawn and watercoloured features of the thesis provide a broader space of interpretative reflecton for readers, posing connections that emanate through processes of creative practice that lies at the heart of this research.

Alongside familiar modes of creative practice (such as illustration), are 'diagrammatic' methods of information processing. These mappings and educational resources imitate institutional languages, frequently adopting the vernacular of educational journals and diaries. The diagrammatic method is closely aligned to 'propositional schematics', or blueprints that are sympathetic to (re)imaginings. The literature on radical education and politics is replete with these graphical propositions for the future, and this thesis aligns itself with a spirit of reinvention.







Part 1 - The Professional Curriculum

A History of Art Education

Intellectual and Social Currents in Teaching the Visual Arts

Arthur D. Efland

Introduction to the Professional Curriculum

This thesis develops the case studies of 'the critique' and 'the degree show' to engage the Professional Curriculum of the Academy. The following chapters of Part 1 will examine the last 40 years of practice within the globalised Academy model associated with the Anglophone University to explore key concepts that underpin the Professional Curriculum. This introduction to the Professional Curriculum provides a theoretical basis for deeper interrogation within Part 1, through a consideration of the themes of neoliberalism, curriculum(s), and the University Academy.

Neoliberalism

Throughout this thesis, the institutional and educational policy changes associated with neoliberalism are a recurrent theme. While neoliberalism has entered into common parlance, the use of the term is often ambiguous, with commentators frequently conflating the term with 'capitalism' at large (Kammas, 2022).

According to the sociologists Boltansky and Chapello (2005), capitalism is possessed of 'historic states', in which neoliberalism – or, *the new spirit of capitalism* – is the most recent 'ideological configuration' of capitalism. Closely associated with the rejection of Keynesian economics in the post-war United States, neoliberalism arose through the 'Chicago School of Economics' including Milton Friedman, George Stigler and Gary Becker. As postulated by Friedman (1951), the new liberalism would align economic deregulation with freedom, claiming: "the citizens would be protected against the state by the existence of a free private market; and against one another by the preservation of competition" (p. 92).

The movement of neoliberalism from economic theory to dominant government policy in the West, occurred in the 1980s and 90s, and is closely associated with the elections of Margaret Thatcher and Ronald Regan in the United Kingdom and the USA respectively, politicians who proposed a realignment of state and market forces. Aotearoa New Zealand was an early proponent of neoliberalism, with the Fourth Labour Government (1984 – 19990) implementing a broad privatisation of state assets known as 'Rogernomics'. The rise of market-led liberal democracies during this time led Francis Fukuyama (1992) to proactively pronounce 'The End of History', a closing of political horizons around neoliberal capitalism.

According to the Marxist economic historian, David Harvey, the impact of neoliberalism should be understood broadly, highlighting the introduction of a new 'institutional framework' within the West. Harvey (2005) defines neoliberalism as:

> "… a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets and free trade."

(p. 2)

Crucially for this theses' orientation to art education, neoliberalism is suggested by Harvey to shift the role of subjectivity in a capitalist system, ensuring that "each individual is held responsible and accountable for his or her actions and well-being", with this principle extending into the realm of education (2005).

Neoliberalism has been broadly theorized through the literature of art educators and pedagogues, with Paulo Freire (2021) highlighting the 'depoliticising' conceit of neoliberalism, in which 'the market is seen as the neutral arbiter'. For Freire, all teaching and learning are political processes, and claims of neutrality operate to 'veil' power structures from the subjects of education (2021).

The educational theorist and writer, Nadine M. Kalin (2018), has recently theorised the role of neoliberalism within arts education, and in her discussion suggests that "neoliberalism not only governs nations, states, groups, and individuals but also works to control culture and education" (p. 2). Within the arts education associated with neoliberalism, Kalin (2018) suggests that subjectivities have been reconfigured as a "a unit of entrepreneurial and self-investing capital" (p. 23).

Elaborating on this sense of an invasive neoliberalism in education, the writer Nova Sternfield (2010) questions the capacity for 'radical' or 'oppositional' action against neoliberalism. Challenging the Freirian 'position of working outside institutions', Sternfield (2010) suggests "we have to ask ourselves what that could mean under conditions in which we can no longer assume any form of 'outside'" (para. 18). Implicit within Sternfields warning, is a recently postulated theory of neoliberalism, one encapsulated by the words of Fredrich Jameson (2005), "It's easier to imagine the end of the world than the end of capitalism" (p.16). Here, Jameson (2005) alludes to the 'depoliticised' conceit of neoliberalism, one that has been effectively 'naturalised' amid a myriad of existential crises.

Political scientists have begun to theorize an ending to neoliberalism, with the rise of massive State interventions in response to the climate crisis and Covid-19 inferring a new relationship between market and State, individual citizens and society at large (Gerstle, 2022). The ideological character of the emerging economic paradigm is being contested, with propositions of techno-feudalism imagining an even more radical dissolution of civic and State apparatus' (Gerstle, 2022).

While a new economic paradigm may be emerging, neoliberalism remains a central ideology to the organisation of art education and its formation within and beyond the University. As Kalin (2018) highlights, the neoliberalism of late Capitalism continues to "reorientate all components of society including our values, ethics, relationships to culture, fears, and responsibilities" (p. 1).

could this be less grounded
in leftist thought?
... but why..

Curriculum(s)

The historian of art education, Arthur D. Efland (1990) advanced a transhistorical reading of 'institutionally constituted' art education, through *A History of Art Education*. Taking the institutions of 'higher learning' as his focus, Efland (1990) detailed how "every culture has devised ways to select and prepare individuals to engage in

these roles' (p. 4). While the 'every culture[s]' of Efland's historical survey adheres to Eurocentric narratives of art education, the scholar provided the 'text-book' history of art education, that provided the basis of 'thicker analysis' to follow (Perkinson, 1991).

Among the scholars to extend Efland's historical survey, is the British academic, Nicholas Houghton (2016), whose 'Six Into One' model provides a central orientation toward a 'Professional Curriculum' in Part 1. Extending Efland's 'epochal structure' and historical retelling of art education, Houghton provides a six-part historical analysis that leads to the present conditions of art education (Houghton, 2016). Identifying six 'historical curricular' that can be found in the present-day art school, Houghton suggests that the Academy is a 'mongrel', a composite of historically constituted models of art education (Butt, 2017). Among these six curricula, are the 'Apprentice Curriculum', 'Academic Curriculum', 'Formalist Curriculum', 'Expressive Curriculum', 'Conceptual Curriculum', and the focus of Part 1, the 'Professional Curriculum'.

Houghton (2016) focuses on the implication of these curricula to the 'present-day' art school, noting that "not one of the previous curricula has been thrown out in its entirety" (p. 109). Central to Houghton's analysis is an understanding of art education as a site of 'inheritance', a vision of the academy extended by Steven Henry Madoff in *Art School - Propositions for the 21st Century* (2009). For Madoff (2009), "no school is a school without an idea", and every school "embodies an inheritance at least and at most is an invention rising out of its inheritance" (p. ix). Attentive to this notion of inheritance (and reflective of my academic background in history), the chapters in Part 1 will foreground historical context before progressing to contemporary debates.

The 'Professional Curriculum' arises as the final category in Houghton's matrix, and describes the pedagogy associated with the neoliberal art academy. This curriculum is defined by Houghton as emergent since the 1990s, and responsive to a contemporary art world that carries "a fully professionalised and managerial – or entrepreneurial – form of artist-hood" (Van Winkel, 2012, p. 29). The Professional Curriculum is "tied tightly to a belief that education should be instrumental and be aligned to enabling students on leaving to earn a living and contribute to a nation's economy" (Houghton, 2016, p. 115). According to Houghton, the 'neoliberal' political economy is central to the emergence of the Professional Curriculum, as broader socio-economic conditions provided conditions for change within the Academy.

The pedagogical characteristics of the Professional Curriculum are a central question of Part 1, and the focus of an increasing number of scholars engaged with the Academy. James Elkins is the author of academic and popular analysis of art education, with the much-cited *Why Art Cannot Be Taught* (2001) providing an early critique of the Professional Curriculum. Elkins' (2001) critique – whilst framed through a transhistorical reading

of the Academy – attests that "contemporary art instruction doesn't have a past", and is distinct in its lack of pedagogical orientation (p. 47).

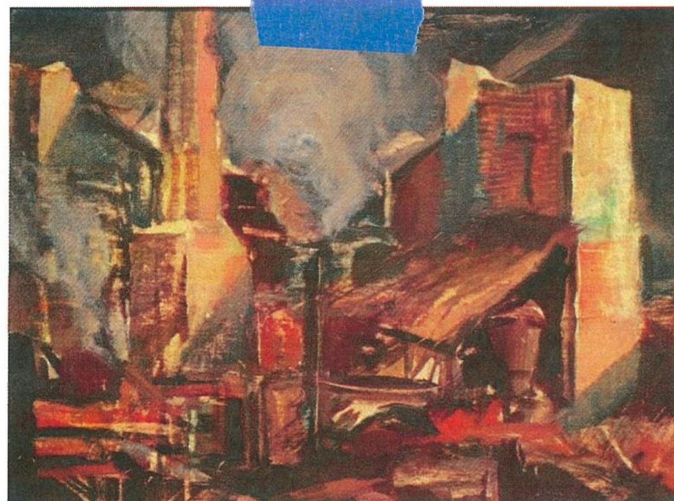
This sentiment, whilst standing in contradiction to the Academy's clear antecedents, found further elaboration through the theorist, Boris Groys (2009), who identifies the current model of Academy education as having "no goal, no method, no particular content that can be taught, no tradition that can be transmitted to a new generation – which is to say, it has too many" (p. 27). This critique of the 'too many' traditions calls into question the broader orientation of contemporary art, an art historical epoch defined by its "distinct lack of organising principle or ideology" (*Contemporary Art in Context*, para. 1). This vision of contemporary art is described by Suhail Malik (2011) as an 'interminable continuation', a kind of cultural purgatory that is deemed to have entered the art world – and by proxy, its sites of training.

The last ten years of scholarship have witnessed a more concerted focus on the Professional Curriculum, and it is these recent voices that shall form Part 1's core literature. Through an engagement with the Professional Curriculum (explored in the chapters that form Part 1), the academy of the neoliberal paradigm may come into sharper relief.

does the thesis need to attend to epistemology of cont art?

The University Academy

One of the most dramatic shifts in higher arts education has been the movement of Academies into the University. A recent phenomenon, this transition of Academies from positions of 'independence' or 'direct-State sponsorship' into the broader Tertiary Sector, occurred with marked rapidity in the post-war period in the West. This has been reflected in the context of Aotearoa New Zealand, with ELAM School of Fine Arts joining the University of Auckland in 1954. This change posed fundamental shifts to the governance and funding of Academies, as well as to the conditions of artistic practice within, as structure and regulation of 'knowledge production' within the University posed a new paradigm for higher arts education that has been instrumental to the emergence of a Professional Curriculum.



John Weeks
"After the Elam Fire"

Timeline of Neoliberalism in the Liberal West

1929: Wall Street Stock Market collapse ends doctrine of economic liberalism.

1940: *Capitalism, the Creator* (Carl Snyder)is published.

1943: *The Fountainhead* (Ayn Rand) is published.

1944: *The Road to Serfdom* (Fredrich Hayek) is published.

1947: Establishment of the Mont Pelerin Society.

1956: Anthony Fisher founds the IEA.

1957: *Atlas Shrugged* (Ayn Rand) is published.

1958: Chicago Boys exchange programme established.

1973-1979: Energy Crisis in the United States.

1973: Pinochet's Coup in Chile.

1979–1990: Margaret Thatcher (Conservative) PM of the United Kingdom.

1981–1989: Ronald Reagan President of the United States.

1984: Roger Douglas appointed Minister of Finance in Aotearoa New Zealand.

1989: Fall of the Berlin Wall.

1990-1991: Dissolution of the USSR / End of the Cold War.

review educational/tertiary reforms of fourth Labour govt.

1992: *The End of History and the Last Man* (Francis Fukuyama) is published.

1994: Signing of the North American Free Trade Agreement.

1997-2007: Tony Blair (Labour) PM of the United Kingdom.

2007: Global Financial Crisis.

central event in rise of AEE

2016: United Kingdom votes to the leave the EU.

2016-2020: Donald Trump President of the United States.

2021: COVID-19 requires massive state intervention across the global economy.

explore further

Within the Moana Pacific, the University is a historically-constituted institution of higher learning derived from medieval Europe, and its enactment reflects “part of our colonial heritage in the Pacific”(Teaiwa, 2005, p. 2). The Universities enacted in Aotearoa are that of an amorphous ‘Anglophone University’ (Ashby, 1964), a form of “heredity derived from Germany, Britain, and America”, and transmitted worldwide through ‘forces of colonialism and globalisation’ (Butt, 2017, p. 1). A scholar with longstanding connections to Aotearoa New Zealand, Danny Butt (2017) suggests that the “development of the English university form is instructive when understanding the contemporary university”, such as those that incorporate art academies in Aotearoa New Zealand (p. 22). Towards this end, Butt extends the historical surveys of Houghton and Elkins, undertaking a deeper epistemological analysis of the University and its implications for artistic practice.

Prior to incorporation into the University system, academies operated with a relative degree of autonomy (as well as greater precarity), a phenomenon that Malik (2011) has described as a period of ‘wild’ art education. These unaffiliated schools of the late 19th and early 20th century, often carried distinct pedagogical orientations, idiosyncratic funding structures, and specific alignments to the field of art and culture. This heterogeneous ecology of institutions precipitated a high level of experimentation and innovation in the field of art education, with significant ‘watershed’ moments such as the Bauhaus and Black Mountain College occurring in this phase (Malik, 2011).

The incorporation of Academies into the university has involved a process of standardisation, often necessitating substantial reforms as part of implementing national qualifying standards. As explored further in Part 1, the rise of assessment practices (often in stark contrast to the holistic values of early-modernist academies) reflects the requirement of the University to codify and regulate knowledge production.

The implications for artistic practice necessitated by this incorporation into the University is a central concern of Danny Butt’s Artistic Research in the Future Academy (2017). Drawing upon his experience as a University lecturer at the ELAM School of Fine Arts, Butt’s text traces a ‘shared culture’ between two economic spheres – the art world and the University. Of particular interest to Butt, is the rise of the Fine Arts PhD since the 1990s. This phenomenon is a site of ‘productive tension’ for Butt (2017), as he questions whether artist practice and material can “hold knowledge or produce knowledge in the scientific model” (p. 11). Central to Butt’s epistemological journey through the neoliberal Academy, is an engagement with systems of knowledge attribution and regulation practised within the University – processes that carry an inherent tension for the field of artistic practice.

For Butt, the ‘crisis’ of higher arts education under neoliberalism, is well documented, and is characterised by the ‘marketisation of knowledge’, a ‘grid of intelligibility’, and the proliferation of ‘entrepreneurial subjectivities’ (2017). These critiques are consistent with the analysis forwarded by Marxist theorist David Harvey (2017), who suggests that the "modern university no longer cares about values, specific ideologies, or even such mundane matters as learning how to think. It is simply a market for the production, exchange, and consumption of useful information – useful, that is, to corporations, governments, and their prospective employees".

Whilst resonating with the Marxist critique forwarded by Harvey, Butt’s thesis provides a hopeful set of potentials. Identifying the tensions between artistic practice and the University, Butt (2017) suggests that artistic communities may offer a ‘rethinking and remaking of the University’ such as will be discussed in Part 2 of the

thesis. The ‘artist-scholar’ brings the potential for upheaval, an almost fateful figure that may expand the remit of ‘knowledge’ within the “ruins of the University” (Butt, 2017).

Conclusion

need to meet up with danny!

In Part 1 of this thesis, I offer a review of key pedagogies practised within the Academy’s ‘Professional Curriculum’ (the paradigm identified by Nicholas Houghton as predominant since the 1980s). Through a survey of scholarship on the present-day art academy, I will establish a theoretical basis for essays that explore the neoliberal art school through two key practices: the critique and the degree show.

It is necessary to note that the available literature on art academies skews decisively toward “northern hemisphere centres of Europe and North America”, in a problem of distribution that art theorist Anton Vidokle (2006) refers to as “the real crisis in art education” (p. 4). While discussion of ‘crisis’ in art education has become commonplace since the Global Financial Crisis of 2008, the persistent orientation of art resources and discursive attention toward northern hemisphere centres, perpetuates an enduring ‘colonial imaginary’ (Thorne, 2017; Lopesi, 2021). This is a problem faced by scholars of art academies, with the locus of these institutions and accompanying scholarship, overwhelmingly found in European and North American centres.

The United Kingdom in particular is a centre of scholarship, and "nowhere else is there the locus of degree-granting art schools that London has" (Flood, 1995, para. 20). This presents particular challenges for scholars based in the Commonwealth or former British Empire, as reliance on research generated in the United Kingdom perpetuates the Western claim to a ‘universalist ontology’ (Manning, 2021). The chapters in Part 1 draw extensively upon this literature, and where possible, extend the analysis through voices that reflect a greater plurality and breadth of perspective within the scholarship. The chapters in this thesis part attend to this resurgent literature, and ask the question: *What is the pedagogy of the Professional Curriculum?* And furthermore, *What emergent modes of practice within the Academy are addressing issues resulting from this Curriculum?*

Flammarion Engraving
Paris 1888

JAMES ELKINS

Why Art Cannot Be Taught

A HANDBOOK FOR ART STUDENTS

Crit Cultures

Possibilities and Antagonisms in Contemporary Art Pedagogy

This chapter explores 'the critique' as a cornerstone pedagogy of the Professional Curriculum. Charting its emergence within earlier curricula of the Academy, the researcher traces a lineage of practice toward the 'uninterrogated' pedagogical form. Attending to the recent scholarship engaged in the Academy (primarily situated in the United Kingdom), this chapter explores antagonisms and potentials embedded in the critique and highlights a range of innovative practices seeking reinvention within and beyond the Academy.

The critique – or 'crit' – is the most distinctive pedagogical form practised within the Academy. Commonplace in Academies throughout the liberal West, the crit is nonetheless a vague inheritance and frequently practised without precise knowledge of its theoretical genesis or institutional formation. While there is a general sense of the crit emerging "sometime in the 1960s and 70s" in tandem with the Conceptual Curriculum, little more is known of the Academy's 'foundational pedagogy' (Newall, 2019, p 33). In today's Professional Curriculum of higher art education, the crit is a largely 'uninterrogated' pedagogy central to the "reproduction of contemporary art discourse" (Lee, 2017, p. 14).

The crit is a unique pedagogy – all pervasive and poorly understood. The narrow literature that explores the crit includes reference to the "rites of passage", one that is "too complicated to understand" and preserved on the virtue of "always having been done" (Sherwood, 2022; Elkins, 2014, p. 69). These sentiments describe a significant discursive blind spot considering the foundational role crits play in the educational structure of the Academy. Empirical studies of the efficacy of crits are rare and limited in scale, leaving one theorist to note that "no one is completely certain that the critique – or any part of art education as we currently know it – is even useful for artists" (Drennen, 2018, para. 1). Academics and education theorists have recognised that, despite crits being a long-established teaching method of art education, there exists a paucity of academic research examining them and their efficacy (Sherwood, 2022).

The crit holds a controversial position within the Academy – an oddity considering the limited terrain of published criticism. For advocates, the crit represents a

"non-hierarchical simulation of the art world", capable of creating 'peer-to-peer' feedback and the possibility of autonomous communities that may sustain after the Academy (Blair, 2007, p 32). For its detractors – whose voices have resonated more strongly in recent years – the crit too often perpetrates a 'psychodrama' that wounds students and empowers faculty and students who possess greater cultural capital (Elkins, 2014). The increasing awareness of marginalised community groups within the Academy has increased the pressure on the crit, as varied testimonies from non-white and non-gender conforming students have identified the crit as perpetuating the existing power structures of colonial capitalism (Sherwood, 2022).

The crit has entered a period of reappraisal within the Academy, with institutions reassessing the role of crits or their usefulness altogether. This challenge from theoretical and administrative arbiters of the Academy is still emerging and may represent the beginnings of a broader challenge to the Professional Curriculum or, alternately, a further adaptation of that curriculum. This chapter will provide a brief historical survey of the crit before considering recent challenges to the crit and gesturing toward regenerative forms of practice. Guiding this enquiry into crit pedagogy will be the following questions: *What are the past(s) of the crit? What is the crit's value in the practice of higher arts education? How is the crit perceived by the teachers and students who practice it?* And furthermore, *do crits belong in the emerging curriculum of art?*

Definitions and Terms

delve into etymology more – feels archetypal

The crit is closely related to a range of etymologically-linked practices: such as critique, criticism, and criticality. These related practices infer a broad lineage to the crit, one emerging from the root of Greek word *critica* or the 'arte of cutting stones', an earlier meaning that alludes to the antagonism associated with the crit (Schiff, 2017).

In the academies and higher arts institutions, the crit has a variety of forms and practices, though a few principles are discernible. The crit is a communal learning structure involving students and instructors in a relatively open discussion of participating students' art practice (Blair, 2007). From the hierarchically driven 'atelier' model practised in German and central European academies to the 'cold reads' of Anglo-American universities that emphasise the student-voice, varying degrees of control from instructors are evident (Newall, 2019). The timespans of crits may vary from short modularised feedback to expansive 'all-day and night' crits made infamous by Michael Asher (and retold through Sarah Thornton's *Seven Days in the Art World*). The role of assessment varies too, with summative assessment models prevalent in architecture's crit-form, while the pedagogy tends towards formative feedback in the visual arts (Blair, 2007).

Despite this diversity of crit practice, it remains distinct from other pedagogical models practised within the higher learning environment, such as lectures, seminars, workshops and one-to-one tutorials. In comparison to other modes of higher learning, the crit places a greater onus on the role of the collective – or communal – the role of artists in developing one another's creative practice through discussion. The crit locates its 'standard of judgement' within a community and enacts spaces in which "meaning and value emerge through mutual exchanges" (Newall, 2019, p. 32). Evident in these descriptions of crits is an emphasis on the relational, social, and discursive (Verwoert, 2007). While there is a range of permutations on the crit practised within the education of art, architecture and performance, the crit considered here is the 'group crit' most closely associated with the Academy of visual arts.

Nicholas Houghton -

'Six into One': The Contradictory Art School Curriculum and how it Came About

Apprentice Curriculum (BC - 1500AD)

Occurred before the establishment of educational institutions for artists. The 'apprentice' engaged in indentured labour under the tutelage of a 'master'. Various permutations of these principles span the ancient to medieval worlds.

Academic Curriculum (1500AD - late 1800's AD)

Established the first 'institutions' of art education based on Italian Renaissance conceptions of art. Introduced many enduring principles, such as the importance of a broad 'humanist' education.

Expressive Curriculum (late 1800s AD - mid 1900s AD)

Emerged from Romantic conceptions of improvisation and heightened emotional experience. Institutions sought to cultivate the 'unique' expression of artists. One of two curricula of 'Modernism'.

Formalist Curriculum (early 1900s AD - mid 1900s AD)

Closely associated with the German Bauhaus School of Art. Focused on the instruction of aesthetic principles that could sustain a 'common language' of art. One of two curricula of 'Modernism'.

Conceptual Curriculum (1960s AD - 1990s AD)

The most significant change in art education since the Academic Curriculum. Articulated a 'post-Duchampian' sensibility that emphasized idea generation and theoretical fluency. Marks the moment where the 'crit' ascended as a dominant pedagogy.

Professional Curriculum (1990s AD - Current)

Closely related to the Conceptual Curriculum, with a distinct orientation toward new theories of creative and post-Fordian labour economy. Developed in tandem with the Neoliberal University that renewed the emphasis on professional prepardness in higher education.

Historical Survey

In his essay *Crits, Consensus, and Criticality: Making Artists in the Contemporary Academy*, Michael Newall (2019) claims that "no history of the crit exists", an understandable overstatement of the conspicuous absence of the crit in the historical literature of art education (p. 30). This notion of the crit's intangible past is persistent and a marked grievance in the work of art education theorist and historian James Elkins (2014), who remarks that "it is weird that something as universal as art critiques – practised all around the world – has so little written about it" (p12). Whilst Newall and Elkins articulate the 'paucity' of scholarship, the notion of the "crit without a past" perpetuates a discursive absence (Sherwood, 2022, p. 9). Within the narrow literature, there are antecedents and early iterations of the crit, historical roots that are formative to the position of this defining pedagogy within the Academy.

The genesis of the crit appears not to reside in the Conceptual Curriculum (as is commonly prescribed) but in the earlier Academic Curriculum of the 19th century. First located within the Beaux-Arts School of Architecture, the crit emerged as a closed jury format in which the tutor defended the student's work (Healy, 2016). In this formal and summative assessment model, the discursive and deliberative qualities of the crit were established, features that have been formalised within the Professional Curriculum through marking rubrics and informal assessment protocol. The Bauhaus contributed to the further evolution of the crit, adapting the form into an 'open review', where members of the school community more broadly were invited to discuss student work (Flynn, 2005). The lineage of the crit within architecture education is telling, as the evaluative and assessment-driven orientation of the crit remains present in the Professional Curriculums of art (albeit with a lesser emphasis on summative conclusions).

The significant movement of the crit into higher art education occurred in the post-war period and was enabled through a confluence of social and art historical forces. The crit represented a significant re-orientation of pedagogy and departure from the Formalist and Expressive Curriculums of art that had formed the early part of the 20th century. Confronting the 'culture of connoisseurship' that presided within these earlier curricula, the crit relocated the 'standard of judgement' away from a hegemonic control of professors, critics, and gallerists (Houghton, 2016). This movement represented a significant realignment of the Academy's discursive structure and expressed a broader counter-cultural challenge to authority (Houghton, 2016). In the 'revolutionary air' of the 1960s, the collectivised and discursive crit seemed to represent a generative form of art education in a moment of political imagining (Newall, 2019).

The post-war conditions of art and theory also contributed to the formation of the crit. The influence of the artist Allan Kaprow (an early teacher at Cal Arts) is considerable, with the collectivised performance practices of 'happenings' occurring in the formative moments of crit pedagogy (Allen, 2016). While this correlation is poorly documented in the literature, the surge in Fluxus practices in the 1960s emphasised available material (and communities) in art formation. The crit was also adaptive to a wave of philosophical texts that were "flooding the Academy", imbuing the beginnings of the crit with the influence of "linguistics, semiotics, psychoanalysis, Marxism, feminism, and structuralism" (Elkins, 2014, p. 19). These factors form an ideological backdrop to the formation of the Academy crit and provide meaning and coherence to its ascendancy.

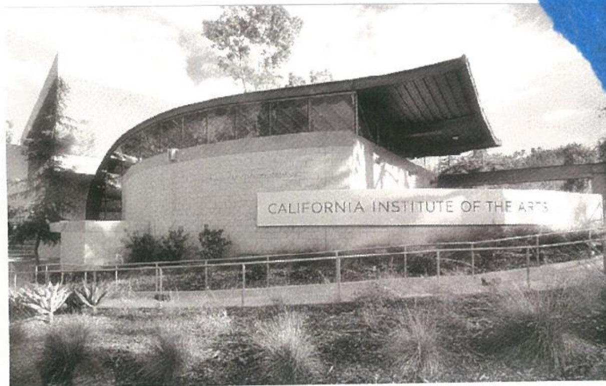
Three institutions appear as early pioneers of crit pedagogy, with Rhode Island School of Design, Cal Arts, and Central Saint Martin's all adopting a similar pedagogical model of the crit from the late 1960s (Newall, 2019). These schools, located respectively in the Western cultural centres of New York, Los Angeles, and London reflected the growing synchronicity and globalised characteristics of art discourse. No central organising theory of crit pedagogy was postulated; no single institution or pedagogue may lay claim to its genesis. The practice appears to emerge from an 'Art World' increasingly capable of traversing national borders and centralised planning.

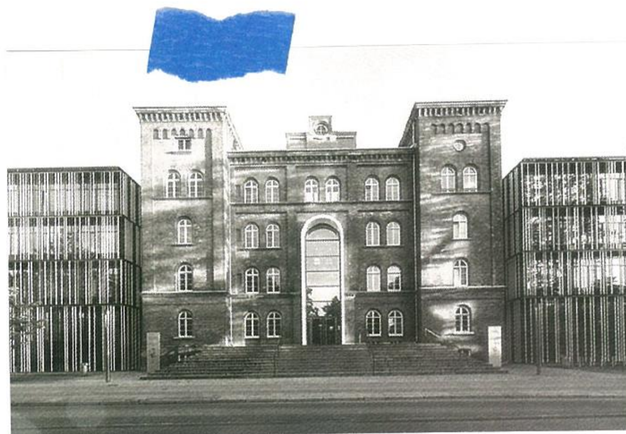
One possible exception is the artist pedagogue most closely associated with its ascendancy, Michael Asher (1942 – 2012), whose durationally demanding and critically engaged approach to crits became a near-mythic practice in the art world (Newall, 2019). Asher's 'post-studio' crit practised at Cal Arts from the 1970s until his death encapsulated the dynamism and tensions of crit pedagogy, with the distinct critical rigour and meditative patience capable of eliciting excitement and anxiety, boredom and entrancement (Elkins, 2014). Asher treated the critique with an unprecedented level of rigour, and in doing so, cast an enduring image of the crit powerfully rendered in Sarah Thornton's *Seven Days in the Art World* (2008).

The crit is synonymous with the Conceptual Curriculum of higher art education and provided a pedagogical model that supported broader institutional changes in the Academy, such as inter-departmental reform and the teaching of critical theory (Newall, 2019). Most remarkable in this 'unwritten history' of the crit is the synthesis of the crit into the Professional Curriculum from the 1990s onwards, a movement that has seen the crit become an enduring part of higher art education in the 21st century. Today, the crit is part of the historical inheritance of art education, a central pedagogical form that emerged from architectural practice in the late 19th century that later found powerful articulation through the counter-cultural energies of the 1960s and 1970s. Within the 'radical' articulation of the crit are latent potentials and challenges within the pedagogy, possibilities and antagonisms that can only be understood against the historical grain of its genesis.

'We are the art world'

The crit's position within the Professional Curriculum is essential to understanding the contemporary practice of pedagogy. From the 1990s, the crit coalesced a range of complex reforms within the Academy, from the 'inter-departmental' reorientation to the establishment of academic skills in artistic training (Houghton, 2016). Within the Professional Curriculum, the crit is perceived to support a range of student skills, such as group


CALIFORNIA INSTITUTE OF THE ARTS



work, presentation skills, problem-solving, peer learning, and dialogic approaches (Houghton, 2016). This emphasis on interpersonal skills is evocative of the modelling in Richard Florida's (2002) 'creative class', and describes the augmentation of the crit toward a model of 'professional practice' that necessitates practice in communication. In emphasising the networked qualities of the crit, the Academy reframed the countercultural genesis of the crit toward learning outcomes that were congruent with the neoliberal University.

While the Professional Curriculum has identified a range of positive outcomes associated with the crit, the most enduring quality is remarkably ethereal – namely, the pedagogy's invocation of the 'art world'. The central imagining of the crit is that of an art world enacted through a community of artist learners (Newall, 2019). The belief that there is a continuity between the broader values of the art world, and the value-judgements arising from crit pedagogy, has sustained its relevance in the Professional Curriculum. For proponents of the crit, this is a common touchstone rooted in the radical denial of connoisseurship through the emphasis on collective voice. Michael Newall (2019) describes this scenario:

> "Work that meets the approval of a crit group will also be more likely to meet the approval of the larger audience of the art world. That is to say, the criteria for approval used in crits in some sense overlaps with those used by the art world."
>
> (p. 32)

Supporting this operation between the crit and the art world, is an optimistic vision of pluralism – one that advocates see as defining contemporary art more broadly (Newall, 2019). Crits offer an opportunity to discuss "a whole range of issues, meanings, associations, references, metaphors, problems, processes and principles of an art practice", and the variety of individual perspectives within 'the group' necessitates a culture of pluralism (Hamlyn in Rowles, 2013, p. 2). Newall (2019) insists on this being the defining quality of the crit, as "any other position, aside from pluralism, is unworkable in this context" (p. 26). Indeed, the pluralistic characteristics of contemporary art are well documented, with a 'discontinuity of experience' defining the current moment in art (*Contemporary Art in Context*, para. 1).

In her interview survey of British art academics, Sarah Rowles (2013) traces this common perception among proponents of the crit, with one lecturer explaining that the crit "probably reflects the reality of the art world where consensus about the quality of art practice is arrived at through a process involving audiences, collectors, dealers, critics and so on" (p. 81). Another lecturer suggests that this 'discursive moment' helps students get closer to the best art they can make (Rowles, 2013). This relationship between the values of the crit group and that of the art world is more complex (and unsubstantiated in the absence of empirical research). While the accounts of British

art academics suggest there may be some fidelity between the crit and the broader art world, a range of discursive issues emerge from this scenario.

One of the issues raised by Newall is the 'masterclass by stealth' that can occur in the crits relationship to the art world, where *Artforum*, *Frieze*, or *e-flux* can operate as an 'unspoken authority' that is 'covertly transmitted to students' (2019). In the art world, there is a narrow range of 'authoritative' international journals, and it is perhaps unsurprising that practitioners of the crit have identified the influence of this media. Even more troubling is the reproduction of social, political and economic inequities embedded within the art world through the crit (Lee, 2017). Tense questions emerge from the crit's relationship to the art world: *should the crit enact this 'art world', replicating its inequities? Or is the crit capable of reflecting productive value judgements of the art world while asserting its own political aims?*

Antagonisms

The fifty-year ascendancy of crit practice may finally be 'on the ebb', as a range of tensions poses unprecedented challenges to higher education. Foremost among these 'crises' are the disempowerment of student unions, high tuition fees through debt reliance, and the influence of corporate governance within the university – factors that collectively represent a 'syndrome' in higher education (Kalin, 2018). The broadly neoliberal functions of higher education in the Liberal West maintain a tense relationship with crit pedagogy (as well as the Academy more broadly) (Butt, 2017). While the crit remains a staple pedagogical tool of the Academy – sustaining many of the nomadic mentalities of Florida's 'culture class' – the practice is beginning to resemble an 'uncertain inheritance' in the contemporary university. Among the factors informing this 'turn away' from the crit are the pedagogy's poorly substantiated educational research, tensions with modularisation, and persistent source of pastoral care concerns (Blair, 2007). The crit is also the subject of growing student grievance and testimony that is increasingly reflected in the academic literature. From this 'student perspective', the concerns surrounding the crit present urgently and express a sense of alarm from within the Academy.

A central issue in the discourse on crits is the perceived 'harm' caused to students. In his survey of student testimony within the University of Arts London, Calum Sherwood (2022) presents a distressing picture of student experiences in the crit. Through students' voices at UAL, Sherwood identifies persistent practices of 'potentially dangerous comments' and an environment that is 'knowingly hurting our students' (2022). Commissioned by Student Union, Sherwood reflects a broader trend in the literature towards raising student concerns in the debate on crit practice. Through this testimony, there appears to be a litany of damage caused through the 'loaded

psychodynamics of the crit' (Finkl in Rowles, 2013). The art historian Griselda Pollock has put this sentiment in the strongest terms, claiming that some students have "literally died of the experience" (Pollock, 2001, p. 13).

Of particular concern is the perpetuation of the 'Western Canon' through the crit, a practice that has a particularly harmful consequence for "students from marginalised backgrounds" (Sherwood, 2022, p. 4). Among the critical testimonies compiled by Sherwood, the voices of marginalised communities and LGBTQI+ people are foregrounded and observe a troubling dimension of the crit. The crit is an event that can "put off female and/or black and minority ethnic students" and is "prone to wildflower commentary that is either explicitly or implicitly racist, sexist, or Western-centric, precisely in the name of critique" (Sherwood, 2022; Lee, 2017, para. 3). Here,

Epistemologies of the Crit

A generalised awareness of the following topics will support student' expression and comprehension in crit learning.

(List shown in alphabetised order)

Abstraction
Academia
Activism
Anthropocene
Appropriation
Architecture
Artificial Intelligence
Avant-Gardism
Beauty
Body
Buddhism
Capitalism
Christianity
Cinema
Climate Change
Colonialism /Colonisation
Colour Theory
Commercial Art Market
Communism
Computer Technology
Conceptualism
Consumerism
Dance
Deconstructionism
Drawing
Ecological Systems
Ethics
European Renaissance
Fashion
Feminism
Formalism
Gender
Global South
Globalism
Histories of the Left
Iconography
Identity
Improvisation
Indigeneity
Industrial Design
Institutional Critique
Internet
Islam
Judaism
LGBTQI+
Language
Lens-based Technology
Literary Fiction
Marketing
Marxism
Medical Ethics
Migration
Minimalism
Modernism
Museology
Music
Mythology
Narrative Structure
Neoliberalism
Nuclear Technologies
Object-Orientated Ontology
Outsider Art
Painting (medium specific)
Performance
Phenomenology
Philosophy
Photography
Place
Poetry
Political Economy
Politics
Post-Democracy
Post-Humanism
Post-Internet
Post-Modernism
Print Design Post-Structuralism
Print-Making
Privilege
Psychotherapeutic Theory
Publishing Substitute for Freud?
Queer Theory
Religion
Research Practice
Robotics
Sculpture
Semiotics Sexuality
Slavery
Social Practice
Socialism
Socio-political Institutions
Sound
Spiritualism
Subjectivity
Symbiology
Textiles
Time-Based Technologies
Trans-Humanism
Utopia

(extend list and standardise hyphens)

the crit can be seen as “part of larger socio-political arenas that regulate whose experiences are made legible and illegible”, with Lee (2017) identifying the “regimes of the avant garde” latent within crits practice (p. 18). Lee offers powerful troubling of the 'radical' genesis of the crit, and poses a productive challenge to the crit’s historical formation in the Western canon.

Underpinning this new wave of criticism is a sense of veiled power structures within the crit. The 'open-dynamics' of the crit can easily become a “performance for the staff or a particularly egotistical student” in a scenario described as a 'bear-pit of posturing” (Garfield in Newall, 2019, p. 22). While the available testimony of lecturers would identify this as a 'failed' or 'bad' crit, this scenario appears persistent through the grievances of students (Rowles, 2013). Here, the crit can be seen to perpetuate inequity among the student body, as “cultural capital plays a considerable role in students' ability to perform 'well' in crits” (Blair, 2007, p. 32). The crit environment can be “gladiatorial, combative and unforgiving, and crucially, appears to be a feedback model that is least successful for those who are struggling the most” (Day, 2012, p. 16).

The testimony of lecturers and students compiled by Sherwood, Blair and Day represents a disturbing 'on-the- ground' picture of the crit. This, combined with increased safe guarding concerns within universities, provides a strong impetus for the reassessment of crit practice rising within the Academy. As Sherwood (2022) concludes, it would be 'naïve' to think crits could continue in their current form, as "our students deserve safe spaces where they can trust that a guided discussion will occur, and they can participate by choice without fear" (para. 6). Sherwood's and Blair's recommendations place the onus unequivocally on reform.

Reinventing the Crit

The emerging reforms for the crit vary from amendment to reinvention. Within the recent institutional reviews of crit practice emergent from the United Kingdom there is a range of reforms targeting growing student dissatisfaction. Included in these corrections are an emphasis on inclusion and diversity within faculty and students, improved training for facilitators, clarity on the crit’s relationship to assessment models, and education on the purpose and history of the crit (Blair, 2007; Sherwood, 2022). These represent reasonable and practicable recommendations proposed within the Academy and broadly seek to renew the crits legitimacy within the Professional Curriculum. Central to these amendments is the belief that the crit should provide a ‘constructive’ and ‘respectful’ feedback model (Day, 2012).

More far-reaching are the proposals emerging from Karen Schiff and Billie Lee, theorists whose expansive reforms are included in ‘Beyond Critique: Contemporary Art in Theory, Practice, and Instruction, edited by Pamela Fraser and Roger Rothman. For Schiff (2017), the concept of ‘consideration’ is proposed as an ‘anecdote’ and represents a significant realignment of the antagonistic culture associated with the crit. Through a range of astrological frameworks, Schiff outlines the mode of ‘consideration’ to provide not only a ‘kinder and gentler critique’ but break from the ‘ontological antagonisms’ of contemporary art education (2017). Through her guiding cosmological analogy – located within the Greek etymology of ‘consideration’ – Schiff envisages a pedagogy that celebrates the relationship between artists and artworks while sustaining the ‘corrective distancing’ important to substantive critical enquiry (2017).

A new imagining for the crit is fundamental to Schiff’s vision, one orientated toward cultivating curiosity, openness, and conscious interrelation. For Lee (2017), the pronouncements of ‘inclusion’ and ‘diversity’ from the

Academy should be treated with caution, as "reengagement with critique [...] cannot be achieved through the mere presence of marginalised bodies or the recognition of 'difference'" (p. 18). Theorising from a radical and emancipatory political tradition, Lee envisages that the "transformation of critique is an embodied practice of recognising our complicity in systems of oppression and power" (2017, p. 16). This is the promise of a deeper interrogation of power and praxis through the crit, in which "difficult conversations across difference" may prove crucial to forming a different kind of art world (Lee, 2017, p. 22). This proposed 'reengagement' with the crit may be achieved through 'retooling' of Eurocentric critical paradigms with "decolonial, feminist, queer, and anti-racist frameworks that enable alternative forms of participation in the critique of oppressive and normative practice" (Lee, 2017, p. 18). At the heart of Lee's (2017) critique of the crit is an optimistic vision "in search for alternative forms of living" that may be achieved through an intersectional political orientation (p. 19). Lee vests deeper meaning in the crit's counter-cultural genesis, imagining the crit beyond its inherent Eurocentrism.

A key component of Lee's reinvention is the need to locate the crit within 'situated communities', a concept recurrent in Jane Rendell's (2019) scholarship in which the "where I am influences what I can know and how I can be" (p. 33). For Lee (2017), this process of 'reorientating' the Academy towards a broader epistemologies includes indigenous and non-Western ways of knowing, representing a methodological alignment with decolonial processes. The emphasis on challenging 'normative critical paradigms' offers a generative prompt for crits occurring in settler-colonial contexts, such as Aotearoa New Zealand. Applying Lee's prognosis to the Moana Pacific, a range of discursive and rich 'situated' epistemologies arise that may offer generative practice for the crit. One prominent research methodology of Pacific communities is 'talanoa', a concept of conversation, talk and exchange with potentially fruitful applications for crits in Aotearoa's Pacific community – one of the largest populations in Tāmaki Makaurau. The "exchange of thinking and ideas [....] without a rigid framework", is increasingly practised within the Pacific research community of Aotearoa, and with strong resonance in the Nations of Tonga, Samoa, and Fiji, talanoa "is natural for most Pacific peoples" (Vaioleti, 2006, p. 26).

The 'open-hearted' orientation of talanoa is anathema to the antagonistic 'take-downs' of crits. While the practice of talanoa demands sensitive application within higher-learning environments – particularly regarding issues of misappropriation by non-indigenous researchers – it offers one example of 'situated knowledge' with clear application to the collective feedback model of crits (Fa'avae et al., 2016). The community-led application of talanoa and other indigenous learning concepts of the Moana Pacific pose generative ways of being beyond the 'cultures of antagonism' associated with crits. The pedagogical principles of talanoa resonate with the pedagogical prognostics of Jen Delos Reyes (2017), whose notion of 'critical care' emphasises the importance of affective qualities within the crit. The reformulation of the crit around 'care', may be capable generating 'community building' that is absent in the broader Academy curriculum, and renews an emphasis on 'love' that is largely absent in the Professional Curriculum (Reyes, 2017).

The 'pioneering' institutions that formed the Conceptual Curriculum crit are beginning to inform its reinvention. The Rhode Island School of Design has been a nexus of productive challenges, with the institution's Black and LGBTQI+ students generating new crit practices with specialist orientation (Unkefer et al., 2021). Emerging from the disaffected experiences of these student groups – whose voices are powerfully documented in 'The Room of Silence' (dir. Eloise Sherrid) – new forms of crit practice are emerging that embody Lee's 'situated community'. This act of (re)imagining disrupts the crit's role in perpetuating the dominant discourse of the art world, one mediated through the politics of racial capitalism.

Conclusion

Artists form a dialogue with one another. The practice of art making – often framed through communal spaces of production and reception – is generative to the discussion of ideas, process, display, and eventually reception. The crit is a pedagogical mode that formalised the dialogue and connectivity possible between creative practice over the later 20th century, ascending to a place of 'standard practice' in the Academies of the liberal West. Considering the centrality of the crit to the Academy model, it is "under-considered as an important pedagogical tool for the reproduction of contemporary art discourse" and overdue for a revival of critical attention (Lee, 2017, p. 19). This chapter has sought to sketch the discursive terrain of crit-practice and indicate emerging modes of practice that may be generative in the higher arts education of Aotearoa.

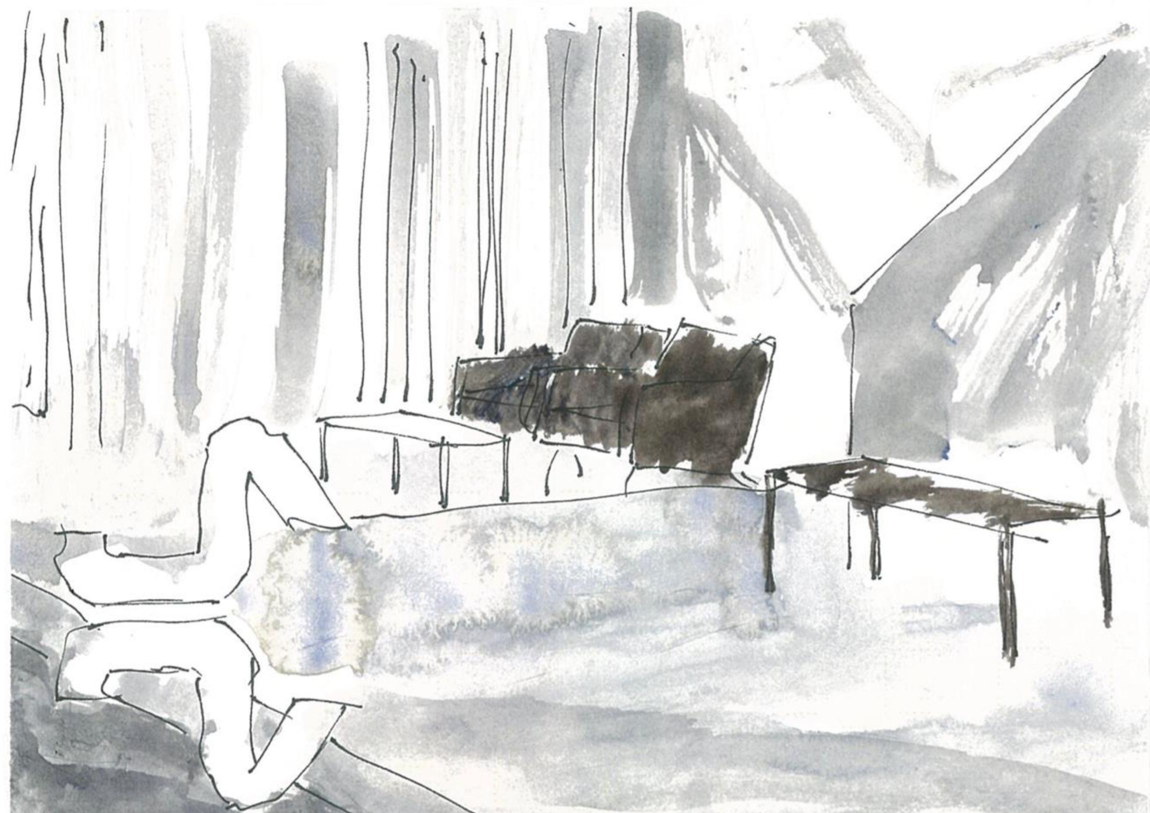
In surveying the 'intangible pasts' of the crit, the crit's genesis is found within architectural jury panels, a neglected past that is formative to understanding the underlying role that assessment has within crits. The crit is a complex inheritance that cannot be understood without attending to the social forces that informed its movement into the Conceptual and Professional Curricular of art. The crits formative legacy of counter-culture 'avant-gardism' describes a radicalism burdened with Eurocentrism. The most urgent challenges to the crit propose a realignment that is attentive to decolonial processes, challenging the dominance of white male pedagogues and cultures of supremacy. As described by Lee's (2017) notion of the "crit in relation to situated communities", this practice would see a proliferation of crit practices and the creation of art world(s) that seed with multiplicity and specificity (p. 16).

The narrow academic literature surrounding the crit means we do not necessarily know what a 'good crit' looks like (Elkins, 2014). This presents considerable uncertainty regarding institutional reforms to improve crit practice. There is a need for primary research to determine the efficacy of crit pedagogy and the specific practices

that affect outcomes. While we do not know what a 'good crit' looks like, we do know what a bad crit looks like. Negative experiences of crits have been well documented through a growing body of testimony from students of the contemporary Academy. This research offers valuable insight into the destructive antagonisms associated with crit practice in the Professional Curriculum and foregrounds the urgency of radical reform.

Based on the 'six in one' model proposed by Houghton (2016), it appears that the Academy may be on the precipice of a new curriculum, and the 'turning away' or reinvention of crit pedagogy will undoubtedly play a central role in the formation of this education. This chapter has sought to bring generative questions to the fore and ponder the future role of the crit through a reflection on its history and disparate practices. *How can the crit become more conscious of its own past? Can the crit transcend a mere 'reproduction' of the art world? Is the crit capable of supporting emancipatory political thought? Can the crit assert a viable radical politic from Western 'avant-gardism' traditions? Will the crit play a role in the redefinition of the Academy?* This act of questioning is central to the project of (re)imagining, and the crit, vested with contested pasts and discursive terrain, is a productive contestation in the future of art education.

This chapter will require further development within PhD/commissioned research



ART AND ITS INSTITUTIONS

CURRENT CONFLICTS, CRITIQUE AND COLLABORATIONS

EDITED BY NINA MÖNTMANN

The Degree Show

Assessment, Individuation and Art Markets in the Contemporary Art Academy

This chapter explores 'the degree show' as an exhibition mode of assessment within the Academy's Professional Curriculum. Drawing upon the scholarship of teaching academics, the researcher proposes the degree show as a revealing moment, one in which broader economic relations of an institution are made visible. Having considered cultures of individuation and marketing resultant from the degree show, alternative approaches to the degree show are explored – including those practised within AAE.

The degree show is synonymous with the Professional Curriculum and provides a 'nexus' through which the Academy's broader economic relations are made visible (Hjelde, 2020). Occurring near the end of the academic year, the degree show marks a rare moment in which the Academy 'makes itself public' through exhibition-making (Rowe, 2020). The institutional transformation shifts spaces of artistic production into an 'exhibition', as "studios [are] transformed into a series of white cubes" (Hjelde, 2020, p. 74). This transformation – accentuated by the remodelling of space – is a dramatic moment in which the Academy performs itself to the broader economic sphere and art market. The degree show presents as a convergence of tensions that "encompass physical, institutional and discursive sites", often involving a complex range of 'actors' outside the Academy (Hjelde, 2020, p. 75: Kwon, 2011). Critically examining the degree show offers a deeper understanding of the Academy and its Professional Curriculum, and adopting a reparative approach, new and generative modes of practice may appear beyond the contemporary exhibitioner.

This chapter will trace the nexus of the 'degree show' through the scholarship of three academics teaching in British Academy contexts: Nicholas Houghton (University for the Creative Arts), Katrine Hjelde (University of Arts London), and Carl Rowe (Norwich University of the Arts). The orientation toward the United Kingdom reflects the density of arts education research within this context and the high synchronicity between Academies within the globalised and capitalist knowledge economy, particularly within the former British Empire and Commonwealth (Butt, 2017). Through the analysis of degree shows in the British context, it is possible to reflect on practises that relate to Academies in a broader range of settings (including in Aotearoa New Zealand). Three key themes emerge from this scholarship: assessment, individuation, and marketisation – factors that are closely bound to the Professional Curriculum. The chapter will conclude with a reflection on potentially generative modes of practice emergent within AAE, including the practices of Open School East (where the researcher served as an Associate, 2016-2017).

Historical Context

While synonymous with the Professional Curriculum, the degree show is part of a deeper inheritance of higher art education based in the West. The earliest antecedents of the degree show may be found in the Apprentice Curriculum of Medieval Europe, which instilled the importance of the ‘masterpiece’ as a final expression of training for the apprentice artist (Houghton, 2019). In the earliest academies of Renaissance Europe, the creation of displays for connoisseurs and aristocratic patrons was a central function, and within the British context, this ‘annual exhibition’ formed part of the royal warrant that established the Royal Academy of Arts (Hodgson, et al., 2015).

In the Modern Era, the display of training artists’ work accelerated across a broad range of exhibition practices. The ‘exhibition’ was a phenomenon of the 19th century, exemplified by the transformative experiences of World Fairs and the formation of ‘public’ art museums such as the Victoria and Albert Museum (te Heesen, 2018). “Exhibitions have become the medium through which most art becomes known”, and reflect a modernist frame of reference that imagines a ‘universal audience’ (Steed, 2017, p. 2). The construction of this ‘public’ in degree shows is key, as the Academy continues to imagine a coherent ‘art world’ through the event’s attendance.

The ‘standardisation’ of public exhibitions within the Academy would not occur until the advent of the Conceptual Curriculum, in which Cal Arts came to define a new mode of exhibition from the 1970s (Houghton, 2016). Cal Arts formalised the burgeoning relationship between the Academy and the Art Market, positioning the degree show as a ‘mediator’ between artistic training and the market (Sheikh, 2019). Here, the spatial properties of the degree show took on their current conventions, as studio spaces were reconfigured as minimal ‘white-cubes’, a modernist architectural system that accentuated artworks for an increasingly commercial audience of degree shows.

how much weight can the ruins of crystal palace carry?

In the subsequent decades, Academies would begin to articulate degree shows in increasingly marketised terms, reflecting the rise of Contemporary Art and the synchronicity of capital accumulation. From the 1990s, the degree show began to enter more mainstream consciousness, with the event seemingly encapsulating the meteoric rise of a new generation of emergent artists. This dynamic found clear expression in the degree shows of the Young British Artists (YBA), a group that included Tracey Emin and Damien Hurst. These degree shows (closely associated with Goldsmiths and Central St Martins) formed as near-mythic events that 'catapulted' members of the YBA, wrapping the degree show in the potential of art market success (Hjelde, 2020). This myth has propelled the degree show into the centre of the Professional Curriculum, as the potential of market exposure and commercial opportunity raised the event's importance for administrators and students alike.

Assessment

In their survey of higher arts education assessments in the United Kingdom, Nicholas Houghton (2019) traces the historical movement of assessment with the Academy. Identifying a coherent (and skills-based) assessment regime of the 19th century, Houghton then explores the holistic strategies associated with post-war Modernist that would appear 'unthinkable today'. Houghton details a succession of assessment overhauls (most notably the Coldstream Report) that progressively eroded the experimental pedagogies of the 1960s and culminated in the eventual 'massification' (and codification) of the Academy in the 1990s (Houghton, 2019). While not the primary focus of Houghton's research, the degree show is the culmination of centrally defined assessment and increased standardisation in higher arts education.

Houghton (2019) highlights an internal contradiction within the Academy, with students and faculty grappling with "an amorphous curriculum and ever more stringent assessment" (p. 117). The degree show has emerged as the defining assessment moment of this curriculum and typically represents 'well over half'

of BA students' overall degree mark and award classification (Hjelde, 2020). The degree show operates as a summative assessment and provides a decisive assessment of artistic training in contrast to the range of formative assessment strategies performed throughout the year (such as critiques and seminars). As detailed by Houghton (2019), the degree show is assessed against assessment rubrics that "break down marks awarded according to specific pre-determined categories" (p. 41). In the UK context, these rubrics reflect high-level of continuity across institutions, with the UAL criteria providing an example of these criteria:

- Research
- Subject Knowledge
- Experimentation
- Analysis
- Technical Competence
- Communication and Presentation
- Personal and Professional Development
- Collaborative and/or Independent Professional Working

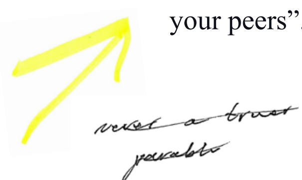
That the degree show (and artworks contained within) is viewed as a means to demonstrate learning "is not a pedantic detail" (Houghton, 2019, p. 55). The academy exhibition adopts a mode of assessment familiar to panel judges for art prizes, proportioning grades based on the learning and competencies inferred through the exhibition.

The codification of assessment criteria within degree shows represents a growing tension within art education. Houghton is forthright on this point, describing it as a set of 'incompatible paradigms' between the values of art educators (often orientated toward less conclusive value judgements in art) and the concretised demands of assessment regimes in the Professional Curriculum. Students in the United Kingdom expressed their trepidation on this point, with the National Student Satisfaction Survey (2009) reflecting Fine Arts students as the most dissatisfied with their 'experience of assessment' across the higher education sector. While this data set does not elaborate on the student grievances; it is clear that assessment is an area of tension within the Academy.

The Academy exhibition is a moment that manifests these tensions, a 'nexus' that brings the codification of assessment to bare on art education. The event's "key audience is consequently the institution itself – through marking and evaluation", as teaching faculty are constituted as formative 'publics', providing the defining value system through which work will be 'judged' (Hjelde, 2020, p. 69: von Bismarck, 2006).

Individuation

The academic Carl Rowe (2020), in their essay *The degree show may not be your best show*, sets out by highlighting the communal values often present in the Academy. Art academies can foster mutually-supportive communities, an experience reflected in the art school parable: "You go to art school to meet your peers". Indeed, many moments of life in the Academy reflect communal values, such as shared studio



Thinking about Exhibitions

EDITED BY

Reesa Greenberg

Bruce W Ferguson

Sandy Nairne

spaces, group critiques, and 'artist-run initiatives'. Through these pedagogical traditions and modes of self-organisation, art students continue to embody a distinct collectivity within higher education. Rowe (2020) identifies the degree show as a moment where these 'communal inclinations' are often sidelined in favour of a culture of individualism that reflects the University's "metrics [of] capitalist growth" (p. 59). Elaborating on this tension, Von Bismarck (2006) details the Academy as "an institution that is mainly involved in the continuation of individualisation maxims" (p. 33). Under this logic, "higher education students have been recast as entrepreneurs whose goal is to cultivate and sell the self", and a growing emphasis on 'personal branding' has become an indelible part of the degree show (Papatsiba, 2009, p. 200).

A revealing set of spatial conventions appear around the degree show: white partition walls separating students from one another, artworks displayed through the language of trade fairs with competitors lining up 'one after the other'. Indeed, one of the most 'tense' moments of the Academy year occurs in the proportioning of space between students for the degree show, as arguments and rationales are made for the most fortuitous positions near windows or prominent atrium (Rowe, 2020). Through this spatial arrangement, the degree show promises 'the next new thing', and "a singular artist rising above the rest or a strong exhibition with a clear brand-like identity and thus memorable for those who see up to a dozen of these art school exhibitions a year" (Hjedle, 2020, p. 84).

The moment enshrines a powerful myth – the belief that successful artists can be 'launched' from the Academy, propelled through the exposure of the degree show into notoriety (Hjedle, 2020). This propulsion is, in fact, a rare occurrence, and the examples where the degree show provides an artist with lucrative commercial representation are exceptions rather than the rule. In reality, the degree show is a show, and as Rowe (2020) emphatically explains, "it may not be [an artist's] best show" (p. 68). What is evident is the degree show's capacity to obscure the communal values that inform artistic production and community, usurping these values with a structurally individualistic mode of display. This presents an issue when considered against modes of artistic collaboration and relationality within Contemporary Art, with Rowe identifying the degree show as "out of touch with a more complex and nuanced accumulation of knowledge" (Rowe, 2020, p. 67). The need for assessors to distinguish between individual student contributions is anathema to the modes of collectivised operation synonymous with social or activist practice and marks a linked tension between assessment and the degree show's culture of individualism.

For Elliman (2011), "the notion of school has become, in neoliberal terms, a

concept for just another commercial product, forced to compete with everything and everyone else for a place in the market." The degree show provides a visceral illustration of this tendency in higher arts education toward the 'market', in which "students have been recast as entrepreneurs whose goal is to cultivate and sell the self" (Papatsiba, p. 190). Within the scholarship emerging from the Professional Curriculum, various marketing methods have emerged to support students in developing a 'personal brand'. Elaborating on the 'personal brand' concept pioneered by Tom Peters (1997), a range of prognostics toward greater assimilation with the market is evident in recent scholarship. For instance, Alan Vitburg's (2013) 'five components of marketed artistic identity' detail the language and conceptual orientations of marketing. These tendencies are increasingly evident in degree shows, as students are encouraged to consider the importance of a clear strategy amid a market that is 'over-saturated' (Gross, 2022). This scenario is evident in the growing phenomenon of artists distributing business cards during the degree show – an almost satirical embodiment of the Professional Curriculum.

As a rising phenomenon of the Professional Curriculum, the degree show has coalesced discrete cultural changes associated with neoliberalism, forming another 'nexus' in which market-defined individualisms occupy a central role in the Academy.

Art Marketing

The academic Katrine Hjelde (2020) has recently detailed the degree show's commercial function within higher education, viewing the event through 'isomorphic categories' that highlight the correlation between the Academy and the Art Market. In her essay, *Showing-knowing: the exhibition, the student, and the higher education art institution* (2020), Hjelde draws upon her experience as a course leader at UAL to locate the degree show within the broader interplay of art institutions that include: commercial galleries, freelance curators, studio complexes, residencies, public galleries, and grant awarding bodies. The Academy is posited as a central component of this system, and the degree show as a mechanism in which "these institutions and actors all exert tacit levels of coercion on the art school, which, in turn, accepts and reinforces normative forms of production" (Hjelde, 2020, p. 74). This notion of a normalising and market-orientated 'exhibition' recalls Peter Osborne's (2013) pronouncement on the medium – "the art market may still be trading in individual works, but it is the exhibition that is the unit of artistic significance, and the object of constructive intent" (p. 167). The degree show is a nexus of this 'constructive intent' within the Professional Curriculum, one that reveals the external market forces that inform and construct the Academy.

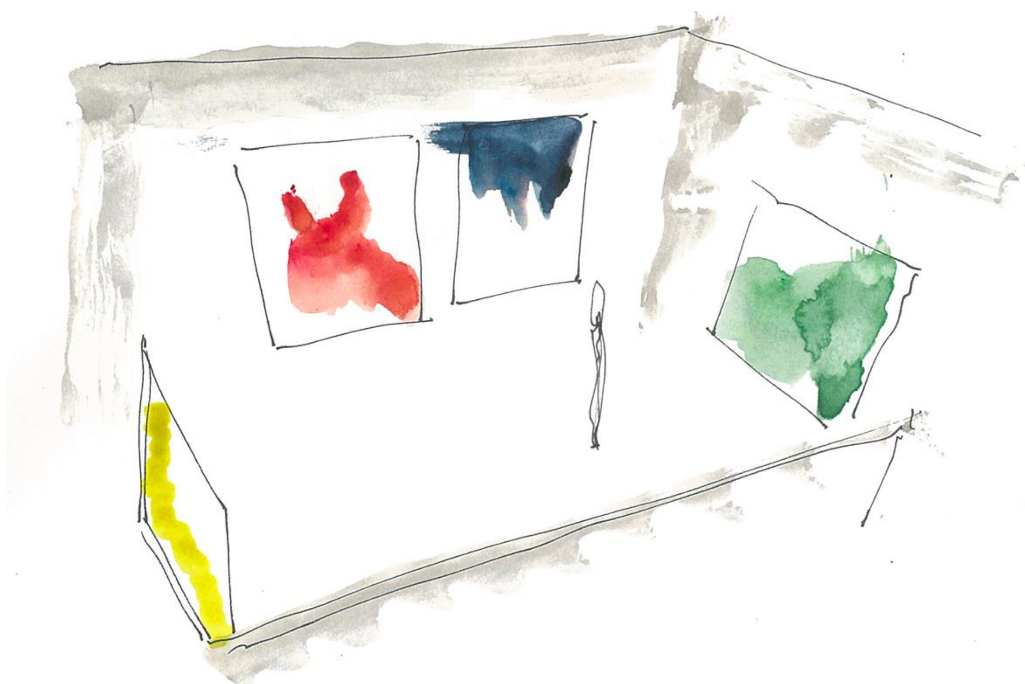
If the "exhibition has become the medium through which most art becomes known", then the degree show is the medium through which the Academy reveals itself within the broader economic sphere (Greenberg et al., 2005, p. 189). This act of making 'public' is distinct within the operations of the Academy (which day-to-day, adopts the relative opacity of academia). During the degree show, the Academy enacts itself as "the thing in between, the mediators, conversation partners, translators and locations of the meeting between art production and the formation of its 'public'" (Greenberg et al., 2005, p 105). The Academy's function becomes the production of commercially and critically viable artists, or as Amy Perry (2022)

described, the “products of human capital” (p. 35) that may provide sustenance to the institutions and actors surrounding the Academy. This appeal to the broader market is a central part of the Professional Curriculum and an Academy model that increasingly defines its output through the metrics of 'employability' and 'predictable outcome' (Houghton, 2016).

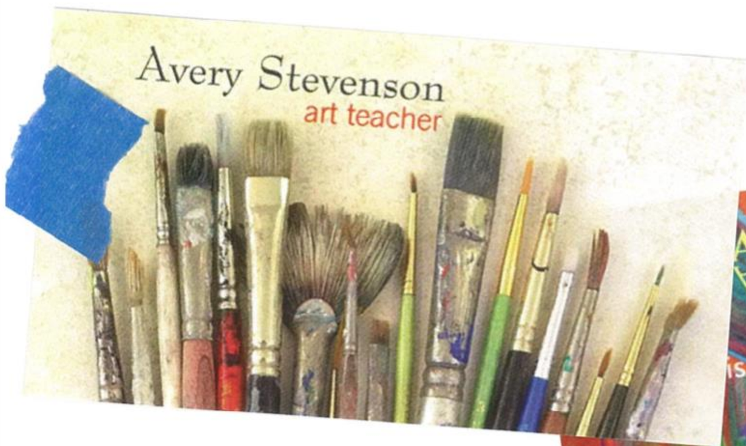
The Academy performs the art world's values and market during the degree show, particularly through the systems mentioned earlier of individuation and personal branding. The scholar Beatrice Von Bismarck (2006) has described this scenario enacted within the Academy as a “game within a game”, in which external institutions are “reflected symbolically in order to make them useful again” (p. 87). Within this 'game', faculty actors within the Academy take on the symbolic function of Gallerists and Curators, providing discursive direction and affirming key value judgements. Here, the degree show takes on a tense performance of the art world, with Hjelde (2020) describing the need to "conform to the stylistic and conceptual parameters of contemporary art and exhibition practice, but also exceed them” (p. 70). The Academy models itself on the commercial art market at this moment, providing a rationale for the University's 'relationship to industry' and affirming its relevancy to a range of external institutions and actors.

The Academy morphs into a market entity through the arrangement of the degree show. This transition is more than the 'symbolic operation' – detailed by Von Bismarck (2006) – as the Academy adopts a range of commercial protocols directly from the commercial art world. These functions are detailed by Hjelde (2020), who quotes from a range of UAL documents and coursebooks: "Where sales are made from University premises or in circumstances where the University acts as the agent, a service fee (20% of the sale price inclusive of VAT) will be retained by the University” (Ownership of Student Work 2019, para. 8). Through a 'sales division' attached to the degree show, the Academy acts as a 'gallery broker', representing graduating students as a sales agent and taking a percentage of sale money in the process. While this

are these fee systems applied in Aotearoa?



Jennifer Johnson
Fine Art Painter

Jessica Smith

Avery Stevenson
art teacher

MARSDEN
is to be alive."
ARTIST

Paintings by Zara
Local Artist
Zara Knight
P.O. BOX 12345
Town, ST 12345
email@site.com
www.site.com

percentage is roughly half the standard rate on the commercial art market, the operation foregrounds the Academy's orientation toward financial and cultural asset accumulation – a more broadly foundational modus-operandi within the Art Market. This practice is widespread across Academies of the United Kingdom and can be traced in a range of global art contexts, in which the Professional Curriculum is conducted with ever greater fidelity between educational and market forces.

The degree show provides a range of 'mimetic modelling' based on the art world's institutions, reflecting the University's broader alignment with market forces (Hjelde, 2020). Describing the art college degree show as such an apparatus, Hjelde identifies "a system of relations between the heterogeneous forces and their connections at play" (Hjelde, 2020, p. 71). Here, the degree show operates in tension between the promise of 'newness', and fidelity with the existing art market or 'industry' relations – from which key economic rationales in higher education are drawn.

Oppositional Modes

The degree show is now a staple facet of the Professional Curriculum, and yet, beyond the confines of the University, responses to the Academy exhibition are being implemented that reflect 'constructive institutional critique' (Lind, 2019). These responses belong to a category of organisations, collectives and schools speculatively known as 'new institutionalism', a taxonomy pioneered by Maria Lind in her writings on the subject. Among the most comprehensive responses to the degree show, are institutions orientated toward AAE and community-based arts education initiatives beyond the remit of the University. As an attending artist, the researcher contributed to a range of AAE in the United Kingdom, most notably as an Associate of Open School East in 2016. Here, the researcher will draw upon this experience to elaborate on the generative iteration of the 'exhibition' emerging from these contexts.

Formed in 2014 amid 'austerity politics' and a perceived 'crisis' in higher education, Open School East provided a small group of artists with a single year's study in central London (the densest concentration of Academies in the UK). The school modelled itself on progressive and radical traditions of arts education and adopted some conventions present in Masters Programmes (such as the prevalence of seminar learning and the one-year duration of the study). Two central tenants distinguished the school from the broader higher learning environment: there would be no fees and no assessments or accreditation. The profundity of these two principles unfolded throughout the researcher's year of study, with the concluding exhibition *Open Return,* (2016) providing a sharp contrast to degree shows prevalent in the Professional Curriculum. *Open Return* was an elective group exhibition with students under no obligation to submit concluding projects; instead, the exhibition emerged out of a shared desire to consolidate learning as a group and to exercise the sense of collectivity that had emerged over the year. The arrangement of space was effectively negotiated between students (with sensitive dialogue between projects emerging through the installation process), and Associates could present in an expanded exhibition mode: presenting social initiatives, workshops, performative lectures, and concerts grounded in their respective practices. Throughout the weekend programme of *Open Return*, visitors often remarked favourably on the comparison to degree shows, noting

the commitment and collectivity of Associates, as well as the responsiveness of the format to emergent modes of practice.

The AAE initiatives of the United Kingdom (such as the School of the Damned or TOMA) consistently challenge the degree shows orientation toward assessment, individuation and art marketing. Rarer are the viable challenges within the University, as the institutional governance model affirms an assessment and market-orientated exhibition model. Still, challenges emerge and are often defined through their necessary negotiations and concessions to the University. Carl Rowe (2020) keenly pursues a reorientation of the degree show within the Academy and proposes significant realignments of the exhibition, including a more open curatorial framing to foreground art that is attentive to “process [...] the fugitive and the performative” (p. 56). This sentiment is echoed by Hjelde (2020), who bemoans how the broader curatorial concerns have ‘moved on’ from the degree show in the last 20 years, and yet, “art schools continue to uphold this way of publicly positioning themselves” (p. 58).

One of the most innovative initiatives within the Academy context has emerged from Kingston College (also based in London), where elective courses within the ‘Alternative Art School Initiative’ have been trialling a radical assessment strategy (Gale, 2020). Through the awarding of ‘A’ grades to all students at the beginning of the year, students are asked to reassess “what [they] really want to do”, and bypass the “risk of getting it wrong” associated with the high-pressure degree show-model (Gale, 2020, p. 114). This strategy requires elaborate negotiation with the University and accrediting bodies, and grades are still confirmed through a summative process near the end of the course (though the focus is on attendance and participation). The presence of an ‘Alternative Art School Initiative’ within a University demonstrates the potential for ‘self-organised' methodologies outside the Academy to inform its future trajectories; however, it also represents the potential for this method to be appropriated by the entities they are attempting to resist.

Conclusion

The degree show locates the exhibition within the Academy and situates the institution within broader economic forces that influence higher education in the early 21st century. The event is one of the most compelling – and public-facing – facets of the Professional Curriculum, expressing both a continuity with the history of art education and a distinct invention that reflects neoliberal tendencies in the Academy. This is a stable pattern of scholarship in art education, as institutions that lay claim to 'newness' and 'cutting-edge production', are also continuously engaged in their own histories (Hjedle, 2020). The complexity and contestation of degree shows are perhaps most evident through the testimony of training artists who participate in them, here presented in summary by Carl Rowe (2020):

> "[the degree show] is perceived as being the pinnacle of achievement, the culmination of skills acquisition, the point at which a student can be awarded a final assessed mark or measure of exit velocity, the bridge between student learner and emerging artist, a time for rejoicing, an opportunity to sell work or be noticed by a curator, gallery, critic or collector, a publicity opportunity for student and institution, a time when family and friends are invited to see the level achieved after three or more years of training, the beginning of something exciting or just the end of something."

(p. 56)

The critical engagement of Academies and faculties in degree shows can foster a sense of 'excitement' and 'beginning' that feels fundamental to training artists (Rowe, 2020). Toward this end, the scholarship of Houghton, Rowe and Hjelde reflects a growing awareness within the Academy toward the potential and pitfalls associated with the degree show. Through an emphasis on the critical, pedagogical and social dynamics of degree shows that foreground the process, not just the outcome, the event may fully deliver on its broader potential – which, as indicated by student testimony, can be significant in the journey of a training artist.

In her essay *Contemporary Exhibitions: Art at Large in the World*, Lucy Steeds (2014) highlights the need for a "problematisation of the exhibitionary complex" (p. 2). As explored in this chapter, the exhibition of contemporary art operates in close alignment to the central and market apparatus, a concern highlighted by Peter Osborne (2013) in his identifying the "capitalist constructivism after the exhibition form" (p. 161). The Professional Curriculum's degree show broadly corresponds to this market-driven diagnosis of contemporary art exhibitions, placing the Academy in a market subservience as it performs 'mimetic modelling' of surrounding institutions and art world players (Hjelde, 2020).

The degree show is an appropriate site to 'problematise the exhibition complex', as the event is formative to the culturisation of exhibition-making for training artists (Steeds, 2014). Considering the 'exhibitionaries' of 'new institutionalism' (including the UK's initiatives of AAE) and burgeoning experiments within the Academy, it is possible to trace a growing imagination beyond the degree show.

Explored in Part 2, AAE frequently reimagines – or abolishes – assessment structures, posing resistance to the dominant narratives of neoliberalism embedded within the exhibition of the University Academy.

could this be developed as a lecture....

The Demise of Drawing

The erosion of foundational skills in higher arts education

This chapter traces the history of drawing as a foundational skill throughout the Western Academy tradition, and considers its 'demise' within the interdisciplinary orientation of the Professional Curriculum. Proposing a line of resonance between 'disegno' and conceptual orientations of art making, the chapter indicates a set of resurgence practices emerging in drawing education. Reflecting the researcher's engagement in the Moana Pacific, the chapter addresses histories of drawing connected to place and proposes resonant beginnings embedded within Aotearoa.

The art academies no longer teach drawing. As 'contemporary' art academies, these institutions have undergone thirty years of pedagogical and structural reform that have seen profound shifts, including the 'demise of drawing' (Riley & Darlington, 2022). The Academy has refined its core skills and reflected its migration into the University through an emphasis on 'critical thinking and problem-solving', 'communication and collaboration' and 'professional practice'. The skills of the contemporary academy – replicated across the liberal West – demonstrate a new mode of artistic practice, attuned to Richard Florida's 'creative class', a 'living blueprint' of creative labour in the neoliberal economy (Rosler, 2013). The practice of drawing – prevalent until the 1980s – had provided a line of coherence in the Academy, an attunement to foundational moment(s) of art education embedded in cross-cultural traditions of mark-making (Malafouris, 2021). From this relative 'deep-time' of art education, the Academy has entered into a pattern of erasure and modularisation, reflecting the influence of the neoliberal political economy. In the Academy's movement towards 'contemporaneity', drawing education has been systematically undermined to accommodate a field of art that is increasingly academic, materially inhibited, and institutionally dependent.

This 'demise' can be told through local stories, contexts vested with their own situated communities and nuance – including the politics of settler colonialism (Garnet, 2017). This approach reflects the emerging historiography of the art academy, in which institutionalised story-telling proliferates through multiplicity within a larger system.

The 'demise' of drawing provocatively signalled by Riley & Darlington, offers a paradigm for viewing broader changes in the contemporary art academy (2022). This shift belongs to a broader pattern of 'disciplinary challenge' within the contemporary art academy since the 1980s, one experienced as a series of 'inter-disciplinary' reforms that decentred disciplinary orientations of art education (Elkins, 2001). Across the art academies of the 'liberal West', compelling patterns of continuity exist within global neoliberal reform, with a complex confluence of cultural, institutional and economic forces reshaping the Academy and unfixing the 'core of artistic training' (Riley & Darlington, 2022).

While the shift has precipitated a broad decline in 'material practices', drawing should be of particular concern. As an antecedent medium across the visual arts, drawing provides a 'means of apprehension', a mode of

provisional intelligence with productive relations to conceptual orientations of contemporary art (Higby, 1985). Drawing extends 'epistemic credit' to tacit, embodied and situated knowledge, connecting powerfully to theoretical developments within the contemporary art academy (McGuirk, 2012). Drawing and the more fundamental act of 'mark-making' has a broad and non-Western orientation, and its teaching – often premised on the educational traditions of Europe – is nonetheless not contingent on these practices, and invites other ways of knowing outside of the Western canon of art.

This chapter will sketch the 'demise' of drawing education within the contemporary art academy before intimating a resurgent body of 'drawing research', and drawing practices within the context of Aotearoa that may offer generative grounds.

The Disappearance of the International 'Hand'

There is a dialectical relationship between the contestation of drawing education and the institutional reforms that have shaped art academies (Riley). Familiar retellings of Western art education commence with the Renaissance 'academia' that placed drawing as the holistic centre, the *'disengo'* that connected intellectual and technical formations of art. In the orthodoxy of this retelling, retold by the historian of art education, Arthur D. Efland, the centrality of drawing in Western art education remained hegemonic until the 'creative upheaval' of the Bauhaus. In this transition between the early-Modern and Modern epochs, drawing transformed from a highly technical language grounded in anatomy and Euclidean perspective into an expressive language of creative intuition. The relationship between drawing and industrial design processes is significant, with drawing education ascending as part of the economic planning of an industrialising Europe (Efland, 1990).

This history of drawing education has yet to be written and must be inferred more broadly through the historical literature of art education (Garner, 2008). Crucial to these retellings of Western art education is the position of drawing as a 'fault line', a discipline in which art education is contested and reimagined. Whether in the formation of the first academia, or the technical colleges of Belfast, drawing played a central role in the institutional genesis of art education (Efland, 1990).

Dramatic changes in 20th-century art are crucial to contextualising drawing education's eventual 'demise'. Alongside the acceleration of modernism(s), a contestation arose between the art academy and the art world more broadly; the institutions of artistic training at once defining – and responding to – changes in artistic practice. In particular, the rise of abstract expressionism and conceptual art in the post-war period provided drawing with its first epistemological 'challenge', as painting and sculptural practices adapted to new discourses and drawing entered into a period of relative disciplinary 'immaturity' (Garner, 2008). This challenge began to find codification in a series of institutional revisions that saw an emergent emphasis on 'experimental' material approaches and theoretical fluency rather than disciplinarily orientations of art practice (in which drawing resided as a 'common core') (Elkins, 2001). American art academies came to embody this shift, with Black Mountain College deconstructing disciplinary boundaries and Cal Arts refining the model – and underlying pedagogies – that would become the 'contemporary academy'. The mood was changing towards drawing, and in the revolutionary air of the 1960s and 70s, drawing had fallen out of style (Singerman, 1999).

Amid this changing mood, there remained real divides in the perceived role of drawing. A significant portion of art academies preserved drawing education into the later part of the 20th century.* The preservation of the 'life room' despite its deteriorating status is captured in Helen Clapcott's *Life School at the Royal Academy, 1979*., as the artist describes a point a pedagogical malaise in Britain's most prestigious – and traditional – art academy. In Clapcott's image, the post-war period appears as a 'liminal space' for drawing education, in which the cultural relevance was unravelling while provision remained in place. The reflexive wit of Clapcott alludes to a new sensibility on the rise, one that is critical towards its institutions and increasingly indifferent to art traditions. A "new type of pedagogical subject" was emerging, one that would find clearer codification in reforms of the Contemporary Art Academy from the 1980s onwards (Mayhew, 2010).

Drawing and the Contemporary Art Academy

The emergence of the contemporary art academy is defined broadly by theorists of art and education: emphasis on critical discourse, deconstruction of disciplinary instruction, and managerialism that is attentive to the neoliberal governance of universities. Describing the dramatic reinvention of this 'contemporary' academy, Danny Butt adopts the term 'massification' to highlight another profound factor affecting the contemporary academy – the constituent numbers of higher education were changing (2017). Citing the Becher Review into higher education in the United Kingdom from 1976 – 1996, Butt emphasises the 40% reduction in 'public funding per student', which signalled decreases in public expenditure and massive increases in student numbers. From the predicament of larger enrolments and few resources, the art academy adopted neoliberal reforms that would have dramatic consequences for drawing education.

The 'contemporary' also marks discursive shifts in art more broadly, with the term donating a canonical 'genre', emergent since the 1960s and 70s. This shift in artistic concerns is distinguished by a lack of organising principles. At best, it is possible to discern a range of themes associated with the 'contemporary', with interdisciplinarity, identity politics, technology, globalisation, and institutional critique providing a crude orientation. Accelerating the methodological and thematic terrain of 'contemporaneity', was the Academy's movement within the University, marking a distinct shift in the status (and equivalency) of artistic research to other fields of academic inquiry (Butt, 2017). This new 'academic' orientation would have profound effects on drawing education, with the discipline struggling to adapt to the 'research environment', and lacking appropriate assessment tools for assessing cognitive learning as a visual outcome (Riley & Darlington, 2022).

In the contemporary art academy, drawing became reconceptualised as one of many – equally legitimate – modes of practice, as likely to be explored by training artists as the emergent fields of performance, installation, or relational art. Drawing entered the 'generalised' orientation of artistic training, representing *yet another* medium facilitated without specialist rigour. The notion of drawing as 'foundational', as providing an technical and intellectual orientation for the visual arts more broadly, gave way to the 'studio art degree', a modularisation of the experimental programmes of the Bauhaus that did away with the organisation of art academies around the disciplines (Elkins, 2001)

In their reappraisal of drawing education within the neoliberal political economy, Riley and Darlington document how drawing suffered under the educational reform associated with the 'third way'. Drawing skills are

grounded in complex technical and cognitive processes, taking many hours of practice to acquire, and as such, are not conducive to modularity – a profound issue within under-resourced institutions (Riley & Darlington, 2022).

The emerging art academy would instead emphasize self-direction within 'studio practice', a shift that would have a detrimental effect on drawing education.* This realignment affected all the traditional disciplines, though Helen Molesworth sees "this shift [as] most evident in the diminishing importance accorded to the skills of drawing – long the core of artistic training" (Molesworth, 2003). Drawing education met a 'perfect storm', with financial and administrative changes of neoliberalism converging with shifts in the discourse of art away from drawing, especially in its figurative form that had served as its principal educational mode since the first Renaissance academia.

One of the distinct features of the contemporary art academy is the intensity of its internal dissent (or at least active state of contention), a phenomenon documented through institutional research into ELAM School of Fine Arts in the 1990s (Macpherson, 1999). This 'state of contention' reached a nexus in the years that followed the Global Financial Crisis, with dramatic increases in student debt prompting a broader reassessment within the University. The Academy came under intense scrutiny from both students and governing bodies, and the subsequent closure of ELAM's specialist fine arts library in 2019 has signified a broadly acknowledged crisis in Aotearoa's higher arts education. Student grievances have since proliferated and frequently identify institutional and pedagogical issues, with common grievances including reduced access to resources and faculty, poorly defined – and alienating – curriculum of contemporary art, and loss of emphasis on technical disciplines of art.

A resurgence in drawing education is well placed to attend to many of these issues and offers an opportunity to reimagine this foundational tradition within the Academy. This 'turning back' need not be an act of conservativism or nostalgia; rather, it may provide a generative practice through attunement with forms of the past. This reparative process – and its proposition of a renewed Academy – recalls the well-known whakataukī: Ka mua, ka muri – "walking backwards into the future".

The Emergence of 'Drawing Research'

Academic voices are beginning to advocate for the return of material traditions to the art academy, forming surprising and sympathetic connections to the conceptual orientation of arts education. Led by the editorial advocacy of Steve Garner, the field of 'drawing research' is rising, with theorists beginning to reconcile the 'immaturity' of drawing within the broader field of aesthetic discourse (2008). 'Drawing research' proposes a new relationship between drawing and the research environment, in which drawings' own 'way of knowing' may receive greater recognition from research and higher education funding ((McGuirk, 2012).

A leading voice in this renewal is the art educator and Professor Emeritus Howard Riley, whose work advocating for an 'intelligence of seeing' proposes an "alternative philosophical bases for today's art school" (Riley, 2008, p. 118). Riley's work is highly reflective of drawing pedagogy, with the 'intelligence of seeing' recalling the literature of John Ruskin, a pioneering 19th-century polymath and drawing pedagogue who emphasised this 'learning to see' as the basis of a broader aesthetic education (Haslam, 1988). Riley has recontextualised the ethos of this eminent Victorian educationalist and developed a range of contemporary drawing 'curricular', including schema to support contemporary educators of drawing. This curriculum provides a synthesis of 'experiential', 'interpersonal', and 'compositional' learning that describes a sympathetic

contextualisation of established histories and practice of drawing education within the context of the contemporary art academy (Riley, 2008). Riley's work engages the 'ill-fitting garment' of research practice within the contemporary university, representing a revival of critical attention towards drawing, and highlighting the discipline's value to cognitive processing, creativity, and idea generation.

The relationship between drawing and ideas is a longstanding one, with the Renaissance notions of *disegno* propagating drawing as means of cognitive and technical synthesis, one that embraced the inclusion of broader disciplines of science, literature and even satire (Garner, 2008). This notion of drawing as an inter-disciplinary space orientated to the generation of ideas is sympathetic to the research orientation of the contemporary art academy, suggesting that an institutional reorientation in drawing education may offer complementary – rather than disruptive – reform.

The discursive swing of 'drawing research' represents a possible reconciliation of drawing within the university. As the discipline of drawing learns to 'speak the language' of hegemonic research practice, drawing's 'embodied and situated knowledge' may progress from a predilection to 'defend itself' to a more generative position of practice (Garner, 2008).

Drawing and the Moana Pacific

Since the arrival of settler colonialism to the Moana Pacific region, drawing education in Tāmaki Makaurau has largely been conducted through pedagogical structures of Europe and part of what Lana Lopesi refers to as 'the 'colonial imaginary' (2021). Along with the practices of painting and map-making, drawing is a mechanism through which settler-colonialism sought to 'know' the land and the people indigenous to it. From the earliest British colonial expeditions, drawing formed a central part of the Enlightenment claim to a knowledge of the Other and in doing so, commenced an epistemological project that would unfold over centuries of settler violence and dispossession(Mayhew, 2010). As recounted through the scholarship of Anne Salmond, Captain James Cook's 'first voyage' (1768-1771) offers a nuanced rendering of these 'early' drawing practices through the paper-works of Polynesian tahua and navigator Tupaia (Salmond, 2003). A refugee from intertribal warfare on the island of Ra'iatea, Tupaia joined the *Endeavours*' voyage and began using pen, Indian ink and watercolours to create depictions of life in the Pacific from an indigenous perspective. From the outset of the 'drawings' encounter with the Moana pacific, indigenous people created representations that reflected their own knowledge systems and experience of home.

In Aotearoa, the Christian mission at Rangihoua marked another dynamic 'early' exchange through drawing, with forms of mark-making practised within te ao Māori – in particular tā moko – interacting with European drawing materials. In her study of tā moko drawings and signatures by Māori in the early 19th century, Ngarino Ellis recounts these documents as "sites of cross-cultural exchange", and an "intersection of Pakeha print literacy with Māori oral literacy" (Ellis, 2014, p. 97). The self-portrait of Te Morenga (Ngāpuhi) in 1815 – purportedly the first time the Rangatira used a pen – expresses an intuitive relationship between drawing materials and the representational systems of te ao Māori (Ellis, 2014). This interplay between Māori and Western graphic systems – especially through drawing and printing – would become formative to one Aotearoa's key artistic figures of the 20th century, Ralph Hotere (Te Aupōuri) (Mane-Wheoki, 2001).

Over 60 years of practice, Hotere sustained a meditation through drawing; the medium forming the generative basis of his more lauded painting practice. Reflecting the highly influential tutelage of British 'visionary' artist, Cecil Collins, the centrality of drawing in Hotere's work attests to the artist's immersion in life drawing education (O'Sullivan, 2020). The open vernacular of Hotere's paper-works described a rare maturity of drawing practice that oscillates between the discipline's many orientations: abstract, representational, often figurative and delving into the poetic metre of language. Hotere's drawings embody a highly idiosyncratic and wandering methodology that is reflective of the many traditions that constitute 'New Zealand Art' in the 20th century. The proliferation of symbols and marks in Hotere's drawing practice – including the recurrent presence of blackened union jacks – positions this body of work as prescient in the context of emergent post-colonial literature.

The depth and reflexivity of Hotere's life-long engagement in drawing provide a generative model for drawing practice in Aotearoa, and subsequent modes of drawing practice from indigenous tauiwi such as John Pule and Salome Tanuvasa, extend the practice of drawing well beyond the epistemologies of Europe. Drawing is an embodied task in which marks are made with a heightened awareness of context, intuition and observation. In the 'decolonial' modes of institutionality currently being explored in Tāmaki Makaurau, drawing instruction can – and should – be expanded to encompass the marks, methodologies and philosophies of indigenous peoples. As outlined by scholars of 'decolonisation', this must involve indigenous peoples "in control of resources, decision making, and meaning", a necessity for the formation of drawing education with a grounding in Te Moana Nui a Kiwa (McMurchy-Pilkington et al., 2008, p. 73)

Conclusion

In prophetic words written in the 1970s, art theorist Theirry de Duve expressed concern at "seeing too many students fall back on readymade techniques because they lacked more traditional means [of material expression]" (de Duve, 2011, p. 119). For de Duve, tradition represented a form of 'rehabilitation', and in viewing the word's etymology, the writer highlights the relationship between tradition and 'transmission', a transference to the student from the body of the past (de Duve, 2011). Echoing de Duve, the prominent theorist and conceptual artist Paul Chan advocates for reinstating the disciplinary structure of art academies and highlights the 'unrealised wish' that befalls art without material support, claiming that "even works that claim to be dematerialized need material support to realise themselves" (Chan, 2009, p. 16). Speaking further on the reorientation of art academies, Chan highlights the necessity for a disciplinary organisation "precisely because it is conservative, and it forces students to be progressive" (Chan, 2014, p 112).

The place of tradition in the art academy is complex, with the institution formed of myriad tradition(s) and increasingly seeking dialogue with indigenous and 'non-Western' epistemologies. In his essay 'Education by Infection', Boris Groys outlines a predicament, in which the contemporary art academy has "no definite goal, no method, no particular content that can be taught, no tradition that can be transmitted to a new generation – which is to say, it has too many"(2009, p 27). The 'too many' traditions described by Groys reveals a subtle dysfunction in the orientation of the Contemporary art academy. Reflecting the broader lack in the orientation of contemporary art, the art academy can no longer define its 'ground'. It has become an institution that 'does not know itself', an ironic state of being for a structure grounded in vast bodies of tradition and practice. The place of tradition in art

education would appear a paradoxical one; its institutions are graced with complex and broad epistemological traditions, and yet, the disposition of these spaces is toward perpetual reform and supposed radicalism that – in recent decades – has largely served the conservative forces of the neoliberal economy.

Drawing is ripe for reappraisal; indeed, we are "overdue a comprehensive history of drawing education," and the work of drawing scholars has only begun (Garner, 2008, p. 43). The practice of drawing rests on a series of productive tensions within the field of art education: process and product, embodiment and theory, material and concept, technique and intuition – understandings that carry urgency for training artists. Drawing – and the attendant field of 'mark-making' – represents the most fundamental of art's traditions and a point of convergence in many of the Academy's disciplines. In all forms of education, the learner must begin from somewhere, and drawing, with its antecedent relationships to painting, sculpture, story-telling, illustration, and digital technologies, offers fruitful common ground for emergent artistic practice. A renewal of drawing education may offer sensitive amendments to the Academy's current emphasis on critical discourse and support the theoretical disposition of the contemporary institution. Enacted with the same tools of writing that are currently central to the Academy, drawing may provide a material tradition that offers connective, generative, cathartic 'ground' for contemporary art education.

A Turning Interlude

EDUCATION
Edited by Felicity Allen
Documents of Contemporary Art

Theories of Art and Education

A survey of propositions and practice in 'the Educational Turn'

> *The chapter explores the emergence of Alternative Arts Education (AAE) in the United Kingdom following the Global Financial Crisis (GFC) and the fiscal policies of Austerity. Particular attention is paid to Open School East, a significant AAE initiative based in London and Margate that hosted the researcher as an Associate between 2016-2017. Through a survey of the emergent scholarship on AAE, this chapter considers the formation of AAE in the context of crises, and ponders, does AAE offer a viable resistance, and furthermore, do these initiatives offer a legitimate alternative to the Academy?*

The Educational Turn marked an especially dense period of theory and practice within art education, and furthermore, formed a basis through which AAE could emerge as a counter to the Professional Curriculum. This chapter reflects on key moments within the Turn, and in doing so, proposes a theoretical link between the Professional Curriculum and AAE. Situated in the first decade of the new millennium, the chapter charts the rising critiques of the Professional Curriculum and the resurgence in radical imaginings following the GFC that enabled a proliferation of AAE.

The 'Educational Turn' is a term established by Ingrid Rogoff (2010) that encapsulated a broad inquiry between art and education within the art world of the liberal West. Enacted in a range of art contexts, from aesthetic journals to museum and gallery institutions, the Educational Turn represented a rare discursive project within Contemporary Art, a field defined through a "lack of organising principles or ideology" (*Contemporary Art in Context*, n.d.). The duration of the 'Turn' proved to be short-lived, with critical years of activity appearings between 2006 – 2012. This chapter revisits the literature of the Educational Turn and considers whether sustaining lessons can be drawn from contemporary art's discursive engagement with education.

The Educational Turn is marked by an extraordinary degree of internal dissent among its supposed proponents (O'Neill & Wilson, 2010). This dynamic complicates a reassessment of the Educational Turn, as the literature appears to anticipate its own contradictions. A series of key questions are situated at the tension: *What is the potential of the art institution in providing education experience?* Furthermore, *are such spaces capable of advancing social transformation?* These questions overlap with the rise of 'new institutionalism' embodied by curators Charles Esche and Maria Lind, who led significant European art institutions toward a realignment with educational practices (Lázár, 2016). Artists – and increasingly curators – proposed modes of artistic and institutional practice that were social, participatory, and connected to emancipatory political agendas. Emerging from this dynamic, tense questions arose regarding the capacity of the art world to deliver substantive educational experiences, with theorist Peio Aguirre (2010) remarking that "as soon as education is an experience, it is no longer education" (p. 174). Aguirre foregrounds the risk of instrumentalising education through the Turn, signalling the capacity of museums and galleries to appropriate an important social provision. Further complicating matters is the alignment with the Educational Turn toward a broader shift toward the 'experience economy' that increasingly characterised Neoliberal Capitalism in the 21st century (Pine & Gilmore, 1998).

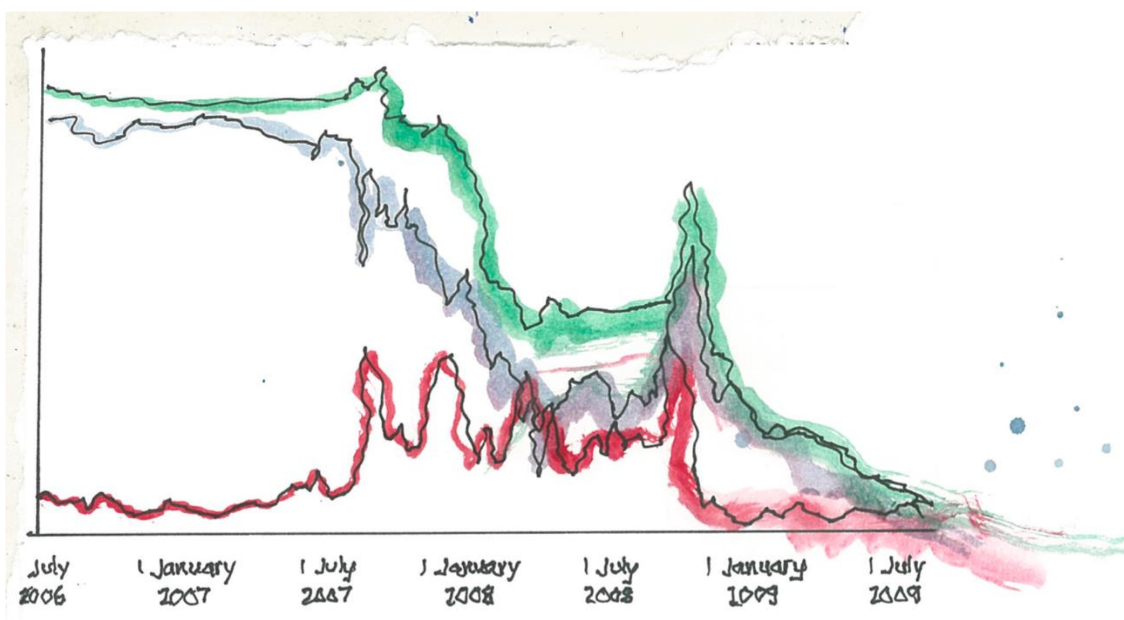
This chapter will consider the historical conditions that precipitated the Turn and the discursive contentions of this 'counter-rhetoric’s' (Wilson & O’Neill, 2011). Following this necessary contextualisation, themes from the Educational Turn will be addressed through its key proponents, with a particular emphasis on Anton Vidokle, whose *unitednationsplaza* (2006) can be viewed as a prelude to the rise of AAE in the subsequent decade. The critiques of the Educational Turn will be explored, and implications proposed for the emerging projects in the field of self-organised education. In summation, the chapter will consider the implication of the Educational Turn to emerging modes of AAE within Aotearoa New Zealand.

Definitions

As a prominent practitioner – and critic – of the Educational Turn, Janna Graham (2010), proposes that “it is necessary to ask how and why such a turn is coined and constituted” (p. 125). Such an inquiry appears especially important in the case of the Educational Turn, as the phase itself received concerted theoretical derision following its emergence (O’Neill & Wilson, 2010)

Formalised by the art theorist Irit Rogoff in her essay *Turning* (2008) in the inaugural issue of *e-flux*, the emergence of the term represented a ‘rhetorical strategy’ (Wilson & O’Neill, 2011). Rogoff’s (2010) framing of a ‘turn’ proposed a loose discursive project reflected in the happenstance of the term, as well as its potentially radical dimensions as a “turn away from something” (p. 42). This oppositional proposition of ‘the Turn’ is situated within a series of ‘eternal laments’, of increasingly ‘bureaucratised’ and ‘homogenised’ education (Rogoff, 2010). In providing the rhetorical coherence of a ‘Turn’, Rogoff (2010)sought to cohere the “various emulations of an aesthetics of pedagogy” in art since the 2000s (p. 42). These activities – insurgent since the mid-2000s – took the form of “educational formats, methods, programmes, models, terms, processes and procedures” which had become increasingly “pervasive in contemporary art and its attendant critical frameworks” (O’Neill & Wilson, 2010, p. 12). Indeed, even critics of the ‘Turn’ attest that since the mid-2000s, contemporary art [had] been preoccupied with questions of education and its formats’(Malik, 2011).

what is meant by this?



As a discursive device, the Educational Turn came to encompass 'expanded educational praxis' (O'Neill & Wilson, 2010). The openness of 'praxis' reflects the plethora of 'educational projects' within contemporary art at the time, implemented within art practice, galleries and public institutions, framing the proposition of educational strategies in art. While formatted under the organising principle of a 'Turn', the activities exist within art historical legacies of the 20th and early 21st century (O'Neill & Wilson, 2010). A brief survey of these practices is necessary to contextualise the Turn in formative artistic and institutional practices.

Historical Context:

The Educational Turn posed a 'sense of movement', a revision of aesthetic discourse that alluded wishfully to Immanuel Kant's earlier 'Copernican turn' (Rogoff, 2010). This discursive proposition of a 'shift' belies the longstanding interaction between art and education that preceded the Turn. Wilson and O'Neill, in their introduction to *Curating and the Educational Turn* (2010), acknowledge that such rhetorical strategies "operate within art structures as engines of augmentation," and in the case of the Educational Turn, "earlier radical aesthetic practices" of the 20th century are important antecedents (p. 124).

The most vital of these earlier aesthetic practices is institutional critique, "a form of artistic practice that critically questioned and exposed the conditions of production, distribution and reception of art" (Esche, 2004). Institutional critique emerged in the 1960s through the art practices of Michael Asher, Marcel Broodthaers and Hans Haacke, who addressed the political economy of art through exhibition practice. For Maria Lind (2011) – who would emerge as a prominent proponent of the Education Turn – the educational strategies of the early 2000s were "an attempt to perform institutional critique from the inside" (para. 13). While Lind's alignment to institutional critique is instructive of the Educational Turn's artistic antecedents, the notion of an art institution conducting critique autonomous of artistic practice reflects a marked shift. The Educational Turn depended on the discursive positions advanced through institutional critique – namely, the critical questioning of art's function – while simultaneously decentering artists as the voice of critique. Within Lind's (2019) premonition of a "new phase of institutional critique", art institutions would assume educational mandates to their public, incorporating research projects, workshops, forums, and free universities alongside exhibition practice (p. 13).

The emergence of relational aesthetics in the 1990s offers another vital touchstone for the Educational Turn. Reflecting the "tendency to make art based on, or inspired by, human relations and their social contexts", relational aesthetics remained prominent in the art world in the formative years of the Turn (Bourriaud, 2015, p. 78). Observed and theorised by the French art critic Nicolas Bourriaud (2015) – who would come to comment extensively on the Educational Turn – relational aesthetics is important to the ascendancy of educational practice in art, expanding the domain of the social in contemporary art. Through the formation of 'microtopias' associated with artist Rirkrit Tiravanija, the art world became a testing ground for social formations and relational systems. The most iconic of these 'relational' artworks, *Pad Thai* (1992), saw Tiravanija serve food to gallery visitors and heighten the capacity for art to confer new awareness on otherwise mundane experiences. For Bourriaud (2015), the emergence of educational art practices was an "evolution that seemed irresistible, logical, even profound" (p. 78). Formed from an art world "gripped by relational modes of practice", the Educational Turn represented a logical progression rather than wholesale reinvention (Graham et al., 2016, p. 29).

Do I need to delve further
into relational Aesthetics?

Other antecedents to the Educational Turn exist within the Western art canon, such as the pedagogical experiments of Joseph Beuys during the 1960s and 70s. The awareness of art's historical legacies is a critical challenge to the 'engine of augmentation' associated with contemporary art, which elevates 'newness' at the expense of pertinent intellectual and artistic genealogies (Aguirre, 2010). Indeed, for Graham (2016), the absence of substantive genealogies is a defining failing of the Turn, as associated projects frequently failed to situate themselves within broader traditions of critical pedagogy and emancipatory politics.

Anton Vidokle and Parables of Art Education

It is perhaps appropriate that defining event of the Educational Turn, *Manifesta 6* (2006), did not occur. *Manifesta 6* (2006) was to be situated on the island of Cyprus, and in lieu of an exhibition programme would pose three 'departments' of education, ranging from online, nomadic and independent modes of address (Vidokle, 2010). Curated by Anton Vidokle, *Manifesta 6* ran aground amid the complexity of the political situation in Cyprus, namely, the insistence of Turkish officials that the Biennale take place on one side of the partitioned city of Nicosia. This scenario proved unacceptable to Vidokle, and the Biennale was cancelled amid a media furore. *Manifesta 6* instead became articulated as a set of potentials, an unrealised provocation between art and education that shifted aesthetic discourse toward its Educational Turn.

While the aborted *Manifesta 6* proved to be a crucial moment in educational concerns "gaining prominence in the contemporary art system," the unactualised event has been a source of counterfactuals within the art world (Malik, 2011, p. 39). For Bourriaud (2015), the aborted Biennale in Cyprus "robbed us of what would have been a decisive moment," presenting itself as a "whole range of possible models of educational institutions" (p. 85). Anticipating a moment of crisis in higher education, *Manifesta 6* proposed a reinvigoration of arts education as a 'radically open school', one that aspired to "reinstate the agency of art by creating and educating a new public"(Vidokle, 2006, p. 4). For Vidokle, the reimagining of a Biennale (ostensibly an art exhibition) arose from a desire to disrupt the "incredible proliferation and homogeneity of such events" (2006, p. 5). The curator instead sought to imagine 'the school' as a structure for reinstating a critical art audience:

> "If the transformative function is what we are after, an exhibition may not be the best place to state. Perhaps the school as a model can point the way to restoring the agency of art in the absence of an effective public."
>
> (Vidokle, 2006, p. 10)

While *Manifesta 6* had sought to locate arts resources and discourses "outside of the centres of North America and Europe", a permutation of the cancelled Biennale in Germany would

have far-reaching consequences for the formation of self-organised art education in the subsequent decade (Vidokle, 2010, p. 148). *unitednationsplaza* (2008), founded by Vidokle and organisers of *Manifesta 6*, provided a prototype of a 'self-organised' education initiative in Berlin. The 'school project', conceived in simple terms, offered: "a free, informal, university-type series of seminars, conferences, lectures, film screenings, and occasional performances," focusing on contemporary art (Vidokle, 2010, p. 154). Over its one-year duration, *unitednationsplaza* provided a working model for the formation of small 'self-organised' art schools. Stated as a prominent influence by the founders of AAE in the subsequent decade, *unitednationsplaza* appears as a direct antecedent to the rapid growth in art education beyond the economy following the Global Financial Crisis in 2008 (Thorne, 2017).

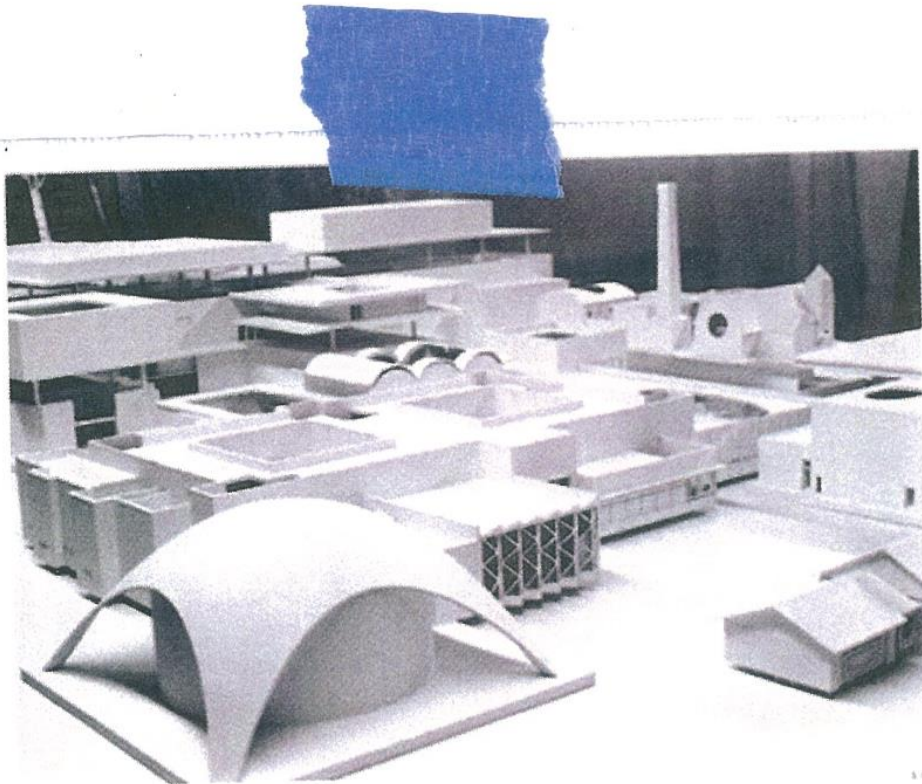
Manifest 6 and *unitednationsplaza* articulated the rising discourse that would become the Educational Turn, and Anton Vidokle would go on to formalise the Turn through the founding of *e-flux*. The highly influential art journal foregrounded key proponents of the Educational Turn and traced the emergence – and demise – of educational practices within aesthetic discourse. Responsible for critical events and platforms of the considered 'Turn', Vidokle is a crucial point of reference for the "extraordinary proliferation of education in art" (O'Neill & Wilson, 2010, p. 19).

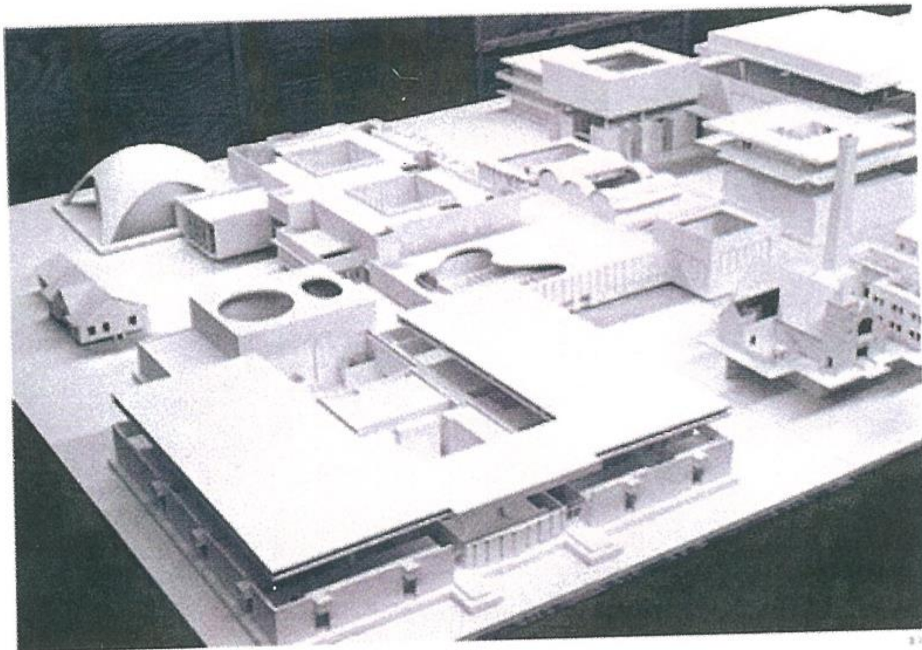
Dispositions of the Turn

The theorists Mick Wilson and Paul O'Neill were the first to catalogue the activities of the Turn. Through the compendium *Curating and the Educational Turn* (2010), Wilson and O'Neill compiled theoretical writings of the previous decade and provided the basis for addressing the Turn's key themes. With reference to *Manifesta 6* and *unitednationsplaza*, this section will identify and explore three features of the Educational Turn: curatorialisation, radicalism, and the 'new institutionalism.'

Central to the Educational Turn is a new conceptualisation of the curator (or institutional director) role. This process, referred to by Wilson and O'Neill (2010) as a 'curatorialisation' of education, observed the educative process as an object of artistic *and* curatorial production. The prominent role of curator Anton Vidokle within *Manifesta 6* and *unitednationsplaza* is indicative of this reorientation, in which curatorial propositions are significant in framing the contribution of artists and participants. Through proposing critical pedagogy in art contexts, protagonists of the turn 'transformed' the positions of the artist, the curator, the artwork, and the viewer (Lázár, 2016). Amid a climate of 'superstar' curators associated with the 1990s and 2000s, the Educational Turn

empowered this figure to act as educational programmers, adapting arts infrastructure toward ends historically associated with the State (Graham et al., 2016).





"Educational Complex"
Mike Kelly

Graham has suggested that through this process, curators took on an outsized role in the realisation of educational projects, decentering artistic practice in favour of the educational exchange between institutions and their public (Graham et al., 2016).

Through "counter-hegemonic orientation and rhetoric", the Educational Turn anticipated a shift in contemporary art towards 'radical politics', a central theme of the subsequent decade (Wilson & O'Neill, 2011, p. 14). This 'counter-hegemonic' rhetoric drew extensively from the popular pedagogy of Paulo Freire (detailed in Part 1), and from the broader genre of critical pedagogy (Wilson & O'Neill, 2011). *Manifesta 6* reflected this disposition and the pronouncements of Vidokle channelled rhetoric that presented a direct challenge to the conduct of the art world. Channelled through *Manifesta 6* was a desire for 'transformative social projects' in the arts through substantive public engagements rather than "merely symbolic gestures" (Vidokle, 2006, p. 4). Reflecting on the ineptitude of 'critical art objects' to complete a 'transformative function', Vidokle (2010) emphasised the need to "reinstate the agency of art by creating and education a new public" (p. 154). Whilst the proposed politics of *Manifesta 6* proved untenable within the partitioned island of Cyprus, the event marked a significant shift in art discourse toward radicalism.

The Educational Turn articulated changing visions of the art institution, encapsulated in reforms associated with the 'new institutionalism'. Principally enacted in small to medium-sized art institutions from the early 2000s, the new institutionalism sought an "active space between community centre, laboratory, and academy"(Esche, 2004, para. 8). This mission statement, attributed to Charles Esche (curator of the Van Abbes Museum in the early 2000s), echoes the creation of 'new publics' imagined through *Manifesta 6* and sought "a society of free-thinking citizens as a possible reality" (2004, para. 11). The Educational Turn grew in tandem with this broader institutional realignment as a mode of practice that reflected a 'forum of political imagination', responsive to a perceived 'democratic deficit' growing in the liberal West (Lind, 2019, p. 76). The capacity of these artistic and institutional practices to ferment social change has received considerable consternation, with Suhail Malik (2011) framing these activities as 'affectation', one that is immediately betrayed within the socio-economic reality of hosting institutions. Despite this, the confluence of new institutionalism and the Education Turn has resulted in an enduring shift toward 'public programming' in art institutions, most evident in the rise of museum education programmes and institution rhetoric of 'public outreach' (Kenning, p. 112). The Education Turn marked an ascendency of educational forms, not only within the remit of artistic practice, but within the very institutions of art.

The Turn cut short

The Educational Turn was short in duration, with Wilson and O'Neill's *Curating and the Educational Turn* (2010) appearing as a retrospective of theoretical work already coming to an end. The intensity of critical inquiry appears situated between 2006 – 2012, with the literature spanning the first years of the Global Financial Crisis and ensuing Austerity. Indeed, this event may provide coherence to the short-lived Turn, as Thorne (2017) suggests that activity shifted toward more direct engagement with the University and the provision of higher education. Additionally, the proponents of the Educational Turn appear among its most vociferous critics, with Peio Aguirre embodying this tendency within the field to elevate its own tensions and contradictions. This section will explore the main critiques of the Education Turn.

In his essay *Education with Innovations: beyond art-pedagogical projects* (2010), Peio Aguirre troubles the formation of 'educational projects' within contemporary art and highlights the distinction between 'education as experience' and 'education as social imperative'. Amid the Turn's language of 'projects' and 'interventions', Aguirre queries whether it is still possible to "imagine education for education's sake, for the pleasure of doing it" (2010, p. 179). In identifying 'educational projects' as a facsimile of social services, Aguirre rallies against the tendency of art to instrumentalise, or in the words of Suhail Malik (2011), "to colonise everything" (p. 42). Within the frame of this critique, education is configured through its 'profitability', not necessarily in financial terms, but through the "symbolic economy of the cultural field, as art projects and not as education" (Aguirre, 2010, p. 179). Rather than advancing substantive critical pedagogy, 'education as art projects' is perceived to untether activity from the social and political field. Here again, Malik offers valuable accompaniment to the critiques of Aguirre as he dismisses the 'democratising claim' of contemporary art, which is crucial to the underpinning activities of the Educational Turn.

Suhail Malik locates the Educational Turn within emerging tendencies of neoliberal capitalism. Among these shifts is the emergence of the 'experience economy', in which "consumers unquestionably desire experiences, and more and more businesses are responding by explicitly designing and promoting them" (Pine & Gilmore, 1998, para. 2). In this 'progression of economic value', the social and participatory strategies of the Educational Turn can be seen to fulfil a new economic paradigm for museum and gallery programming (Esche, 2004). Significant overlaps exist between orientations of 'new institutionalism' and the perceived need to enhance an 'experience-based offer' to consumers. This coalescing between the Turn and broader market trends highlights a potentially insidious dynamic, as the emancipatory intentions of educational projects are recast as fulfilling a trend in consumer behaviour. Malik (2011) reiterates that such a scenario should not represent a surprise, as "all forms of the political and social organisation now get their sense [...] from the prevalent state-business nexus" – even and especially those providing an alternative to it (p. 46).

Whilst delivering educational initiatives within the Serpentine Gallery (2010-2012), the theorist Janna Graham has contributed stark criticism to the literature of the Education Turn. Graham (2010) articulates a familiar tension between practitioners engaged in experimental education, delivering 'programming' while remaining sceptical of art's capacity to support "the desire for political autonomy" (p. 125). For Graham (2010), the 'pedagogical turn' is insufficiently connected to 'genealogies' of critical pedagogy, with the theorist highlighting the "instrumentalisation of the art school, the gallery education department or the exhibition" (p. 127). Echoing the tensions raised by Aguirre, Graham (2010) elevates the practices and histories of leftist emancipatory education (namely Participatory Action Research) and condemns the 'co-opted' methodologies of the Educational Turn as "perpetrating participatory coercion" (p. 128). Paulo Freire appears as the resonant – and perhaps

redemptive – figure of Graham's reflection, with the South American pedagogue presented as a sustaining vision of radical and popular education.

In their valuable contextualisation of the Educational Turn, Wilson and O'Neill (2010) raised a simple tension within the field; most of the protagonists of the 'Turn' were attached to formal academic programmes or significant art institutions. Whilst formed through a supposed desire for 'transformative social projects', the Educational Turn appeared structurally attentive to sustaining the existing system of art institutions. Here again, the claims of an oppositional or radical culture of education through art are problematised. This tension within the Educational Turn would find productive expression in a growing field of self-organised education which would proliferate in the years following the Turn. These initiatives, formed through varying degrees of independence from the existing art and education systems, deepened the potential for "collective refusal of pre-established terms" (Graham, 2010, p. 129).

Conclusion

The Educational Turn operated as a 'discursive formation' that bound artistic and institutional praxes in education in the years following the millennium (Aguirre, 2010). Through reformatted exhibitions, prototype institutions, and journal and academic articles, a group of art workers in Europe generated an unprecedented density of activity between art and education. While by no means the first to do so, the determined coordination between these curators, artists and theorists shifted the discursive alignment of contemporary art toward education – if only for a few short years. Revisiting the literature of the Educational Turn, there appears to be a dynamic tension between bold reappraisals of art (and, crucially, art institutions), as well as a persistent pessimism directed toward art's capacity to produce substantive social transformation. While ostensibly attempting to perform a new form of "institutional critique from the inside", these cultural workers frequently ran aground upon their own institution's deep immersion within cultural capitalism (Lind, 2011, para. 12). This predicament – of *how to establish radical imaginings in the arts?* – remains a central contention for practitioners engaged in art and education.

Whilst short-lived, two distinct legacies of the Educational Turn appear; the shifting of art institutions toward educational programming and the creation of a discursive foundation that supported the rise of AAE in the subsequent decade. The first of these legacies is evident throughout galleries and museums throughout the Liberal West, as education has become a normative function of the sector – most notable through public programming. This shift reflects a revised institutional mandate of 'social responsibility' and a re-orientation toward the

'experience economy.' The latter of these legacies appears more tangentially, with organisers of self-organised education more frequently identifying 'earlier models' of radical arts education such as the Bauhaus and Black Mountain College (Thorne, 2017). Dieter Lesage (2009) suggests that there is nonetheless a strong correlation between the 'Turn' and self-organised art education, with a "turn *away* from the academy" initiating a movement of art education beyond the conventional University (para. 1). The leading scholar on AAE, Sam Thorne (2017), agrees that the Educational Turn was necessary for "proposing alternate models and economies", even if these projects rarely made a lasting impression on their host institution (p. 12).

For practitioners and scholars of art and education, the Educational Turn offers dense literature at a specialist intersection. While it is necessary to read these texts amid the context of crisis and art historical legacies that informed their writing, the texts continue to offer valuable reflections on art and education. Alongside these texts, the Educational Turn poses experiments in art and education; notably the influential projects of Anton Vidokle, with *unitednationsplaza* (2008) prefiguring the rise of AAE. Perhaps most fundamentally, the Educational Turn offers a parable on the fraught task of establishing radical alternatives in art education. As embodied through the unrealised *Manifesta 6*, the Educational Turn offers a cautionary tale and hopeful dream that may inform and embolden emerging practitioners of AAE.

lingering sense that AAE is a performance of refusal within capitalism

Part 2 - Emerging Alternatives

Democratizing, Destructing and Decreating

Nadine M. Kalin

Introduction to Alternative Art Education

Part 2 of the thesis will explore Alternative Art Education, focusing on initiatives within Aotearoa New Zealand and the United Kingdom. Before exploring the case studies of Samoa House Library and Open School East, it is necessary to foreground pertinent concepts that elucidate the broader field of AAE. This chapter shall consider two themes emanating from the practice: resistance and institutionality.

Alongside the theoretical and contextual formations of AAE, Part 2 shall consider decolonial methodologies, a body of indigenous and anti-colonial practice that offers one of the most urgent reappraisals of art education. Considering AAE and decolonial methodologies in dialogue with one another, provides generative grounds for (re)imaginings in Aotearoa New Zealand, with the recently formed Samoa House Library embodying the potential efficacy of this intersection.

Resistance

The study of 'resistance' has been insurgent in the socio-science and political literature of the last decade (Lilja, 2022), and the concept provides a valuable connective tissue between chapters in Part 2. As Sherry B. Ortner (1995) has highlighted, resistance was "once upon a time,…. a relatively unambiguous category, half of the seemingly simple binary, domination versus resistance" (p. 174). Recent movements in scholarship have sought to provide nuance to this view, and situate 'resistance' within a "spectrum between revolutionary uprisings and everyday forms of 'hidden' dissent" (Lilja, 2022, p. 204). This new conception of 'resistance' – and its inverse 'power' – are now "widely seen as 'entangled' rather than simply opposed" (Ortner, 1995, p. 176).

This position of resistance is generative within the field of art education, as pedagogy and institutions are formed within the contested ground between University-based higher education, and 'radical' imaginings of art and politics. The position of resistance within decolonial methodologies requires an especially nuanced view, as "decolonial studies focus on the production of alternative discourses with and from a subaltern perspective" (Manning, 2021, p. 1203). Here, the politics of practice revolve "implicitly around resistance", a disposition that is shared with feminist and Marxist research (Manning, 2021, p. 1203).

Situating resistance within the field of higher arts education is necessarily complex, as the institutions of the field are situated within state-mechanisms of power and sanctioned cultural production. The theorist Danny Butt (2017) attends to this tension, and suggests that art education is a cycle of resistance and internal reinvention. Through his analysis of artistic research within the neoliberal university, Butt situates the contemporary paradigm of higher arts education within a larger 'conversation with history'. Through this process, Butt proposes key contentions within the Academy and provides a view of continual contestation and reinvention within the field of higher arts education. Butt (2017) enshrines a model of resistance within the neoliberal university through artistic practice, one in which the epistemological conditions of the University are critically called into question.

The chapters in Part 2 are primarily concerned with practices of resistance that occur outside the strictures of the University, and toward this aim, a wealth of literature has emerged to imagine new – and more radically positioned – modes of learning communities. Central to this 'oppositional' methodology, Nadine Kalin (2017) proposes that while "Art's pure autonomy is a myth… relative autonomy might be more of a possibility of resistance" (p. 34) Engaging the persistent lineage of the avant-garde that claimed an autonomous and

revolutionary role for art, Kalin suggests that AAE might instead offer a pragmatic realisation of this potential. This framing of 'relative autonomy' is informative to the position of AAE in higher arts education, with initiatives frequently operating through modes of 'para-institutionalism' rather than the wrought aspiration of pure autonomy (Bradfield, 2020).

Within the emergent literature of resistance, there appears a common nexus towards which opposition is directed toward the neoliberal or 'late-capitalist' paradigm. Detailed in Part 1, the neoliberal paradigm reappears as an oppositional catalyst within AAE, one that connects otherwise disparate practices of alternative imagining in higher arts education. In their analysis of British AAE following the Global Financial Crisis, Paul Alexander Stewart (2020) highlights resistance through "a critical pedagogical and antagonistic approach", in order to produce a commitment to resistance to neoliberal hegemony (p. 110). Here, the practices are engaged in a "connection to the production of critical knowledge with the production of critical consequences", with a distinguishing emphasis on contributing to new political imaginings (Graham et al., 2016, p. 39).

Institutionality

Part 2 is engaged in modes of higher arts education, as well as methodologies of 'organisation-building' that are oppositional or pose 'alternatives' to the neoliberal hegemony. Connecting these entities – within and beyond the University – is a notion of institutionalism, or in the case of AAE, 'institutionality', a form of performativity through the operations associated with institutions. 'Institutionality' infers a relation to institutional forms that is reflexive, and perhaps, formed in ironic relation to the institutional landscape. This is especially evident in the field of AAE in the United Kingdom following the GFC, as organisers parroted institutional conventions whilst undermining the continuity and longevity associated with these forms (Thorne, p. 12).

The art theorist Andrea Fraser (2005) provides valuable contextualisation of 'the institution', identifying these entities as more than "places, organisations and individuals" and highlighting their function as "social fields" (para. 14). Central to this definition of the institution, is a notion of porous interaction, as the institution is no longer conceived as hermetically sealed, but rather in dynamic exchange with its society.

Sara Ahmed (2012) extends this conceptual enquiry into the institution, locating her sociological enquiry as a "science of institutions, of their genesis and function" (p. 19). In her seminal enquiry, *On Being Included: Racism and Diversity in Institutional Life* (2012), Ahmed details how institutions reinscribe racist attitudes through patterns of 'familiarity', as inhabiting institutions becomes a form "inhabiting the familiar" – including a society's racist precepts (2012, p. 25). According to Ahmed (2012), institutions are effective at performing – and subverting change –, as a call to "diversify the institution" in the early 21st century, in fact "reveals the absence and failure of diversity" (p. 117).

Within the field of art education, institutions have served to codify and regulate the conventions of artistic practice, a process – according to Efland (1990) – in which the socially powerful exert control of the arts. While highlighting the role of the state and monarchy in Medieval and Early Modern art institutions, Efland is insistent that this regulation of control through art education persists in the contemporary era. The distinction is drawn through the opacity of power within contemporary art institutions, as it becomes "more difficult to identify the channels of power today because the institutions and institutional networks are more complex" (Efland, 1990, p. 13).

The relationship between institutions of art education and political economy is a central concern of Danny Butt's *Artistic Research in the Future Academy* (2017). Challenging the assumption of a 'stable form' in the University Academy, Butt (2017) highlights the "suppression of the many varieties of institutions past and present" (p. 19). Here, the Anglo-US model of the US is seen to be inscribed as the dominant model through the forces of colonialism and globalisation. For Butt (2017), challenging the 'stasis' of the institution form is key, as the theorists locate generative grounds for artistic research within the future 'ruins' of the neoliberal university.

From a position of perceived decline within the neoliberal university, theorists associated with the 'Educational Turn', and the ensuing movement of AAE, positioned the institution as an entity to be resisted, and crucially, reimagined. Reflecting an art historical context of institutional critique, the practice of AAE highlighted that "the institution of art is internalized, embodied, and performed by individuals" – and in highlighting the constituent nature of the institution, this movement elevated the potential to realise 'new institutions' (Fraser, 2005, para. 26). As Andrea Fraser (2005) remarked, "We are the institution", highlighting the rising sense of agency within art fields experiencing the adverse effects of Austerity and the Global Financial Crisis (para. 19).

The institutional formations associated with AAE, increasingly drew upon a Marxist orientation of political economy, with Graham (2016), highlighting the "radical reworking of institutions through their 'permanent reinvention'" (p. 36). This notion, associated with the philosopher Felix Guattari, reflected a new vision of the institution, one in a permanent state of flux, and in perpetual 'becoming'. For many of the proponents of AAE, institutional formation became a method of re-enlivening 'democratic values' within higher arts education, enacting the field as a testing ground for social transformation (Lind, 2019). Here, art institutions took a critical and reflexive position toward institutional behaviour, performing modes of 'institutionality' through an emergent notion of 'constructive institutional critique' (Lind, 2019).

Conclusion

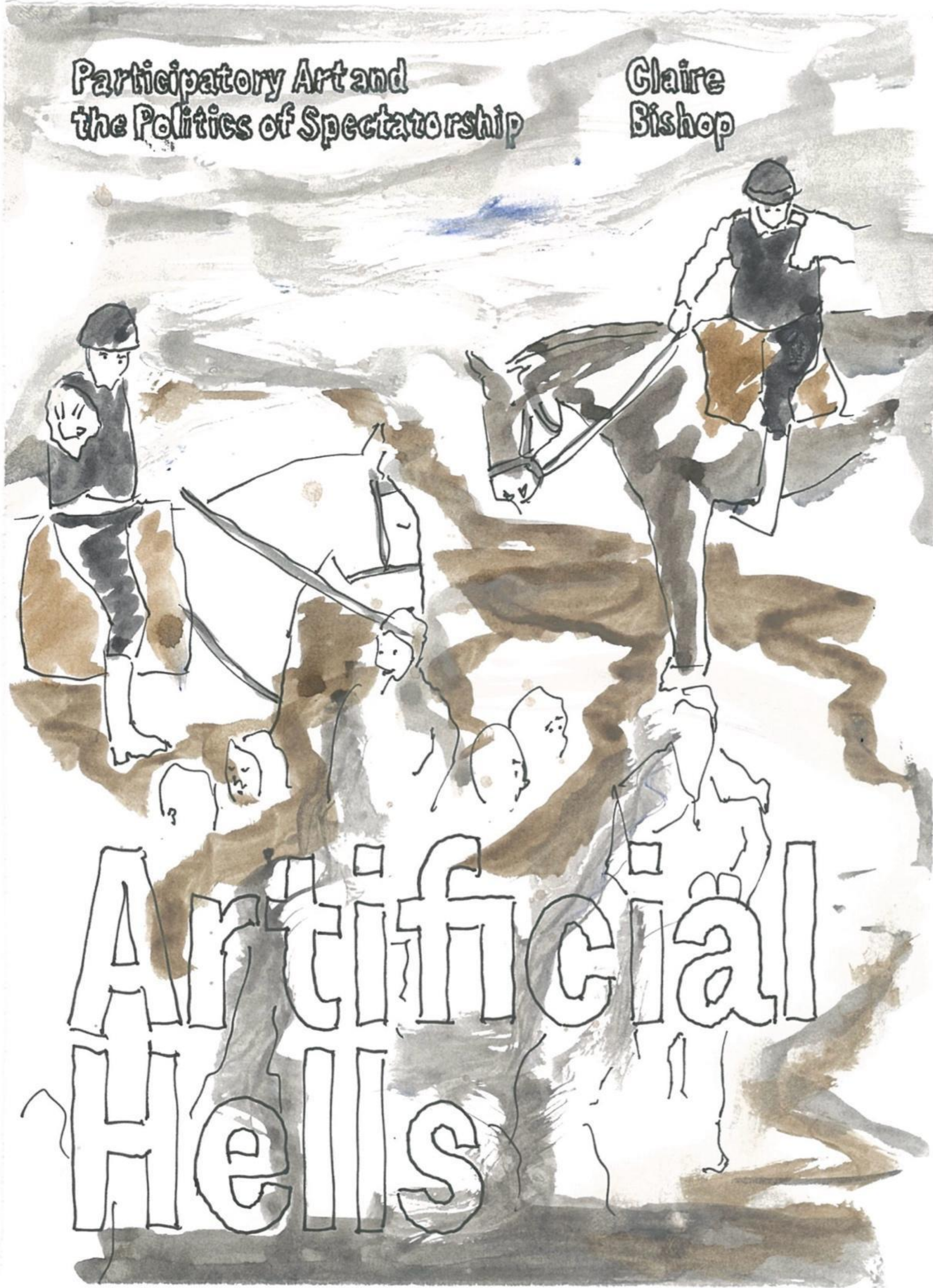
AAE offers a distinct hybrid of resistance and institutionality, a practice situated between the radical act and sustained life of an educational provision. Tensions abound between these dual intentions, as the practices of institutions can appear anathema to the transformational calls of radical pedagogy.

The art theorist Jan Verwoert (2007) reflects this tension, asserting that while the "political is inaugurated through a cut", a 'scene' is required to "politicise social life" (p. 12). Engaged in the potentials and intricacies of institutional practice, Verwoert (2007), casts a sceptical prognosis on the political efficacy of art education, claiming, "the bad news is, however, that, compared to the power of contemporary mass media, the potential of art to make a scene that would politicize the crowd is minute and negligible" (p. 10). Reflecting on the modest potential of art and art education to realise social transformation, Verwoert nonetheless extols an important political virtue within the Academy – 'the ethics of others'. This ethic – that he proposes as being central to art education – disrupts political binaries through a close holding of creative practices together, which ask: "what does my dream have to do with that of others?" (p. 14).

Initiatives of AAE offer a complex intersection, one that may elucidate the capacity for long-term radical action, as well as the tensions contained within. Part 2 explores these oppositional practices of AAE, and highlights their frequent dependence on the art world's structures of funding and legitimacy. With the recent emergence of AAE, the question of political efficacy is yet to be determined with the field still forming its alternative to the

Academy. This part explores two of these initiatives in detail, pondering whether the practice represents a paradigm shift in higher arts education, or, as Dean Kenning (2020) suggests, a small and inconsequential set of 'pseudo critical poses'.

can't shake Butt's vision of ruins


Participatory Art and
the Politics of Spectatorship
Claire
Bishop
Artificial
Hells

Alternatives to what?

Alternative Arts Education and the Pedagogy of Crisis

The chapter explores the emergence of Alternative Arts Education (AAE) in the United Kingdom following the Global Financial Crisis (GFC) and the fiscal policies of Austerity. Particular attention is paid to Open School East, a significant AAE initiative based in London and Margate that hosted the researcher as an Associate between 2016-2017. Through a survey of emergent scholarship that considers AAE, this chapter considers the formation of AAE in the context of crises, and ponders, does AAE offer a viable resistance, and furthermore, do these initiatives offer a legitimate alternative to the Academy?

In the fifteen years since the Global Financial Crisis, alternative art education (AAE) has arisen and articulated an unprecedented critique of the Professional Curriculum associated with the neoliberal model of the University-Academy. AAE initiatives exist in a range of Western contexts, as well as localities outside of the 'centres of empire', such as Beirut and Mexico City (Thorne, 2017). While the phenomenon is increasingly widespread, the epicentre of this practice appears to be the United Kingdom, with London, in particular, forming the backdrop to the most radical and sustaining of these experimental programmes. This is perhaps unsurprising, as "nowhere else is there the locus of degree-granting art schools that London has," and the City is uniquely bound to the economy of arts education (Flood, 1995, para. 20). Additionally, the United Kingdom is a centre of educational research, with UK-based academics and scholars forming the most prominent voices in the emergent field of AAE.

This chapter will explore the relationship of AAE to the Global Financial Crisis (GFC) and consider how a 'pedagogy of crisis' is foundational to these initiatives. This is the contention raised by the academic Richard Hudson-Miles (2021), who has recently suggested that these initiatives were a 'direct response' to the Austerity reforms of higher education. This chapter will reflect on the emerging historiography of arts education and consider pertinent historical contexts that informed AAE.

The relationship between arts education and the re-interpretations of its past(s) is a recurrent dynamic in the field of scholarship (Garnet, 2017). Following a historical grounding, the analysis of AAE will consider Open School East in detail, drawing upon the researcher's participation as an Associate of the school (2016 – 2017). While this essay shall principally draw from the emergent scholarship in AAE, first-hand experience with these initiatives will inform the analysis and supporting material. Through exploring the density of AAE practice and scholarship within a UK context, the emergence of AAE in Aotearoa New Zealand can be understood in a broader context, contributing to discursive beginnings in the region.

Alternative Arts Education is a field "wracked with contradiction" (Bradfield, 2020, p. 39). While notionally claiming 'independence' from the broader arts and education ecology, these initiatives are frequently dependent on funding, legitimacy and proximity to the Academy and broader art market (Stewart, 2020). Additionally, while claiming to resist exclusionary Austerity reforms in art education, AAE's

'collusion' with the art world – often through outdated notions of 'avant-gardism' – continues to mediate artistic visibility through the prism of cultural capitalism (Haslam, 2018). Attuned to these contradictions, and guiding this chapter, will be the central question: *does AAE offer a viable resistance to the Professional Curriculum of the University Academy?*

Definition

write a letter of thanks to Sam Thorne

Sam Thorne's *School: A Recent History of Self-Organised Art Education* (2017) represents the first significant attempt to survey the field of Alternative Arts Education across global localities. Tellingly, the academic begins with a disclaimer about his 'partial chronicle', framing the initiatives as 'conflicting responses' that cannot be tied to anything as "coherent as a movement" (2017, p. 23). A founder of Open School East, Thorne proceeds by identifying 'shared structures and strategies' among these initiatives, whose common traits include being: free-to-attend, small-scale, unaccredited, nomadic, collaborative, discursive, self-directed, anti-hierarchical, and frequently in alignment with broader 'radical' politics (2017). This provides a basic orientation of AAE and a useful definition when considering the disparate field of practice.

While this chapter focuses on initiatives that adopt the structure – and proposed longevity – of a 'school' or educational provision (such as a library), it is important to acknowledge the broader practices that constitute the field. The economic model of these initiatives varies wildly, "from the institutionally connected to the domestic" (Thorne, 2017, p. 16). Additionally, these initiatives may operate within existing Universities as 'para-institutions' or define themselves in opposition – and relative isolation – to the broader economy of higher arts education (Bradfield, 2020). The initiatives are frequently referred to as 'self-organised art education' and 'artist-run initiatives', though, for ease and grounding in the language of selected schools, this thesis adopts the term alternative art education.

The 'Educational Turn' (detailed in the previous chapter) is a trend in curatorial practice in the late 2000s that is closely associated with or imagined as the formative ground for these initiatives. As educational motifs enacted within art and exhibition contexts, the 'Educational Turn' posed 'education *as* art', distinct from the more structural and institutionally oriented field of AAE (Kenning, 2012). While this chapter will not consider the 'Educational Turn', it is

important to acknowledge that the emergence of AAE occurred amid a broader reassessment of education within contemporary art practice.

In keeping with Thorne's notion of a 'partial chronicle', I will provide a short listing of initiatives that are part of AAE – many of which are detailed in *School* (2017): The School of Engaged Art (Berlin / St Petersburg), The Public School (Los Angeles / International), The International Academy of Art Palestine (Ramallah), MASS (Alexandria), SOMA (Mexico City), TOMA (Southend-on-Sea).

Historical Survey

The field of AAE is frequently constructed as a post-millennium trend in art and art institutions. While the literature and documented practices broadly support the notion of two decades of activity, 'foundational myths' embedded in the 20th century are crucial to understanding the ascendance and formations of AAE (Haslam, 2018). Two schools, in particular, are frequently touted as touchstones in the genesis of AAE: Bauhaus and Black Mountain College (Thorne, 2017).

Black Mountain College (BMC) occupies a vibrant place in the imagination of AAE and contemporary art more broadly. The North Carolina school, founded in 1933 against the backdrop of rising fascism and the Great Depression, was organised around John Dewey's principles of education, namely an emphasis on holistic learning centred on the arts (Black Mountain College Prospectus, 1952). The school became a nexus of experimental pedagogy from Europe and North America (hosting the refugee and Bauhaus pedagogue, Josef Albers). Among the school's innovative elements was a commitment to non-hierarchical methodologies and structures of cooperative living that saw pupils and teachers contributing to the school's programmes and day-to-day logistics (Black Mountain College Prospectus, 1952). While ostensibly a private college, students were involved in institutional decision-making and could even choose their point of completion within the programme. These elements of BMC are broadly evident in the principles and structures of AAE, and the school is frequently cited as a significant influence by students and pedagogues within the field (Thorne, 2017).

The sustained and growing influence of BMC is reflected in the influential faculty and students who emerged from the school, most notably: Cy Twombly, Robert Rauschenberg, Susan Weil, Merce Cunningham, John Cage and Buckminster Fuller. The attention of contemporary scholars has also elevated the school's 'myth-like' status, with prominent art historian Helen Molesworth curating exhibitions based on the school and publishing *Leap Before You Look: Black Mountain College 1933 – 1957* in 2015 (one of many available monographs on the school). Through new generations of proponents, the school's mythos has continued to grow and charge a counter-cultural image of education outside of the University.

The prominence of Black Mountain College has led Dieter Lesage (2009) to suggest a 'Black Mountain Complex', inferring a high level of 'sentimentality' toward this historic school within contemporary art. For Lesage, the reverence of Black Mountain College in Art Education's discourse is frequently misplaced and fails to acknowledge the economic conditions of the Bauhaus and Black Mountain College, respectively (one privately funded, another state-funded). The framing of historic schools as parables of

'autonomy', demonstrates to Lesage a 'sentimentality of zeitgeist' that fails to tend to the mechanisms of the state in each school (2009).

While Black Mountain College provides an enduring image of 'artistic autonomy' built around a school, examples of more 'traditional' art schools have also propelled the practice of AAE. Academy pedagogy of the 1960s appears particularly compelling to proponents of AAE, with Thorne's (2017) interviewees citing early iterations of Cal Arts, Central Saint Martins, and Rhode Island School of Design. Suhail Malik (Ma2011) has described these as 'open-minded' and 'wild' models of art education, examples within the Academy structure that has since been 'eradicated' by the international standardisation of education reflected in Europe through the Bologna Process. This 'earlier spirit' of modernist art education is typified in the early slogan of Cal Arts: "as many curriculums as students" – a sentiment that echoed the freedom of faculty to “teach whatever they wanted” (Thorne, 2017, p. 68).

While experimental modernisms and post-war counterculture are crucial influences on AAE, the subsequent emergence of the Professionalised Curriculum from the 1990s onwards provided a rallying point through which the field's 'oppositional' character could emerge (Kenning, 2020). In tandem with broader socio-economic reforms implemented through 'third-wave' neoliberal governments, the Professional Curriculum coalesced a broad swath of changes in the Academy. From the 1980s onwards, academies previously renowned as 'wild' (or at-least heterogeneous) became increasingly standardised in a tertiary sector that sought codified, marketised and managerial arts education (Malik, 2011).

Crisis and Emergence

The academic Danny Butt – who has worked extensively within Aotearoa – postulates crises as potentially generative and “yielding new institutional forms” in the space of art education (Butt, 2017, p. 13). Using the examples of Black Mountain College and the University of Berlin, Butt (2017) identifies these forms as responding, “to the issues of intellectual reproduction that were not well served by institutional arrangements” (p. 14). This notion of crises as potentially generative echoes the Marxist critique of capitalist political economy, which perceives the 'free market' as prone to cyclical collapse that offers the conditions for new politics (Harvey, 2005). AAE is a field that broadly coheres to this political orientation, with the initiatives catalysed through crises and aligned to a revolutionary commitment to social transformation.

The significant majority of AAE initiatives emerged in the wake of the Global Financial Crisis of 2007-2008, and the field has primarily been defined through response to this 'unprecedented

crisis' (Thorne, 2017). Most significantly, for arts education, the Global Financial Crisis prompted Western Governments to adopt the fiscal policies of 'Austerity', which sought to reduce budget deficits through massive cuts in public spending. In the United Kingdom, higher education became a key focus of Austerity cuts, which represented a significant upheaval in the funding, provision and access to higher education (Stewart, 2020). The first three years of Austerity resulted in profound changes, including the tripling of student fees, removal of student enrolment caps, and significant redundancies and restructuring within University art departments (Stewart, 2020). Art Academies were disproportionately affected by the effects of Austerity (which focused on subjects of 'relatively low-economic productivity'), with many British art departments losing their independence following years of increased standardisation associated with the Professional Curriculum (Kenning, 2020).

The response to Austerity from students and faculty in the United Kingdom was intense, and the resulting protests and civil disobedience represented the country's most significant unrest since the Brixton Riots. During this period, scholarly critiques of the neoliberal University became more vociferous, with analysis of 'academic capitalism' articulating the detrimental effects of the "encroachment of the profit motive" into the University (Bishop, 2012, p. 16). In her landmark, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), Claire Bishop applies an analysis of 'academic capitalism' while exploring the rise in pedagogical projects in the arts. For Bishop, the conditions of 'academic capitalism' within the University are crucial to understanding the so-called 'Educational Turn', in which artists increasingly turned to radical pedagogues such as Paulo Freire to revitalise a counter-cultural image of education (2012). This 'leftward' turn away from University-based arts education represented a broader resurgence of activism and radical politics typified by the Occupy Movement. Occupy's methods of self-organisation and community mobilisation appeared as viable tools of resistance to "governmental and bureaucratic repression" (Haslam, 2019, p. 36).

The essential 'meaning-making' event in AAE is the immediate aftermath of the GFC and the implementation of Austerity (2008-2019). Sam Thorne (2017) describes this moment as one in which "the whole structure of the MFA system [was] particularly precarious" and criticism "never so large or widespread" (p. 35). While the emergent initiatives of AAE reflected long-standing criticisms of the Professional Curriculum, such as increased marketisation and commodification within higher education, the 'climate of crisis' provided a catalyst for significant growth in art education outside of the University (Haslam, 2019).

Open School East

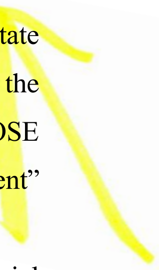
The most prominent of the UK initiatives of AAE to emerge in the years following the GFC is Open School East (2013 –), a free-to-attend art school founded in London's De Beauvoir Estate. In contrast to the often nomadic and ephemeral lives of AAE, OSE reflects a long-term and sustained commitment to the principles of AAE, orientated toward the creation of a "legitimate alternative to the neoliberal academy"

(Hudson-Miles, 2021, p. 3). Reflecting on the founding of OSE, co-founder Sam Thorne (2017), described the oppositional genesis of the project:

> "At the beginning, we would often define OSE in opposition to what we perceived to be the central failings of art schools – whether that was being too bureaucratic and inflexible, not having enough face-to-face tuition, or a sufficiently broad range of tutors, and so on."
>
> (p. 167)

Open School East is an AAE that is free-to-attend, small-scale, student-led, and orientated around generative community relations. The school operates a one-year study programme for 12-14 artists, with admissions prioritising access for students with barriers to accessing higher learning. Students (referred to as Associates within the school) receive one-to-one and group mentoring, a dedicated studio space, and access to space and resources within the school. The study programme is arranged in two phases, with the first semester led by a commissioned artist pedagogue, and the second reflecting a curriculum that is self-organised by the Associates. Alongside its internal Associate programme, the school hosts a busy public programme accessible to a broader public, with events ranging from creative workshops, seminars, and performances. While Associates are encouraged to lead their own curriculum and public programmes, a paid administrator supports the delivery of learning within and beyond the Associate programme.

Unlike the majority of AAE initiatives in the UK, OSE is relatively well funded having received long term funding grants by the Art Council and the Barbican Trust. This funding model has been a source of tension within the school that positions itself as a 'radical alternative' to MFA programmes, with the broader field of AAE often expressing criticism of the school's alignment with state and philanthropic funding bodies. While a cause for consternation among some advocates of AAE, the school has provided the most rigorous 'alternative' to Academy MFA programmes (Haslam, 2019). OSE demonstrates how a "studio-focused art curriculum can exist without the cost being covered by the student" and articulates the "democratic deficit in current forms of HE offers" (Stewart, 2020, p. 10).



The school is distinct within the field of AAE in its association and partnership with the commercial and public art world(s). Founded by the prominent curators Sam Thorne, Anna Colin, Lawrence Taylor and

Sarah McCrory, Open School East leveraged its founders' art world connections and status to generate funding and institutional recognition (Haslam, 2019). Formulated as a "response to spiralling tuition fees, student debt, and a climate of increasing bureaucracy in art education", Open School East nonetheless produced a more cooperative stance towards its institutional ecology (Thorne, 2017, p. 178). This posture has been defined by the academic Paul Alexander Stewart (2020), as a form of 'soft-conflict infiltration', or the tension between the structural critique of AAE and the continued dependence on established mechanisms of funding and legitimacy. Stewart's (2020) analysis of OSE suggests that the school pursues "mechanisms of funding within the sector to support a programme that is averse to the politics of that mechanism" (p. 112).

Founded a year after a tripling of domestic student fees, OSE was conceived as a direct response to Austerity and can be seen as a 'protest institution' during its formative years (Hudson-Miles, 2021). Continuing to operate with a new cohort every year since its founding, the school has demonstrated the long-term viability of AAE while elaborating on the varied structures and pathways available to these initiatives.

The established long-term viability of OSE and the proliferation of similar initiatives in its wake suggest that students are increasingly willing to forgo (or supplement) formal and degree-granting art education (Bradfield, 2020). This 'exodus' from the University, while relatively small and not correlating to a marked drop in University arts admissions, demonstrates the appeal of AAE as offering a different experience of arts education, one less rooted in neoliberal modes of exchange.

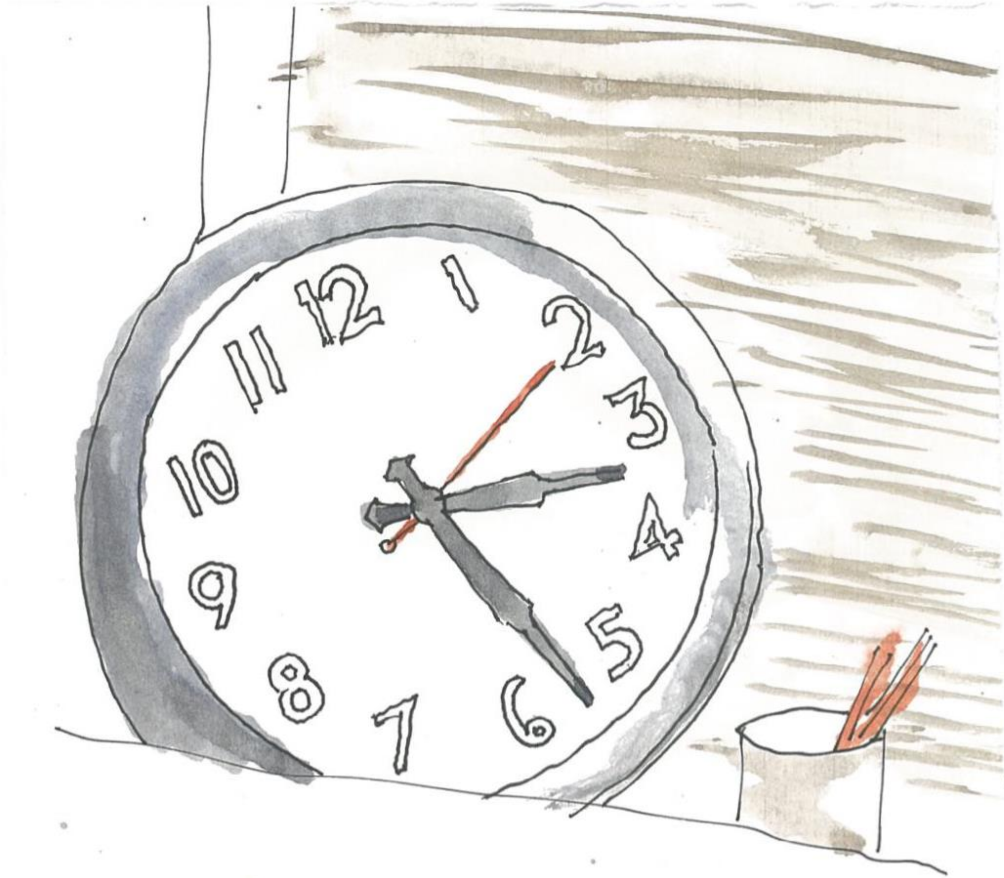
Has tone shifted to far from academic to anecdotal?

The Practice of Critique and Assessment within OSE

The distinct pedagogy of OSE is evident in the organisation's approach to critique and assessment (pedagogical strategies associated with the Professional Curriculum and considered in Part 1 of this thesis).

The practice of critique is formed through consultation with Associates, with each new cohort deciding anew what expectations will be attached to the learning exchange. Associates are invited to share their experience of critique at the outset of these discussions, and for the benefit of those who have not previously attended higher art education, the pedagogy is discussed in detail.

Unlike the atelier model of critique practised within central European Academies, the Directors of OSE are careful to foreground artist voices in imagining the form critique will take. These discussions often illicit the types of concerns evident in Culum Sherwood's (2022) survey students within the UAL, highlighting nervousness around the judgement, and treatment of pupils from the United Kingdom's BAME community. During the researcher's participation in OSE, a small group of Associates expressed anxiety and trepidation about critique, and ultimately, decided to opt out of pedagogy altogether. This decision on the part of the Associates was respected by the school's Directors, and alternate provision in the form of one-on-one tutoring was arranged. The school's conciliatory and consultative approach to critiques is notable, and stands in stark contrast to the often confrontational dynamics propagated within the Academy. Conscious of the antagonisms that are possible within the pedagogy, the institution considers the process with care,



SCHOOL

SAM THORNE

encouraging Associates to imagine their own forms of critique, and if preferred, to engage in critical dialogue through other means.

The form of critiques practised with OSE adopts the methodology of 'self-organisation' that unpins the ethos of the school more broadly. Associates are encouraged to arrange their own critiques, deciding the form and duration that suits their individual and collective needs. This process is scaffolded by the Directors, who, during the first semester are actively engaged in the studio's environment to ensure Associates develop mutually supportive relationships. The researcher participated in critiques throughout 2016-17 at OSE, and observed learning exchanges that were respectful, critically engaged, flexible with regard to duration, and expressive of the artist's commitment to one another's practices. The frequency of these critiques increased over the course of the year, as the cohort developed confidence and trust in the dialogue formed between Associates. In the final months, all Associates (even those initially anxious about critique) participated and the pedagogy appeared as the primary mode of learning exchange within the school.

The practice of assessment within OSE presents an even starker contrast to the Academy model, with the school adopting a radical approach. All forms of assessment are absent from the school, and no final grade or accreditation is offered upon completion of the programme. This approach is a cornerstone pedagogy of OSE, and many of the programme's most innovative practices stem out from the refusal to engage in assessment.

The Directors of OSE began to imagine the school around this principle and highlighted the capacity of an unaccredited and unassessed programme to instil greater independence in training artists (Thorne). The approach embeds greater responsibility among training artists, providing an institutional frame in which their own value systems and processes of critical self-reflection are foregrounded. In denying the faculty's capacity to determine 'success' within the programme, a holistic appreciation of the practices emerged within. The high degree of collegiality and care between Associates is reflective of this, as competitive markers of assessment are subverted.

The absence of assessment within OSE does not yield an absence of rigour or engagement within the artistic practices. In fact, the school has a strong track record of producing critically and commercially successful artists, with alumni including Yemi Awosile, Lucy Beech, Paul Maheke, Eve Chabanon, and Roxanne Gatt. The school's well-networked position in the UK art world provides the Associates with a distinct form of reputational capital, one that – based on the aforementioned success of participating artists – appears to be at least the equivalent of an MFA. While avoiding the negative pedagogical implications of assessment, OSE has propagated a reputation of rigour and excellence that forms a proxy for the mechanisms of visibility evident within the degree show and awarding of degrees.

Critical Challenges

The scholarship of Alternative Art Education is still emerging, with a small group of engaged academics including Sam Thorne (Nottingham Contemporary), Richard Mudson-Miles (De Montford University), Susannah E. Haslam (Royal College of Arts), and Paul Alexander Stewart (Teesside

University). Peripheral to this focused group of scholar advocates, additional contributions have been made to the discourse of AAE, particularly in elaborating critical issues within the field of practice. These 'critics' of AAE have deepened the discursive terrain, raising a broad range of issues around the 'aestheticisation of education', prevalence of 'political sentimentality', and consequence of 'institutional flight' from the University (Lesage, 2009).

In their essay *Refusing Conformity and Exclusion in Art Education*, the artist and academic Dean Kenning (2021) considers the political efficacy of AAE. Kenning is clear about the crisis of the professionalised and neoliberal HE sector, highlighting the "potential destruction of art school as a critical and heterogenous space due to the Government's dismantling of the (already battered) welfare state model of free and inclusive public education" (2021, para. 4). Of particular concern to Kenning (2021) is the rising 'exclusion' of arts education, which is becoming "a luxury available only to the well-off and to those with enough existing cultural capital" (para. 4). Considering the rise of AAE in the context of a post-GFC moment, Kenning (2021) raises the "danger of [AAE] becoming a pseudo-critical pose or smokescreen", in which education is "appropriated, mimicked, aestheticized" (para. 6). In place of the AAE, Kenning (2021) advocates for a 'protest pedagogy', and references the 'Artists Against Cuts' protests at the Tate, which were "directed toward the reinstatement of free public education", as well as "collectivist and comprehensive values embodied by public sector provision" (para. 19).

Kenning's concern regarding the 'turning away' from public sector provision inherent in AAE, is echoed in the commentary of Dieter Lesage (2009), whose notion of the 'Black Mountain Complex' draws attention to the isolationist impulse within AAE. For Lesage, the "challenge is to continue working in institutional frames and build on them", as the academic identifies the University as a space of contestation

and struggle (2009, para. 11). Criticising a wave of vague dissent directed toward the Bolognia Process (which proposed greater coordination and standardisation across higher education in the EU), Lesage challenges academic colleagues to re-engage in the Academy. Writing in the context of emerging AAE, Lesage asserts that far from "not needing the Academy", it will be "the defining innovative institution within the art field in the next twenty years" (2009, para. 15).

One of the most prominent critics of Alternative Arts Education is the London-based academic Suhail Malik (Goldsmiths University). In his 2011 essay, *Educations Sentimental and Unsentimental*, Malik (2011) raises the distinction between school and education, with 'schooling' as a form of "cultural and political conditioning" that is a "fixed repetition" (para. 21). For Malik (2011) "education [....] is a learning process that never ends", and the practice of school formation within AAE may miss the deeper purpose of learning in expanded (and non-institutional) formats (para. 11). While acknowledging the 'political failures' of the Academy, Malik recalls earlier precedents within the form that operated as 'wild' and 'open-ended' models of art education, and in doing so, advocates for the potential of education within HE (2011).

Writing from a position of familiarity with OSE, Malik (2011) raises pertinent questions of the political efficacy and disposition within the initiatives of AAE, stating that the key issue surrounding the turn to education in art is "where expanded forms of art learning claim to be anti-exclusionary, anti-authority and anti-cost" (para. 21). Identifying the proximity of AAE to the art world, Malik (2011) suggests that such initiatives rely on contemporary art's assumed "autonomy, publicness, flexibility, deregulation, universality, common, public good", and operate as 'sentimental' modes of art education (para. 32). Extending Malik's critique, Susannah Haslam (2019) contends that "alternative forms of art education are also exclusive and are the objects of an instrumentalising art world" (p. 46) . Such lines of critique appear particularly pertinent to OSE, which is closely aligned with the Art World's mechanisms and authority.

The artist and academic Marsha Bradfield (Chelsea College of Arts) draws attention to the claims of autonomy within AAE, and ponders: "How autonomous are these educational experiments when their programming is broadly reliant on work that takes place elsewhere, often in the very establishments they purportedly seek to escape?" (Bradfield, 2020, p. 52). Bradfield details the reliance on University-based academics and infrastructure within AAE, and troubles the invitation to academics' asked to teach for free or for lower pay in the spirit of in-kind support (2020). Bradfield highlights that the "affordability of this education relies on it being cross-subsidised by the high price of learning in degree-granting institutions" (2020, p 50). This critique is particularly relevant to initiatives of AAE that pursue non-monetised or anarchic economic structures (as in the case of School of the Damned), as more conventionally funded initiatives tend

to pay guest teachers professional rates. While ostensibly supporting AAE for promoting heterogeneity within arts education, Bradfield (2020) highlights the need to acknowledge these initiatives as “wracked with contradictions” (p. 49).

These critiques by Kenning, Lesage, Malik and Bradfield raise complex issues emanating from AAE’s purported autonomy and political efficacy. While the academics recognise the conditions of an economic and political crisis that prompted the rise of AAE, their critiques bring issues to the fore that complicate the viability of AAE as a response and, more fundamentally, as an alternative.

Conclusion

This chapter began by asking: *Does AAE offer viable resistance to the Professional Curriculum of the University-Academy?* The question elaborates a fundamental tension within the field of AAE, and extended further; one might ask: *to what extent do initiatives of AAE offer a ‘feasible utopia’ that is responsive to the dysfunctions of the neoliberal University?* Or, *does the broad set of critiques levelled at AAE, suggest a performative deviation from the ‘real’ contestation of the University-Academy?* The limited literature is inconclusive on this point, with advocates and critics describing a field “wracked with contradictions”, even as AAE’s urgency is broadly acknowledged (Bradfield, 2020, p. 49).

The notion of ‘viable resistance’ appears especially factitious proposition, as the literatures of resistance and radical action circumvent such concretised statements in favour of sustained praxis. Still, there is value in interrogating the practices of AAE in relation to the oppositional politics they espouse, and query whether these forms propose new and sustained forms of art education that challenge the neoliberal paradigm.

In considering the historical roots of AAE, this chapter has explored the persistent mythology of pioneering 20th-century pedagogy. AAE is highly referential to its historical antecedents, with Black Mountain College, in particular, forming a vital part of the imagination of recent initiatives. Among the most compelling arguments for the viability of AAE, resides in the long-term sustainability of OSE (and to a lesser extent, School of the Damned), with the schools approaching a decade of continuous practice. The variety of economic constructs and pedagogical leanings of these initiatives is further testament to the field’s richness and suggests that AAE’s defining feature may be in its heterogeneity (Thorne, 2017). As the Academy becomes further standardised as a Professional Curriculum, AAE represents a discursive space of arts education in which new imaginings may be explored. This commitment to heterogeneity is a crucial contribution of AAE and the basis for the ‘urgency’ described by various observers in Academia.

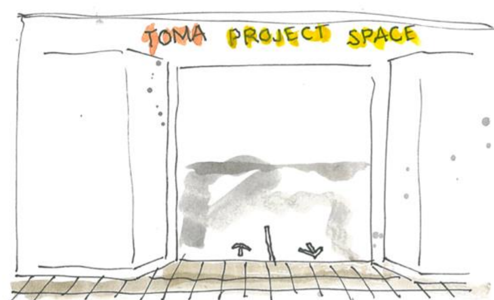
There are signs that the field of AAE may be beginning to enact change in the University, as Kingston University’s ‘Alternative Art School Initiative’ represents experimentation with AAE-style pedagogy within the University (Gale). This represents a potentially significant shift, as the ‘exodus’ from the University returns to enact change, though such initiatives may represent an appropriation of AAE without substantive structural critique. In a neoliberal-University system where “individualised rebellion is obligatory [but] socialised rebellion is proscribed”, the ‘moves towards the social’ in AAE are crucial (Vishmidt, 2017, para.

32). Despite Kenning's (2021) advocacy for 'protest pedagogy', the theorist acknowledges that the "desire and ability to invent new forms of commonality are a matter of the utmost urgency" (para. 21). This appears to be a shared sentiment among critics of AAE, as forceful critiques are tempered through the recognition of a 'political failure' within the University. While these critics empathically highlight the troubling claim to autonomy and isolationist impulse within AAE, their writings sympathetically frame the circumstances that prompted the rise of these initiatives. Recognising the field of AAE as bound to conditions of crisis provides a crucial meaning and context to these initiatives and may provide a framework for understanding future work in the field.

While initiatives of AAE are often emergent from perceived crises in higher education, the oppositional characteristics of these initiatives as 'protest institutions' frequently give way to more generative and aspirational arrangements, ones which reflect political and pedagogical values of founders that are otherwise challenged by the neoliberal University. As Bishop (2012) suggests of the rise in 'pedagogical practices', while it is 'not possible' for an art practice alone to solve the dilemma of neoliberalism, it can problematise the economic-or-education transaction. This appears as the enduring promise of AAE, as the initiatives offer small-scale propositions for an alternate future in art education.

Looking ahead, Stewart (2020) suggests that "[these initiatives] may need to be able to clearly articulate the benefits of an education that is free, self-organised, and unaccredited" (p. 31). The rise of AAE initiatives in the United Kingdom has not precipitated a drop in University-based arts enrolments; in fact, the years following the GFC continued to see a rise in student enrolments (Thorne, 2017). While this may speak to the necessary and deliberate 'small-scale' of such initiatives, the dynamic confirms that AAE is an oddity (rather than a mainstream alternative) in HE from a wider-sectorial view. The relatively minor role of AAE in arts education frames these initiatives principally as experiments in pedagogy and new modes of relationality. This reflects Stewart's (2020) conclusions, as he suggests the field of AAE avoid the claim to 'replace the current HE systems,' but rather "derive findings that consider the ramifications of economic influences on current forms of art education" (p. 9).

Other questions proliferate in the field of AAE, questions unanswered within the available literature that indicates the necessity of future scholarship: *Are distinct modes of art practice emergent from AAE? Has the emergence of AAE resulted in change within University-based HE? How do exclusionary dynamics persist within the education of AAE? Do modes of AAE represent a future of art education?* These are only a few lines of inquiry that may occupy future scholarship of AAE, and in an era of growing political unrest, the field is likely to grow in complexity with new responses to emerging crises.



A short reflection on 'the decolonial' in higher arts education – a non-indigenous perspective

The final chapter explores key themes and questions emanating from decolonial research in the field of art education. Situated within the indigenous and settler colonial context of Aotearoa New Zealand, the pākehā researcher reflects on the responsibilities and practices of non-indigenous researchers.

In Aotearoa New Zealand, education – including arts education – has been "fundamental to the colonising process"(Jackson, 2016). Moana Jackson, the preeminent Māori legal scholar and educator, suggested that in "quite fundamental ways, that educational 'design' has always been related to the kind of social and economic order that colonisation introduced" (2016). This 'design' identified by Jackson, delegitimises indigenous knowledge and undermines the tino rangatiratanga (or self-goveranence) affirmed by Māori through Te Tiriti o Waitangi (1840). Since the 1990s, there has been a rising recognition of Te Tiriti in the institutions of Aotearoa New Zealand, and rising aspiration to 'decolonise' the curriculum as well as institutions of education (Huygens, 2011; Martin et al., 2020). This recent activity within institutions is necessary to understand within the context of two centuries of Māori resistance to the 'hegemony of benign colonisation' – one of the most enduring myths of settler society (Huygens, 2011). Only in the 1970s, did Pākehā activist begin to ask themselves a previously unimaginable question: 'Is oppression happening in our country?' (Huygens, 2011). Indeed, Freire's practice of conscientisation was influential to propagating a 'demythologised reality' that helped focus Pākehā attention on the "violent denial of the right of indigenous peoples to continue governing themselves in their own lands" (Huygens, 2011; Jackson, 2020).

For indigenous and non-indigenous peoples interested in institutional formation in Aotearoa New Zealand, an awareness of 'decolonising methodologies' (Smith, 1999) as well as Te Tiriti o Waitangi (1840) and the earlier declaration of He Whakaputanga (1835) is fundamental (Smith, 1999). Emanating from the decolonial discourse, are a range of methodological questions that affect institutions of art education. The talanoa *Situating Decolonization: An Indigenous Dilemma* (2020) provides insight into these issues, asking: "What happens, or what do we need to consider when Indigenous Knowledge is brought into relation with the disciplines in the academy?" furthermore, "What is decolonization? Decolonization must be understood within the context of coloniality in order for it to be de-contaminated, which therefore raises the question of whether curriculum can possibly be decolonized because it is colonial in and of itself?" (Martin et al., 2020). This last question, reflects methodological tensions that are not easily reconciled, and embody the enormous challenge of realising indigenous and anti-colonial spaces amid a 'colonial matrix of power' (Mignolo, 2007).

For Pākehā cultural workers and researchers, it is necesssary to locate a 'proper relation' to the indigenous voices who are defining and leading the decolonial in Aotearoa New Zealand. While this chapter celebrates te ao Māori as well as work of indigenous researchers, it reflects the practice of a non-indigenous person, and is

neccessarily couched in modest terms. It is crucial that "Pākehā and other tauiwi take their cue from Māori in the work of decolonisation, that means Māori set the agenda and are leaders in discussions about decolonisation" (Thomas, 2020). Deeper recognition of the distinct role of Pākehā and tauiwi within the framework of decolonial methodologies, may prevent emergent un-knowingly perpetuating "colonialism at its most insidious" (Cairns, 2018).

Indigenous Leadership in Decolonisation

'Decolonisation' originally referred to the formal process of handing over the instruments of governance to the indigenous inhabitants of a colony, though in countries where the colonisers stayed (such as Aotearoa New Zealand), "indigenous peoples were excluded from any possibility of decolonisation" (Jackson, 2020; Smith, 1999). This 'classical' definition of decolonisation related to twentieth-century national liberation movements and the 'blue water' doctrine of the post-war British Empire, is not, as Huygen suggests, "the endpoint for contemporary decolonisation" (Huygens, 2011). Today, the term has expanded to a broader redress of coloniality, one that encompasses a reinstatement of indigenous knowledge and sovereignty, through "a process that is necessarily context – and place-specific" (Huygens, 2011). The theorist Linda Tuhiwai-Smith has been key to the development of broader decolonial processes, with her seminal book *Decolonizing Methodologies: Research and Indigenous Peoples* (1992) inaugurating a resurgence of indigenous research practices. Reflecting on the influence of this book, Lana Lopesi writes that Smith "encourages thinking of both a pre-colonial time, in which indigenous peoples had complete authority over their ideas, and indigenous peoples need to understand how colonisation occurred and 'what it has meant in terms of our immediate past and what it means for our present and future' (Lopesi, 2018).

In the last decade, decolonisation has entered into public discourse within Aotearoa New Zealand, though the use of the term is far from certain according to indigenous researchers (Scheffmann, 2022). For Jackson, 'decolonisation' may not be the most appropriate word, "because, like colonisation, it came from somewhere else" (Jackson, 2020). Writing in the influential *Imagining Decolonisation* (2020), Jackson suggests that decolonisation could "be replaced with the ethic of restoration," a term which may deconstruct the power structures embedded with decolonisation, and "[restore] a kawa that allows for balanced relationships based on the need for iwi and hapū independence upon which any meaningful interdependence must rest". Jackson understands decolonisation as a 'story', one that requires reframing "so that Māori and other indigenous peoples in the "settler states" might also be self-determining (2020).

For Puawai Cairns, decolonisation poses an "inherent danger for indigenous people", as "the coloniser remains at the centre of a process that is supposed to centre the colonised"(Cairns, 2018). As Head of Mātauranga Māori at Te Papa, Cairns instead points to talks within the museum – including with Moana Jackson – in which 'reMāorification' instead reflected 'the promise of a created space, where we, as the indigenous people, could determine the space, the content, the practice, according to our own autonomy and independence" (Cairns, 2018). Though reflecting that museums "weren't Māori to begin with", Cairn instead proposes 'Māorification' as a "process of conscious restorative growth" that may lead to "an equitable distribution of power and resource" within the museum (2018).

Decolonisation infers a broad range of practices and methodologies, and according to many of its notable proponents in Aotearoa, the term itself is wrapped in a colonial inheritance and power structure. It is neccessary to preserve a heterogenous notion of 'decolonisation', one that recognises the various formations that are inferred through the amorphous term.

The formation of the Waitangi Tribunal and the continued efficacy of Māori activism, resulted in a substantive shift in thinking toward the Treaty within Aotearoa New Zealand from the 1980s and 1990s onwards (Crains, 2018). This shift was marked by the reform of institutions in Aotearoa New Zealand to reflect and incorporate Treaty / Te Tiriti within their activity and formation. As Huygen explains, "changes were made to mission statements, policies, programmes and staffing", with these changes centred on particular institutions, including those within "churches and women's, adult education and health services" (2011). While this period reflected a rise of 'biculturalism' and 'partnership' in an institutional context, the large disparity of implementation, as well as continued denial of Māori interests began to erode the meaning of these terms (Huygens, 2011).

This is the context in which Linda Tuhiwai Smith published her defining *Decolonizing Methodologies*. Decolonisation in Aotearoa New Zealand must be understood through a larger part of indigenous life and resistance to colonialism, and Te Tiriti o Waitangi is a central part of the story that may offer a redress of indigenous andd settler societies.

Role of Non-Indigenous Researchers in Decolonisation

There is an inherent risk when discussing the role of non-indigenous researchers in decolonisation that the "coloniser remains at the centre of a process that is supposed to centre the colonised" (Cairns). However, the role of the non-indigenous researcher is a recurrent question of indigenous research practices, and an awareness of key issues may support my practice in relation to indigenous practitioners. Therefore – and with substantial modesty – I will consider key considerations for the non-indigenous researcher in decolonisation.

A central question raised by Amundsen in her essay *Decolonisation through Reconciliation: The Role of Pakeha Identity* (2018) queries 'why might Pakeha engagement in research with Māori be of value for Māori?' Embodying a model of Pākehā engagement in decolonisation, Amundsen, suggests that the question is better responded to by Māori, and highlights Nepia Mahuika's perspective that "the transformation of 'nation' is not a process or dream that can be realized by Māori alone" (2009). Furthermore, Mahuika suggests that the Māori langauge, culture and identities must be revitalised and realised in a living sense of collaboration with Pākehā (Amundsen). Mahuika draws upon Freire's notion of 'liberation as a praxis', one that sees emancipatory politiics in service not only of the oppressed, but ultimately, the oppressor too.

The notion of a separate – but constituent and necessary – Pākehā journey is recurrent in recent decolonial literature. Ani Mikaere highlights the problem of racism in Aotearoa as a 'Pākehā problem', and prescribes a proactive engagement for Pākehā in reimagining their position in Aotearoa New Zealand. Mikaere explains common frustrations for Māori, as well as the requirements of substantive Pākehā engagement:

"the last thing Māori need is for Pākehā to wallow in guilt about the part their ancestors have played in our common history. [...] They need to take ownership of their history and take positive steps to redress the situation. Such steps will include learning to let go of some of their power"

The process for Pākehā addressing their 'power and privilege' has been widely theorised by theorists in Aotearoa New Zealand, including with recent insight from the legal scholar Max Harris on the role of 'white defensiveness in Aotearoa'. As part of his prognosis, Harris suggests that Pakeha must 'accept that it is for the tangata whenua to determine their status in this land', and that 'giving up control requires a leap of faith on the part of Pākehā'. For Harris, this process offers Pākehā the potential "to gain the sense of belonging they so crave, the sense of identity that until now has proven so elusive." This sentiment is echoed by Amundsen, so suggests that "self-identifying as Pākehā is a political act." Furthermore, that Pākehā identity is a toanga gifted by Māori, and that "claiming to be a Pākehā is to accept this gift, and to be respectful through honouring the priority of Māori in this land and the place of Pākehā in relation to Māori".

While the necessity of a deepening of Pākehā awareness and responsibilities is recurrent, indigenous researchers have frequently highlighted the need for Pākehā to 'step back', and to'get out of the way' of indigenous research and leadership in decolonisation. The conceptualisation of 'sovereign space' by Cairn, highlights the need for Māori independent thought and sovereignty within the decolonial movement, a prioritisation of Māori and 'our ways of being.' Identifying the marae as 'our most sovereign space', Cairn highlights 'the dissatisfaction with biculturalism and the ongoing centring of the dominant European culture.' In considering the Pākehā responsibility within 'sovereign space', the call is for Pākehā to 'step back, leave the room, and help in other ways'. Nairn reiterates this need to respect Māori autonomy, stating "We need to become the Pākehā that Māori had in mind when they signed Te Tiriti." Implicit here is the necessity of respecting spaces and dialogues that belong to Māori, and in doing so, Pākehā may express a recognition of Māori soveignty in their own lands.

Perhaps the most substantive and urgent work for Pākehā researchers, is in supporting a decolonising praxis within te ao Pākehā, including greater recognition of te ao Māori and Te Tiriti as a foundational text, as-well as anti-racist and anti-colonial education. Ingrid Nyugen, in their survey of Pākehā decolonial practices, highlights the work of Pākehā activists, theorists and educators since the 1970s in seeking to inaugurate a 'demythologised reality.' Highlighting the influence of Paulo Friere (as well as Antonio Gramsci) in informing these early Pākehā decolonial practices, Hyugen identifies the role of Pākehā Treaty education as being formative to a shifting the discourse and practice towards 'honouring the Treaty'. Reflecting on these practices, Nyugen suggests that "antiracism and Treaty education helped create alternative outlooks and practices towards a decolonised future", and saw Pākehā attend to change within the settler society – a necessity of meaningful decolonisation in Aotearoa New Zealand.

Conclusion:

Art education in Aotearoa New Zealand is beginning to attend to the decolonial, not only as a theoretical discourse, but as a template for reform. The implementation of decolonial methodologies and reform in art

education is necessarily contingent on the institutional type, with the strategies appearing differently across tertiary and self-organised modes.

The creation of new institutional formations appears an especially generative path in relation to conceiving of the decolonial. While it may not be possible to escape the 'continued habitus of coloniality', modes of self-organisation offer indigenous and non-indigenous researchers a chance to reimagine the foundation arrangements of their work. As exemplified through Samoa House Library, Te Tiriti o Waitangi remains at the centre of these new institutional formations, and connects new formations to longstanding genealogies of indigenous sovereignty and resistance.

The task of decolonisation and dismantling racism is complex. Ani Mikaere (2011) offers a reminder of the challenge involved, and the necessity that "we work on many fronts and that we acknowledge the diverse stregnths that different people bring to the struggle". This necessarily includes Pākehā and other non-indigenous researchers, though the contribution of non-indigenous peoples is distinct and must not detract from the necessity of indigenous leadership. According to Mikaere (2011) central task of Pākehā researchers must be dismantling and confronting racism within settler society, and cultivating a greater understanding of the responsibilities of Pākehā.

> "The mahi of decolonisation, and figuring out how we fit together in this place, will require a long-term commitment. It's a commitment we need to make to Māori – but also to each other – to listen, think and then act to create a fairer, more just society. At its base, decolonisation means Pākehā giving up some power – particularly the power of deciding what our country should look like and how it should be organised, to the exclusion of Māori visions, dreamings and restorations."

Decolonizing Methodologies

RESEARCH AND INDIGENOUS PEOPLES

Linda Tuhiwai Smith

so grateful to have an initiative in Aotearoa that is so sensitively enacted..

A Library Born of Crisis

The formation of Samoa House Library in Tāmaki Makaurau

The final chapter of this thesis considers Samoa House Library, an alternative arts library based in Tāmaki Makaurau. Drawing upon an internationally-constituted theory of AAE, this chapter seeks to situate SHL in a broader discourse, and ask: how are AAE initiatives forming within the Moana Pacific, and what unique adaptations to place and people are evident within the project of SHL?

In March 2018, the University of Auckland (UoA) published a 'review document' recommending closure of the three specialist art libraries of the Faculty of Creative Arts and Industries, including the Elam School of Fine Arts library, "the largest collection of fine arts books and texts in the Southern Hemisphere" (Hodson, 2018, para. 1). The review was met with outrage from the arts communities of Tāmaki Makaurau, and catalysed an impassioned movement of activism determined to reverse the decision (Corlett, 2018). All three libraries (architecture, music and fine arts) closed in late 2019, and their University 'condensed' the arts collections into the General Library, resulting in a significant portion of the collection being held in offsite storage. In addition, the palpable loss was the 'communal space(s)', a significant blow for already under-resourced communities of creative practice (Schloffel-Armstrong, 2019).

The closure of the three libraries prompted a wave of criticism directed at the neoliberal governance of the University and appeared to coalesce growing discontent toward the state of arts education within the tertiary sector. Questions of the University's public responsibility and uneven distribution of resources across faculties in favour of STEM subjects found rare expression in popular and national media as prominent figures from across the arts of Aotearoa petitioned to reverse the University's decision (Corlett, 2018). Among this wave of resistance, a group of students and recently graduated artists formed the political campaign, Save Our Fine Arts Library (SFAL), an act that would prove generative of 'protest pedagogy' in Aotearoa (Kenning, 2012).

As witnessed in the United Kingdom following the austerity cuts to University art education, practices of 'resistance' in response to the library closures at UoA resulted in generative and structurally orientated practice (Kenning, 2012). Here, crisis formed generative grounds for new initiatives in arts education. The organisers of SFAL, recognising the futility of a dialogue with the University, chose to form an artist-run and community-resourced library (Samoa House Library, 2020). The new library found its home (and name) within the former Samoan Consulate, on Karangahape Road, an important creative centre in Tāmaki Makaurau. Now in its fourth year of operation, SHL is emerging as a centre of artistic research and community within Tāmaki Makaurau, and the locus of alternative arts education (AAE) in Aotearoa.

The creation of Samoa House Library offers the first clear initiative of AAE in the Moana Pacific region, and its practices represent a significant 'community-grown' space in a city wracked by economic pressures comparable to Open School East's operation within London (SHL, 2020). While SHL's distinct pedagogical orientation to decolonial methodologies requires an engagement with the indigenous and settler colonial politics that inform the library, it is productive to consider the initiatives within the framework of broader international

practices of AAE. Situating the library alongside international practices reveals a fidelity in guiding principles, as well as heterogeneity of practice that Thorne (2017) identifies as a marker of AAE.

This chapter proposes to survey the emergence and early years of practice at SHL, situating the thesis' analysis of AAE within the Moana Pacific. Drawing primarily upon the published reflections of organisers of SHL, this chapter queries the potential of AAE to proliferate in Aotearoa through the following lines of enquiry: *How did SHL grow out of protest and resistance to the neoliberal University? Does SHL sit in a broader international context of AAE? What is the pedagogy of ~~curriculum~~? And finally, what does the emergence of SHL say about the potentials of radical arts education in Aotearoa?*

A Genesis in Protest

Conditions of 'crisis' identified by organisers of SHL catalysed its formation, representing a striking parallel to the proliferation of AAE in the United Kingdom following the GFC (SHL, 2020). Engaged in a range of protest actions in response to UoA's proposed library closures, Save Our Fine Arts Library (SFAL) posed pedagogical strategies as a form of resistance to neoliberal governance of the University (Schloffel-Armstrong, 2019). This formative period of protest provided antecedent practice for formation of a new library, with SFAL hosting 'learn-ins' within the soon-to-closed library. This protest pedagogy anticipated and provided genesis for the establishment of an alternative education provision. These early methods of protest pedagogy within the University are consistent with strategies of 'para-institutionalism', a mode of parasitic activity within the University that pursues alternate pedagogical and political outcomes to that of the host institution (Bradfield, 2020).

Reflecting on the form of pedagogical protest, organiser Rachel Ashby describes SFAL's actions in the soon-to-be-closed Elam School of Fine Arts Library:

> *"The idea was to occupy the library with people and ideas, and to physically centre the conversation around libraries within the library space, bring people together to talk, listen and to prove the point of what a library and community space should be"*
>
> (SHL, 2020, p. 87)

This shift towards a generative production of pedagogy and community building arose in tandem with an awareness that the library closures appeared inevitable. Despite the repeated attempts to engage the University in consultation with students and staff, the Review panel and Vice-Chancellor offered no substantive avenue for redress (SHL, 2020). This scenario is echoed in the formation of OSE following the GFC, as existing institutional structures failed to provide adequate provisions, and solutions were sought beyond the University.

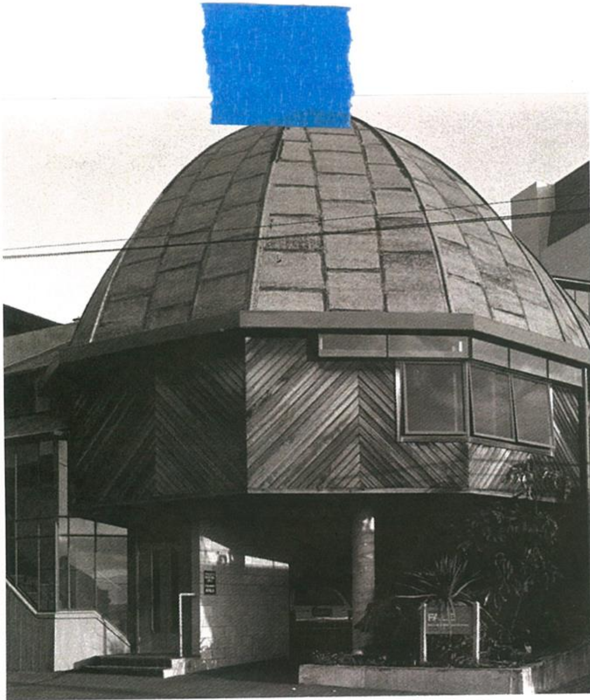
Recognising this 'futility', the actions of SFAL formed a dynamic relationship between protest and pedagogy, with the organisers reflecting on "ways we could transfer our energy into a productive, autonomous project" (SHL, 2020, p. 88). Intrinsic to the formation of AAE, is a recognition that arts education is inadequate within the existing system of tertiary education. SFAL, registering that a crucial provision for the creative community was about to be lost, began to imagine a recreation of this provision that would be autonomous of the University.

This movement from protest to autonomous community-building is a signature of AAE, and provides a platform for the longevity of resistance and advocacy. While formed to 'challenge the University', the creation of a new library offered a community-based solution to the impending loss of provision, ensuring "a physical space to support communal gathering, learning, working, and the sharing of knowledge and resources" (SHL, 2020, p. 88).

The genesis of SHL within protest action frames the resultant library as a sustained act of resistance. Through engaging in the process of 'institutional-making', the demands and visions of organisers were no longer contingent on the outcome of the SFAL campaign. Instead, they entered into a sustained form of practice that offered a significant challenge to the University's neoliberal governance and resultant failure as a “critic and conscience of society” (SHL, 2020, p. 92). Creating an 'alternative' structure through SHL represented an unfolding act of opposition that posed generative possibilities through the formation of a new community.

The Library in Context

The emergence of Samoa House Library represents the first expression of post-millennium AAE in Aotearoa, though earlier antecedent practices of artist autonomy are evident in Tāmaki Makaurau through a vibrant tradition of 'artist-run initiatives', or ARI’s. These ARI’s tend toward exhibition programmes that are resourced and led by artist communities, enabling broader representation outside the public and commercial gallery system. The artist-run lineage is foregrounded by organisers of SHL, with positioning statements locating the library within this tradition (SHL, 2020). Whilst the pedagogical orientation of SHL reflected a unique synthesis, its formation grew from traditions of practice that foreground collectivity, autonomy, and community advocacy.



Within the field of art education in Aotearoa, a small history of institutions provide context and lineage to SHL. Founded in 1873, the Auckland Society of the Arts (ASA) operated a nominally independent study programme in the central Tāmaki Makaurau neighbourhood of Ponsonby. Recognised by contemporaries as a locus of artistic community, the initiative is nonetheless under-represented in academic literature resulting in a partial view of the initiative. The incorporation of ASA into AIT, which ultimately, formed the basis of Auckland University of Technology is better documented. This movement is consistent with larger patterns of independent art schools assimilating with Universities and national qualifying standards (Local Time, 2012). Further connections in art education merit acknowledgement, with the Rotorua-based Te Puia operating a high degree of autonomy in the development Māori arts and crafts, and Outreach, later named Artstation offering adult arts education outside of the University since the early 1980s.

Whilst situated in broader traditions of artist autonomy and education practice, SHL is distinct in its alignment with an international movement of AAE. In identifying fundamental principles of AAE, Sam Thorne (2017) highlights the 'shared structures and strategies' such as being “free-to-attend, small-scale, unaccredited, discursive, anti-hierarchical, and frequently in alignment with broader 'radical' politics” (p. 12). Thorne's analysis of AAE is consistent with the programme pursued at SHL, describing a form of 'protest pedagogy' that adopts “collectivist and comprehensive values embodied by public sector provision” (Kenning, 2012, para. 18).

The organisers of SHL situated their work in the language and discourse of 'alternatives’ while forming the library in close dialogue with local and indigenous conditions of knowledge production and exchange. In detailing the relation of SHL to a broader indigenous and settler context, organisers outline the Library's relation to site and place:

> *"Inhabiting space requires an acknowledgement of those who inhabited the space beforehand. Every place in Aotearoa NZ has a history before colonisation and occupation. In our case, the land our building resides on has a rich history as an invaluable walking route from one side of Auckland's harbour to the other side of the harbour, a line of connection between whare and moana…"*
> (SHL, 2020, p. 92)

In drawing upon highly-localised forms of belonging and knowledge, SHL extends the practice of AAE to a sensitive enactment within an indigenous and settler-colonial context, actively repatriating memory and practices challenged through colonisation. Of particular importance to SHL is engagement in the histories and

communities connected to the former consulate building for Samoa and the Republic of Nauru. Through hosting talanoa learning within the building's Fale Maota, SHL is informed through indigenous relationality that sensitively connect to the histories of belonging embedded within the built environment. The programme refutes the 'neutrality' of institutions assumed by the neoliberal governance of Universities and instead pursues a programme that is an affirmative expression of identity, politics, and collectivity (SHL, 2019).

Especially formative to SHL, were radical library projects forming throughout different global localities. Noting the influence of the Glasgow Women's Library in imagining a unique catalogue system, SHL also looked to the indigenous library, Xwi7xwa based in Vancouver for a model of radical practice within a settler-colonial state (SHL, 2019). This attention to parallel initiatives embedded within radical politics situates SHL within an increasingly international community of AAE institutions. SHL embodies a compelling synthesis, looking outwards to models of powerful practice and institutional formation; the library then considers the application within Aotearoa's dynamic and contingent politics.

~~Curriculum~~

The provision of a Library is fundamentally "a physical space", one "to support communal gathering, learning, working and the sharing of knowledge and resources" (SHL, 2020, p. 88). This creation of space outside the strictures of capitalist exchange remains the core function of Samoa House Library, sustaining a site of community interaction that opposes the reduction of library services to offsite and online collections. However, since its establishment, SHL has also engaged directly in creating social arrangements of art education, namely classes, workshops and seminars that reflect the distinct pedagogical values of the project towards indigenous knowledge and practice (SHL, 2019). This orientation is reflected in the focus on indigenous and decolonial researchers within the ~~*curriculum*~~ programme, with invited practitioners including: Ema Tavola, Nigel Borell, Coco Solid, Heidi Brickell, and Daniel Michael Satele.

The ~~*curriculum*~~ programme was "initially established to facilitate deep thinking about art education," reflecting the Library's growth out of a perceived 'crisis' emanating from the University (SHL, 2020, p. 90). Early iterations of ~~*curriculum*~~ drew extensively from practitioners and texts that questioned coloniality embedded within the education system whilst proposing passages out and through indigenous and decolonising practice. Adopting an "open and non-linear" structure, ~~*curriculum*~~ sought to "interrogate and test" the relationships between teacher and learner, speaker and listener (SHL, 2019, p. 90). In providing a learning programme, SHL offer a "legitimate alternative to the neoliberal academy", attesting to forms of learning and exchange often foreclosed around tertiary institutions (Hudson-Miles, 2021, p. 3).

In subsequent years, the ~~*curriculum*~~ programme has grown from these values into broader dialogues, most notably through the talanoa series, *The Nikau Project*. The result of a residency programme hosted at the Library, *The Nikau Project* adopted a collective hosting and organising structure to address key themes emanating from radical political thought in Aotearoa. With talanoa events engaged toward the themes of prison abolition, constitutional reform and environmental justice, *The Nikau Project* represented a movement of SHL into a broader engagement as a 'critic and conscience', a responsibility that organisers perceived the University to have failed (SHL, 2020).

EMMY RAKETE
LITIA TUIBURELEVU
WHEKE FORTRESS, 172 TRAFALGAR STREET,
ONEHUNGA FRIDAY 9TH SEPTEMBER 6:30PM
KAI & KŌRERO HOSTED BY NIKAU PROJECT
FACILITATED BY BROOKE STANLEY PAO
PRISON
ABOLITION

ARAMA RATA GABRIELLA BRAYNE
Nikau project
Matike Mai
CONSTITUTIONAL
TRANSFORMATION
THE 312 HUB, 1 PAYNES LANE ONEHUNGA
WITH BROOKE STANLEY PAO
KAI & KŌRERO
6:30-8:30PM WED 29TH JUNE

Nikau project
FRIDAY 18 NOV 6:30PM - 8:30PM
KAI & KŌRERO @ THE TARO PATCH
9A DUNNOTAR RD, PAPATOETOE
LIVEABLE
INCOMES&
UNI
S
BROOKE
AGNES

A HISTORY OF
"A HISTORY OF ACTIVISM
IN TĀMAKI MAKAURAU"
NAU MAI HAERE MAI!!
FREE COMMUNITY KŌRERO & KAI
WEDNESDAY 25 MAY 6:30PM - 8:30PM
@ SAMOA HOUSE LIBRARY
283 KARANGAHAPE RD
hosted by the Nikau Project
facilitated by Brooke Fiafia Pao Stanley
TAMAKI ACTIVISM

ONEHUNGA
6:30-8:30PM
WED 27TH JULY
KAI & KŌRERO
Nikau project
Environmental
Justice
AIGAGALEFILI
FEPULEA'I-TAPUA'I
BIANCA RANSON
TALANGA WITH
BROOKE STANLEY PAO

~~Curriculum~~ expresses the expanded remit of a Library, in which SHL is engaged in a sustaining a 'platform for developing alternative modes of thinking and learning' (Members of the SHL Board, 2019). There is an emphasis on experimentation and generating new modes of learning and interaction that the Neoliberal University poorly supports. Through this amorphous activity, SHL has developed a programme to revitalise art education in Tāmaki Makaurau. It is a mode of pedagogical activism that refutes the strictures and inadequacies of the neoliberal governance of Universities and attests to the potential for self-organised responses that generate meaningful interactions between knowledge and community.

Challenges in Adversity

The formation of SHL has enacted 'new ways of thinking about how an "institution might, or should, run" (SHL, 2020, p. 92). However, this process of institutional formation occurred in challenging and adverse conditions, with the effect of Covid-19 shutdowns taking an significant toll on the community orientation of the initiative. Reflecting on this hardship, organisers commented that "as an artist-run initiative so focused on the provision of space and access to a physical collection, how are we to operate when everyone must remain at home?" (SHL, 2020, p. 91).

In addition to this challenge, the first years of SHL's operation were marked by a significant controversy in the creative community of Tāmaki Makaurau over the exhibition *People of Colour* at Mercy Pictures Gallery (Bywater, 2020). Whilst not involved in the production of this exhibition, the Library found itself in a maelstrom of public outcry, with members of the Auckland art community looking for decisive leadership from nearby arts institutions. For an institution engaged in community mobilisation, an event causing significant divides and hurt within a small arts community posed a challenge that SHL struggled to respond to. Differing perspectives among the organisers, resulted in a significant change of members within the organising group, reflecting the complex task of leading a non-hierarchical organisation collectively.

Samoa House Library

date	funded
20/02/19	30%
22/02/19	41%
25/02/19	52%
04/03/19	70%
06/03/19	90%

Securing resources and funding has also been a significant challenge for SHL, with the Library's first years of operation dependent on a GoFundMe campaign and a significant number of individual donations of texts and resources. As with comparable organisations of AAE internationally, SHL has orientated toward public arts funding to secure a financial basis for its operation, receiving a substantial General Arts Grant in 2022 through Creative New Zealand. This represented a significant milestone for the library and a securing of the institution's finances for the near future. More than most initiatives

of AAE, SHL draws upon a significant pool of volunteers and professional labour 'in-kind', though recent funding has enabled two paid positions within the library.

Despite a challenging set of adverse conditions surrounding its formation, SHL is transitioning towards a period of sustained practice and relative financial stability. As Aotearoa New Zealand experiences greater entrenchment of poverty and dispossession of public space in urban areas, sites such as SHL appear all the more urgent, suggesting a dynamic period of community-engagement and pedagogical practice for the Library.

Reflections on Alternatives

Samoa House Library offers the first substantive example of an AAE initiative in Aotearoa New Zealand, posing valuable reflection on the applicability and viability of these institutions in this context. While SHL is critically engaged in the discourse of library services, the orientation toward the ~~*curriculum*~~ programme is highly attuned to the provision of AAE. The continued growth of the ~~*curriculum*~~ programme amidst the challenging conditions of Covid-19 and an increasingly divided arts community reflects the urgency of such initiatives, especially for a younger generation of artists increasingly disaffected with the conditions of community and knowledge production within the neoliberal University (Schloffel-Armstrong, 2019).

In her analysis of emergent library collections, Kerry Ann Lee identifies SHL as an elusive 'third space' alongside 'the state' and 'the market' (2021). This ambiguity within broader institutional ecologies is a potentially productive expression in a neoliberal society that increasingly delineates purpose according to economic value. Drawing upon 'the logic of the commons' theorised by Silvia Federici, Lee explores SHL as a "radical non-commercial dimension that values both difference and commonalities" (Lee, 2021, para. 2). Reflecting on the orientation of ~~*curriculum*~~, Lee describes the repatriation of slighted epistemologies in a context that foregrounds a 'politics of care' (SHL, 2019).

Positioning the initiative as a library, SHL locates itself within the politics of declining social and community services, positing community-based responses that value spaces without a determining capitalistic exchange. The geographer of libraries, Salene Schloffel-Armstrong (2019), read the SHL initiative against a broader international context of reform in library provision and suggests that "put simply, Samoa House Library can be described as an attempt to hold onto a piece of space" (Schloffel-Armstrong, 2019, para. 1). This provision of space in a city that increasingly lacks free public access is a fundamental act of resistance.

The most distinct quality of SHL in the broader international context of AAE, appears to be its orientation to indigenous and decolonial practice. Reflected in the focus of the ~~*curriculum*~~ programme and broader public events, SHL foregrounds a pluralism of responses to the settler state through modes of indigenous relationality and knowledge (SHL, 2019). Expanding knowledge and methodology is an especially valuable facet of AAE, as

distinct political and pedagogical modes are more easily propagated outside of the normative structures of the Neoliberal University (Haslam, 2019). Reflecting on the initiative's distinct values and orientation, organisers describe "[their] biases as visible knots in our operation", expressing an orientation to political transparency that denies the apolitical conceit of neoliberalism (SHL, 2020, p. 92).

With Aotearoa's increasingly divided politics of climate breakdown, economic inequity, and unfolding colonialism, there is potential for institutions to articulate common concerns in more strident terms. Reflecting on the assumed 'neutrality' of the University, SHL articulate a vision of political purpose, "the problem is not with the neutrality that institutions purport to maintain – it lies with institutions, such as UoA taking positions *invisibly*" (SHL, 2020, p. 92). This understanding of pedagogy and institutional-making as inherently political is generative and highlights the potential to foreground values that support social justice and creative proliferation.

Conclusion

Initiatives of AAE, hold the potential to articulate an alternate political system, albeit as a microcosm. Through the exploration of "new ways of thinking about how an institution might, or should, run", initiatives such as SHL provide a vital testing ground that extends political imagination and horizon in an intellectual climate increasingly foreclosed around neoliberal capitalism (Boltanski & Chiapello, 2005, p 34). Opposition and autonomy from the University system are fundamental to realising this potential, as initiatives of AAE require non-hierarchical and community-based responses to form the elusive 'third space' (Lee, 2021).

Questions persist about the future influence of funding bodies such as Creative New Zealand in shaping the library, as state-based arts funding may introduce an equivalency to models of neoliberal governance found within the University. It may be that AAE is entering into an accepted equilibrium of institution life, not so much a 'third space' as a form vested with greater autonomy within a capitalist system that enfolds opposition into its continued vitality. Initiatives such as SHL, at least, pose the question of whether opposition is possible within a capitalist system and creates a space in which political horizons find expansion.

SHL exists within an ascendant ecology of radical institutions within Aotearoa that includes People Against Prisons Aotearoa, Auckland Action Again Poverty and Counterfutures, as decolonial and emancipatory political processes proliferated within these emergent organisations. The methodologies of AAE offer a viable pathway to forming a new centre of community and practice, and SHL may be instructive to the emergence of radical institutions with broader disciplinary fields practised within Aotearoa. Fostering radical political imaginings, SHL disrupts the foreclosed possibilities within late Capitalism, asking, *"What can a library be to the people it hopes to serve?"* too modest?

Closing Statement

This thesis began with the question: *'How has the professional curriculum associated with neoliberalism transformed the higher education of art, and what alternatives are emerging within and beyond the University?'* In asking this question, the thesis has undertaken a forty-year journey through higher arts education, forming a dialogue – and critique – of the Professional Curriculum and AAE. The thesis has sought to sketch a terrain for future research and provide a theoretical basis for the researcher's exploration of pedagogical practice in Aotearoa.

Beginning within the Academy, the thesis explored the Professional Curriculum through the institution's cornerstone pedagogies of the critique and the degree show. The critique expresses the complex experiences of power within the Academy's central pedagogy, whilst the degree show evidences the guiding logic of the art market within the Academy. Through a deep analysis of these two pedagogies, qualities of the Professional Curriculum emerged to describe an increasingly marketised and competitive culture within the present-day Academy. Considered against the broader social and economic upheavals of neoliberalism, these shifts reflect a coherent picture of transformation in the liberal West. Whilst the Academy is often imagined as a creative reprieve from society, it remains embedded within it, reflecting the same tensions and transformations evident in the economic system of neoliberalism.

Connecting the Professional Curriculum to the practices of AAE, the researcher considered the 'Educational Turn', an especially dense period of theorisation and practice between contemporary art and radical pedagogy. While framed as a liminal space within the broader thesis, this 'Turn' provides essential context to the emergence of AAE in the wake of the GFC and the resultant policies of Austerity. Whilst the practices of the Turn proved short-lived within the cultural field of contemporary art, the expansive theory that emerged provides an enduring guide to radical imaginings in art education.

The final part of this thesis considers the rise of AAE as a pedagogy responsive to 'conditions of crisis'. Reflecting the researcher's direct engagement in two organisations of AAE: Open School East and Samoa House Library, Part 2 expanded on methodological and theoretical tensions within the field, drawing extensively upon recent research situated in the United Kingdom. Of particular pertinence is the thesis' acknowledgement of decolonial methodologies, exploring practices within SHL, and considering the role of non-indigenous researchers within the contested politics of Aotearoa.

This movement through 40 years of higher arts education has been designed to enable broad reading that deepens the researcher's awareness of critical issues within the Professional Curriculum and AAE, fields that will form concerted practice within their ensuing practice as an educator in Tāmaki Makaurau. Throughout this thesis, there remain unanswered questions, and unexplored pedagogy that forms the grounds of future research and practice.

Within *this thesis* there emerges a set of potential reforms and reinventions that might find broader application within the Professional Curriculum and AAE. Through exploring a rising literature on the Academy, critiques from faculty and academics affirmed the researcher's view that the Professional Curriculum is entering a period of broad reassessment, with an increasing number of academics searching for alternatives. While claiming to provide the basis for professional practice in the arts, the Academy model under neoliberalism infiltrates competitive cultures and market exchanges into the creative process. The Academy system appears increasingly

standardised across global localities and unresponsive to the idiosyncratic concerns of creative communities and practice.

Of particular interest to the thesis, is the political and pedagogical potential of AAE, an emergent field that draws upon varied tranditions of radical art education. As witnessed through an analysis of Open School East and Samoa House Library, these initiatives can form as sustained and generative acts of resistance, and may pose a 'viable alternative to the Academy' (Kenning, 2012). While the broader implication of these projects remains unclear, there have been instances of Academies adopting methodologies and pedagogy associated with AAE, offering a sign of a dynamic exchange between the two institutional modes. This is a productive avenue and reflects the potential of AAE to form a heterogeneous testing ground for art education, in which new formations and learning may be developed and implemented more broadly.

The research has affirmed Sam Thorne's (2017) heterogeneous view of AAE, with the breadth of initiaitves expressing that there is no single form that AAE is bound to take. As evident in the formation of OSE amid a crisis in tertiary art education and SHL against a backdrop of library closures, AAE often form to address a specific grievance, before maturing into a broader reflection of political and pedagogical values. The relationship of AAE to protest appears particularly productive, as the initiatives offer a path to sustaining political opposition through new institutional formations. This thesis has supported Kenning's claim that the field offers a 'protest pedagogy', on that may be well suited to an emerging 'century of crisis' (2020).

The thesis contributes to a growing body of literature around the Academy and AAE, and in situating the final passage of analysis within the Moana Pacific, attempts to address the 'crisis of distribution' of art education within the northern hemisphere cultural centres (Vidokle, 2013). While the available literature remains skewed decisively toward those centres vested in colonial and capitalist power, reflections from indigenous and settler colonial nations such as Aotearoa, provide an important expansion of the methodologies of AAE.

A personal implication of this research is promised in years to come, as the thesis forms the theoretical basis for the researcher's future initiatives in art education. Extending the researcher's sustained practice in art, education and politics, the thesis reflects a depth of reading and inquiry that will inform the developement of AAE within the Moana Pacific. Through a deeper analysis of the Professional Curriculum and modes of AAE (especially SHL), new pedagogic principles have emerged for the researcher, which will directly inform the development of future initiatives.

this is the dream

The following principles will form the basis of the researcher's practice of community formation, reflecting a new initiative of art education that extends the tradition of AAE with a sensitive adaptation of the place of Aotearoa New Zealand:

- Free to attend for all participants
- A democratic and non-hierarchical structure
- Holistic vision of creativity
- Engagement in collective activism and radical solidarity
- Absence of assessment and accreditation
- Broad duty of care for all participants
- Supporting the development of decolonial practices

- Co-governance based on Te Tiriti o Waitangi (1840)

These principles describe a reparative vision of art education, one aligned to broader traditions of radical thought and practice. Elements of these principles are evident within Open School East and Samoa House Library, initiatives that will form a lineage of practice for the researcher's future practice in AAE.

The creative methodology of an 'annotated textbook' reflects the researcher's search for a personal and productive relationship to academic literature. This commitment to the peripheral, to the provisional, and to the holistic vision is one that will be carried forward in future research practice, and reflects the researcher's commitment to creative practice as the basis of critique and inquiry.

The research of this thesis has involved various iterations leading to the current thesis form. Beginning with the framework of a practice-based exegesis, the thesis then morphed into various frameworks of a literature-based thesis, exploring even more broadly, the tangential threads that constitute radical arts pedagogy. The process has instilled the value of defining a clear thesis aim and question at the outset of research, and more fundamentally, surveying the field of literature before engaging deeply within it. *there is a potential this is unearned(...*

redacted chapter? In attending to the constituent bodies of thought that may support the development of AAE in Aotearoa, the thesis has engaged with the literature of aesthetics, pedagogy, political science, educational research, and finally, decolonial methodologies. The researcher has come to recognise that the available literature on higher arts education is dominated by European and white-male perspectives. Critical attention has been brought to these voices while attending to their theoretical value, and where possible, emergent research from POC, queer and indigenous perspectives have been foregrounded. In future, the researcher will reflect on a field of literature before proposing a contribution, and consider whether it is productive – or appropriate – for a white male researcher to enter a particular field of discourse.

Such regret...

The act of reading broadly has been central to this thesis, and in exploring the scholarship of the Professional Curriculum, Education Turn, and AAE, notable gaps in the literature have emerged. There appears to be an urgent need to further elucidate the practices of the Professional Curriculum, with central pedagogies of critqiue and degree shows holding a surprising paucity of scholarship. The engagement with critique, which has been so formative to the researcher's own developement in the arts and pedagogy, is a subject that may orientate the researcher's further research engagements in art education.

Additionally, the scholarship on AAE is relatively threadbare, with only Thorne's (2017) survey tracing developments of practice across various global localities. The field is a productive avenue of inquiry that may take on greater urgency in subsequent decades. Contingent, as each initiative of AAE is, on unique conditions of knowledge, community and catalysing crisis, AAE offers a space of heterogenous practice that poses rich grounds for scholarship. In reflecting on how the researcher may extend this scholarship within Aotearoa, further engagement with SHL appears especially generative, and there is potential for primary research to sustain a scholarly record of the initiative.

This thesis has provided the researcher with deeper reflection on scholarly and creative processes, with the confluence between the two being embedded as an enduring methodology for the researcher. The future of this research resides within communities of practice, in dialogue with the people that a school hopes to serve. The

journey will necessarily be long, but this research offers a touchstone and beginning, a place to return and dream of new futures in art education.

"how does my dream
relate to the dreams
of others?"

—Jan Verwoert

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