

# 10. International Exhibition, Shared Excursions, Catalogue completed

**EU4ART Alliance WP3**  
Methodological Renewal of Training  
Courses  
Work Package



EU4ART Alliance

## **WP3 — Methodological Renewal of Training Courses**

### **WP3 Leader**

Christiane OERTEL — HfBK Dresden

### **WP3 Coordinators**

József MÉLYI — HUFA Budapest

Beatrice PERIA — ABARoma

Andris VĪTOLIŅŠ — LMA Riga

### **FURTHER CONTRIBUTORS**

Elise BEUTNER — HfBK Dresden

Ábel KOTORMÁN — HUFA Budapest

Júlia SALAMON — HUFA Budapest

Andrea Lilla SZILÁK — HUFA Budapest

Patrick Nicholas TAYLER — HUFA Budapest

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## X. International Exhibition, Shared Excursions, Catalogue Completed

### X.1 International exhibition

#### X.1.a Conceptual Starting Point of the Exhibition

Against the background of EU4ART's objective to make visible and strengthen the essential importance of art for the development of a European identity and to bring its cultural diversity to the public, the idea arose to ask how borders and barriers can be overcome.

A European identity that draws both from the encyclopaedias of European traditions and from the *genius loci* of places of accumulated knowledge, the workshops of artistic production in which the experiences and competencies of several generations have been inscribed, would be inconceivable without the peculiarities of the countries involved. And, at the same time, barriers, limitations and prejudices must be overcome in a larger community. This is what the concept of *transcending* stands for. It stands for *movement* and for *opening up*.

"Everyone should come one step closer from where he is," as Navid Kermani put it in his recent book. In German, the term (*Überschreiten*) combines social, spatial as well as temporal dimensions. It is about overcoming what separates. Transcending means expanding one's horizons, thinking further, but also defying something or breaking a prohibition. In its temporal meaning, it is about leaving behind something whose time has passed.

Accordingly, the exhibition *TRANSITIONING / VOM ÜBERSCHREITEN* sought artistic approaches that go beyond boundaries, perhaps even pointing beyond themselves, from the past as a bridge across the present into a distant future. It is a theme that moves many emerging artists, or, in this context, should trigger them to think about it and visualize it in the form of an artistic dialogue. The works in the exhibition should deal in the broadest sense with the notion of *Passage* — *Übergang* — *Passagio* — *Transizione* — *Átmenet* — *Pāreja* — *Crossing*.

## X.1.b Selection of the Artworks

The selection of artistic positions for the exhibition was done in two steps. In a short concept paper for the exhibition, we introduced the theme and asked all partner universities of the EU4ART Alliance to submit 25 proposals of students to participate in this exhibition project. The selected students should have their own artistic position that deals with the mentioned topics. The proposed students should be at least in their 4<sup>th</sup> year of study.

From the submitted proposals, the curatorial team Susanne Greinke (curator of the HfBK Dresden and head of the exhibitions department) and Frizzi Krella (art historian and curator) selected a total of about 30 contributions (6–8 per university) for the exhibition. The selection criterion was primarily the artistic quality as well as an intensive, individual examination of the topic of "transgression" in the broadest sense.

We then contacted the individual artists, arranged studio visits and began a conceptual dialogue with regard to the realization of the exhibition project. Questions of selection, presentation and composition played an important role. For the months of February and March we planned visits to the studios in Dresden and Berlin as well as in Budapest, Riga and Rome.

## X.1.c Travels / Studio Visits

1. **Dresden:** January and February 2022
2. **Budapest:** February 15 – 19, 2022
3. **Riga:** February 23 – 27, 2022
4. **Rome:** February 6 – 12, 2022

We visited the artists of each partner academy in their studios and workshops, met with local teachers, familiarized ourselves with the specifics of educational and artistic traditions, visited museums and collections as well as special exhibitions on contemporary art to reflect on current discourses and issues.

In Riga, Inese Rozentāla guided us through the entire art academy and its art collection, where the historical references and traditions in portraiture and drawing were revealed to us, especially in the medium of charcoal drawing/painting. The young artist Veronika Frolova, for example, took these and implemented them in her own body studies. We also had the opportunity to visit the studios of students from partner universities who were on exchange.

In Rome, where students work in private studios and spaces spread throughout the city – or even in the countryside just outside Rome in the Campagna, the works exhibited a stronger contextualization in relation to place. At the ABA Roma College, we also got to know the workshops and realized that the art of printing and bookmaking here is outstanding in its quality, both in the experimentation and production of papers and natural inks, as well as in etching and aquatint techniques, and in photo technical printing processes such as heliogravure.

## **X.1.d Creation of a Spatial Concept for the Oktogon with the Selected Work**

Following the travels, the post-processing and checking for feasibility of the artistic works, as well as the re-watching of video and film works, we worked out a first exhibition idea with thematic connections and different correspondences.

The project came into being at a time when many things that had recently seemed a certainty were being called into question. Not only geopolitical borders have been brutally crossed, but also the values and norms of our democratic societies were increasingly shaken. Considering the current situation, art and the environment in which it was created and shown might have appeared to be superfluous flourishes in the eyes of some.

We were just in Riga when the Ukrainian border was crossed by the Russian army. The war raging in Ukraine has rammed itself like a thorn into the soul of Europe. With the exhibition title *Vom Überschreiten / Transitioning* and its layers of meaning and connotations, we tried to conceptualize what was happening. Not long ago, in this long-peaceful region of the world, we would have associated transitioning, which served as the title of the exhibition, with water levels, the expiration date on food packaging, or the change from one sex to the other. But since February 24, 2022 everything is different.

In the second step of the concrete preparation, we made the final selection for the exhibition and created a coherent spatial concept for the Oktogon in HfBK Dresden that was coordinated with the concrete works. We submitted our decisions or lists for the selection of artists to the partner universities of the EU4ART Alliance.

Then all the practical preparations took place:

- preparation of insurance lists,
- lists of works with details of the exhibited works,
- obtaining offers for transportation,
- procurement of film and picture material,
- assembling the materials for the exhibition set-up,

- framing, photo production, etc.

The administrative organization and implementation of the exhibition also included the development and implementation of an exhibition motif for poster, invitation card, flyer and website as well as the preparation of the press work in the entire EU4ART team of HfBK Dresden.

## X.1.e Accompanying Programmes

Parallel to the preparations for the exhibition, we worked with the PR Department to develop an accompanying programme that went beyond the preview, the university tour, the visit to the workshops and the opening event to invite visitors to the exhibition. We offered guided tours by curators as well as workshops prepared and conducted by Sophie Hundbiss, a former student of HfBK.

The workshops, which were held with students from Ukraine on the one hand and as an offer for adults on the other hand, were about dealing with memories and formulating demands on the present and future with creative means.

After a short introduction to the main focus of the exhibition, the participants of the workshop created posters with the focus from the past to the future. The following questions played a key role: How do we shape a common future / What developments are important to us and what do we want to stand up for? How do the artists in the exhibition refer to a common present and future perspectives and how do we deal with memories of the past while leaving them behind? What has already been transcended / What not yet?

After the workshop, we offered a final tour of the exhibition based on selected examples. The following works were the focus of the discourse:

- Rasa Jansone: I Shall Embrace You and Keep You Warm
- Borbála Róza Jakab: *Carrier of Secrets*
- Annemarija Gulbe: Our Lives are Infinitely Versatile and Full of Interesting Affairs!
- Veronika Frolova: *Foreign Body*
- Gianna Parisse: Mundus patet (Feast of the Dead of the Romans)
- Anna Malicka: *Soot*

## X.1.f Construction of the Exhibition

During the construction of the exhibition, which began on April 18, we gradually involved the students in the installation of their own works.

For this purpose, we had created a set-up plan, coordinated it with the partner universities, artists. The artistic exchange already began during the installation. The students got to know each other and talked about their works, discussed or even helped each other set up.

The highlight was then the preview before the opening, which was attended by all the students and teachers from the partner universities who had traveled to Dresden, as well as a large number of the students and teachers from Dresden.

Zoltán Visnyai, a Hungarian student, performed his performance *Infinite Scroll*, staged especially for the opening, for the first time that evening. The exhibition was exceedingly well attended, with conversation groups gathering everywhere, from the exhibition spaces, up the stone steps, and down into the courtyard. Late at night, Carsten Nicolai's studio opened its doors and electronic music was still being mixed.

## X.1.g Opening

On 05. 05. 2022 at 7 pm the official opening of the exhibition took place in the Oktogon of HfBK Dresden.

The speakers were:

- Matthias Flügge, Rector HfBK Dresden,
- István Erős, Rector HUFA, Budapest,
- Michael Kretschmer, Prime Minister of the Free State of Saxony,
- Dirk Hilbert, Mayor of the City of Dresden,
- Anke Stahl, DAAD (German Academic Exchange Service)
- Susanne Greinke and Frizzi Krella, curators of the exhibition

## X.2 Catalogue Completed

Since the catalogue should present the exhibition in its entirety as a space for thought and association as well as the individual works, we decided to produce this publication after the opening to be able to photograph and thus also document the finished exhibition.



The catalogue was available in time for the final conference of the EU4ART project in Budapest on October 6, 2022.

For this purpose, we invited the rectors of the universities to write a greeting as well as one art historian from each partner university to write about two of their students.

The catalogue was published bilingually, in German and English, with an introduction by the two curators Susanne Greinke and Frizzi Krella, and two double pages were dedicated to each artist.

**Please find the PDF of the „Transitioning“ Catalogue in the annex.**

## **X.3. Shared Excursions**

As the COVID-19 pandemic has impeded physical mobility for the greater part of the Pilot Phase, the WP3 coordinators set the priority to increase physical mobility on all institutional levels in the second half of the project.

This was implemented via different joined teaching formats of which the most important were: joined exhibitions, joined practical workshops, joined excursions to venues of international importance (Biennale di Venezia and Documenta15) and staff exchange.

### **X.3.a Excursions**

During 2022, two of the most important art events worldwide took place in Europe: Documenta 15 and the Venice Biennial, titled „Milk of Dreams“.

As the knowledge of the current discourse and the process of positioning oneself within the canon of contemporary art is considered a vital part of establishing a professional artistic position, the visit of important museums and art galleries within and beyond one's own country is of key importance.

#### **X.3.a. i Documenta 15**

*Documenta*, which occupies the Western German city of Kassel every 5 years, ranks among the most influential and globally discussed art events in the world.

As it took place within the final year of the Pilot Project, it offered the great opportunity to confront students from all partner institutions with the curatorial concept and questions of this remarkable event in an international setting, broadening their perspective through input from lecturers other than their home universities.

Two partners offered to host excursions to Kassel in the summer of 2022, open to students of all partner institutions: in early July, two professors of the theory department at HfBK Dresden offered a trip to Documenta open to students from all partners. 26 students participated in the three-day event.

HUFA Budapest gathered 35 students / doctoral students and 15 teachers, staff members and researchers in Kassel to spend an intense three-day programme with workshops and lectures. The aim of the stay was to understand the discourse surrounding Documenta, and to closely analyse the participation of OFF Biennale, RomaMoMA and various other institutions. Documenta also provided the students with new insights concerning the education and collective-based restructuring of the arts.

In June 2022, an excursion lasting several days took place to Kassel for Documenta 15. The content of this excursion was conceived and accompanied by Professor Olaf Laustroer (Chair of Architecture and Comprehensive Interior Design) and Professor Angela Matyssek (Chair of Art History with a focus on modern and contemporary art) as well as Knut Klaßen (Lecturer Theatre Design/Stages - Costume Design) of HfBK. In addition to the 24 students from HfBK Dresden, two students from the partner universities of ABA Roma and LMA Riga were also able to participate. This created a valuable opportunity not only to make contact across classes and study programmes (fine arts and theatre design/stage and costume design), but also to engage in an intensive international exchange of experience with a wide range of topics.

In mixed small groups, the students had the opportunity to visit the exhibitions independently or accompanied by the professors of the HfBK Dresden. Very interested and motivated, they all used the time to view and engage with the many artistic positions and the different locations associated with them. The perception of the differentiated local spatial conditions was an important thematic starting point in the discussion. The professors, as teachers and recipients, were in a particularly exciting situation as constant contacts for the students. They were able to guarantee a broad spectrum of suggestions and information in the artistic discussion. The students were very open in their contemplation and discourse. They took the opportunity to talk to each other and discuss what they had seen. A professional, artistic exchange successfully emerged, which was a very positive and instructive interdisciplinary and international experience for all participants.

## **X.3.a. ii Biennale di Venezia „Milk of Dreams“**

The other large event in the art year of 2022 was the Biennale di Venezia which opened in May, a month earlier than Documenta, and was just as eagerly anticipated, as curator Cecilia Alemani introduced several strong conceptual anchors into the oldest international exhibition of contemporary art of the world: 90% of the exhibited artists were female or non-binary, a concept that radically overturns the traditional ratio of male and female perspectives in the art world.

Themes that dominated the international discourse for the past years like sustainability, human transgression both into the cyberworld and the animal kingdom, its relation to earthly elements and the planet itself were core principles around which artistic statements from all over the world clustered.

„Time capsules“ were strewn around the exhibition venues, enclosed spaces with older artworks dating from the Modern era to the 19<sup>th</sup> century but were thematically related. The generated sense of allegiance between artists of different generations, countries, and even centuries underlined the essentiality of these themes but also the similarity of the human mind across ages.

A trip to the Biennale is a fruitful and almost mandatory experience for students entering the contemporary discourse of Fine Arts. The possibility to integrate this experience as a common teaching event among the partners was enthusiastically welcomed by both students and academic staff.

Altogether, in the framework of EU4ART, 176 students of Fine Art had the chance to experience the „Milk of Dreams“ Biennale, a trip that is not easily financed by art students on an individual basis.

### **Excursion of graduate students with EU4ART to the Venice Biennale September 10–14, 2022.**

In close cooperation with the project EU4ART\_differences, an excursion to the Biennale for master students of the HfBK to Venice took place from September 10–14, 2022. The illness of several participants in the run-up to the event unfortunately caused the group to shrink quite considerably, but the six participants were able to intensively engage with the various locations of the Biennale, its themes, and the thematic focal points over the course of several days. The group was accompanied by Peter Wackernagel, artistic associate of the HfBK and head of the workshop for computer-aided design, Dr. habil. Tünde Varga, art theorist and lecturer at the HUFA in Budapest, as well as two team members of the *differences* project from Dresden.

Particularly exciting during the excursion was the opportunity to learn more about the project through the information provided by the accompanying teacher from HUFA Budapest, Dr. habil. Tünde Varga, to deal with questions from the field of postcolonial and gender studies. In addition, a former HUFA student, who works as a

freelance artist and environmental activist in Mexico and Slovenia, offered the opportunity to perceive and question artistic issues from South America with different eyes than is usually possible from a European perspective.

After a discussion of the daily schedule in the morning, we started the days together, visiting museums and exhibitions as well as an artist residency. The students were also able to get to know the Accademia di Belle Arte in Venice and come into contact with different artists.

The accompanying program of the Biennale offered the opportunity to meet other important artistic positions in the context of solo exhibitions, including Ai Weiwei, Bruce Nauman, Anish Kapoor and Marlene Dumas. Thus, the excursion provided ample inspiration for all the design approaches of the excursion participants.

A particular challenge was the absence of one student due to a corona infection already after the second day.

„During my visit to the Venice Biennale, I was able to intensively perceive current discourses in art and become acquainted with artistic positions relevant to my teaching activities. The variety of artistic positions presented there allowed me to continue to sharpen my view and also to be able to position myself with my own art. The exchange with the students and the other staff members allowed me to reflect on what I saw from a variety of perspectives. In this way, visiting the exhibition supports both my teaching as an artistic collaborator and the development of my own artistic practice.“

— Peter Wackernagel, academic staff HfBK Dresden

„You sometimes wonder if it is better to spend money to see things and admire artworks that come from other artistic positions or to take the money to put into your own studio work. Of course, your great support made this trip worthwhile and I am still mentally sorting out which works from the Biennial might be interesting for my position. I found it exciting to see glass works by Kerstin Brätsch for the first time, also it was very good to be able to experience Jes Fan and the objects of Marguerite Humeau in REAL LIFE. Thereby I was a little bit disappointed. Also Hannah Levi, an artist from New York whose work I have been following online for a long time, I could see live for the first time, but I was somehow disappointed, the aura of the artwork is probably important here. It's exciting to see how charged and alien art can seem on Instagram or various websites, it's the perfect shot that counts. Directly at the artwork, context-related or even spatially alien, everything seems different. It's good to get the opportunity to explore things with your own eye! Thank you! "Reality wins!"

— Theresa Tuffner, Meisterschülerin HFBK Dresden

### ***EU4Art Excursion 31.8. – 04.09.2022 Biennale Venice***

Report – HfBK Dresden (Theatre Design)

Participants: 42 students (34 Theatre Design HFBK Dresden, 8 Fine Art HUFA Budapest and LMA Riga)  
7 lecturers (1 scenic art, 3 make-up art, 1 theatre sculpture, 2 costume design)

“The EU4ART-funded excursion to the Venice Biennale was a very educational and valuable experience for all participants. A successful interdisciplinary exchange took place not only among the theatre design students, it also involved the 4 students from Riga and 4 students from Budapest. The students from the partner universities were very open-minded and interested in the programme offered by the excursion. They got involved in the discussions and participated with questions in the respective presentations. A group chat was set up in which all excursion participants were added. Through this chat, all information was shared, meeting places were arranged, questions were answered and arrangements were made. A relevant quality feature of the excursion was expressed by the accompanying professors and staff of the four theatre design departments. They covered the broad spectrum of questions and thus led to a successful professional artistic exchange with the European students.”

— Prof. Alexander Gehs – Theatre Design: Hair, Special Effects & Make Up for Theatre & Media

“As part of the EU4Art Study Program the Theatre Design HfBK Dresden offered a series of interdisciplinary lectures for theatre and fine art students at the Biennale Venice 2022. In Scenic Painting: After a general introduction to the “Milk of Dreams”, we talked about the references to surrealism, art informel and art brut, then we focused on special artists (s.a. Jade Fadojutimi, Paula Rego, Miriam Brätsch, Firelei Baez, Shuvinai Ashoona, Igshaan Adams). The students discussed the contemporary influences of corona-, climate- and refugee-crisis to the look of the paintings and discovered a remarkable global need for powerful painted gestures as well as a strong sense for sprinkled, plastered, woven, stitched and marbled textures. In small groups the students of all three art academies explored together the Arsenale and Guardini for three days and described it as a very sensual, intense art experience, dealing with multiple material solutions and positively united in theatre related topics such as activism, feminism, storytelling, performance, metamorphosis of bodies and individual technology.”

— Prof. Maren Greinke – Theatre Design: Scenic Art I Scenic Painting)

## **X. 3. b Seminars**

## **X. 3. b. i Excursion to Latvia “Viscosity and Swamp – States between Stagnation and Motion”**

From September 12 to 18, a cross-faculty excursion of the HfBK Dresden to Riga took place under the theme “Viscosity and Swamp – States between Stagnation and Motion” as part of the EU4ART project, coordinated by Prof. Dr. Stefanie Wenner (Applied Theatre Studies), Prof. Dr. Kristin Marek (Art Historian) and Stefanie Busch (Artist and EU4ART member). A total of 34 students participated, including 2 students each from Riga, Rome and Budapest.

On the subject of the excursion: Viscosity is a scientific category of physics and here a central characteristic of fluids. As a measure, viscosity describes the flow behavior of fluids; the lower the viscosity, the easier the flow, and the higher the viscosity, the more viscous and thick. In physics, viscosity refers to the process of friction between molecules, i.e. the resistance of fluids to flow, and is particularly important in printing technology. The botanical term *viscum*, however, has been associated with birdseed for much longer. Here it refers not only to the mistletoe plant itself, but also to a sticky glue obtained from its secretion. Mixed with other sticky substances such as honey, it was used from antiquity until the 19th century to make glue rods to which the birds got stuck.

Marshes are also perceived as tough and are associated with inertia. They are common near Riga and, for example, Dresden is also characterized by them. *Drježdźany*, the Upper Sorbian name of Dresden, derives from the Sorbian term for swamp or floodplain dwellers. This is because before the deepening of the Elbe for navigation, there was a swamp at that ford, where the first settlers probably settled in the Stone Age, which gave the city its name. Swamp is generally the name of an area that, through cycles of flooding and drying, creates humus that forms fertile soil. Quite contrary to the more colloquial pejorative sense, the swamp can be considered a place where life begins. While the bog is enclosed and peat can form there, the swamp is more ambiguous in its existence and dependent on seasons, for example. In the history of European civilizations, marshlands were drained to get them under control and bogs were used for peat extraction. However, the stagnation of water there was not only the basis for biotopes in each case, they also have far-reaching climatic significance.

Against this background, the seminar in Riga is devoted to the figures of the viscous and the marsh. Located constitutively between stagnation and movement, the viscous connects these states in a specific way, faltering, decelerating, slowing down and yet moving, flexible and permeable. We will reflect on and discuss this together in different places and on the basis of some texts.

Programme: Already the journey by a ferry across the Baltic Sea from Travemünde to Liepaja was under the theme of swamps and marshes. Then the journey was continue via bus to Riga. After a total of 33 hours, the group finally reached their accommodation in Riga. In Riga, a diverse program was on the agenda, including a tour of the Art Academy of Latvia and a visit to several museums. The excursion focused on the visit to the swamps of Kemeris (National Park near Jurmala) together with the author Santa Remere from the “Homos Novus Festival” (International Festival of Contemporary Theatre), which took place in the swamps of Kemeris last year.

### **Feedback EU4ART excursion to Riga | SUMP (Swamp)**

“From Sept. 12–18, 2022, I, Adrian Czubatinski, traveled to Riga, the capital of Latvia, on a study tour. In the following I would like to talk about my experiences and reflections about this travel stay: The trip revolved around the super-theme 'swamp' on which seminar texts had previously been dealt with in Ms. Wenner's Theatre Studies course. These texts dealt on the one hand with the topic of water and on the other hand with the topic of the Atlantic slave trade at the time of colonization. The topic of the slave trade is a difficult topic to discuss and, in my opinion, it is not easy for young people to speak freely about such a large, historically negative topic. Because of this, the focus fell unceremoniously on the topic of water, which we dealt with intensively over the next six days. The 18-hour ferry ride from Germany to Latvia was the most impressive part of the trip for me. I am very happy to have been able to get a sense of how far the distance between these two countries is. This transit zone made for a better 'letting go' of everyday life back home. The group quickly got together to use the travel time productively for initial work groups. Arriving in the Latvian port, we quickly got the feeling of really being there in this foreign country.

The following day we visited the art academy in Riga. I liked the fact that some of the students in our group from Dresden quickly found old, familiar Latvian faces. These acquaintances were made on other trips of the EU4ART project. At that moment I realized how big the potential of the EU4ART project is. Old relationships among students were quickly warmed up and new contacts were made. The art college in Riga quickly became a familiar place. Studying fine arts thrives on exchange and a social network. Study trips, like those of the Marsh Seminar, can create contacts with students and art professionals in other European countries in a very rapid way. These contacts are potential opportunities: as we move forward in our careers, they can facilitate collaborations with other European countries. In a globalized world of the 21st century, networking is capital. Furthermore, in the course of the study tour, we were able to visit various places related to the theme of water. The visit to a swamp was enriching. This experience linked the associations of the previously discussed reading. The imagined images could now be compared with reality. In conclusion, I am very glad to have taken the opportunity to participate in the study tour of the seminar

swamp. I was extremely satisfied with the organization of the trip as well as the content of the seminar. Being in a foreign country and doing research and work there is often a challenge. In my experience, the ratio of work and free time was well balanced. The seminar has not been a burden, but an enrichment. I am very grateful and happy about the guided tours through universities, museums and natural areas, they gave me a very local feeling of Latvia within a very short time. I would repeat the opportunity to visit a country in this way at any time.”

— Adrian Czubatinski, HfBK Dresden

### **X.3.b. ii Seminar “Drawing and Painting Landscape” Sery/Filp/Dóró**

EU4ART artist residency seminar “Drawing and Painting Landscape” at Lake Balaton, Tihany, Hungary

A total of 13 students from the Sery Class travelled under the direction of Sándor Doro from the HfBK Dresden and a selection of students from the Csaba Filp Class from MKE. The theme was the local landscape which is defined by a nearby inner lake, the wide expanses of the one-time Benedictine Monastery, and the wide horizon of the Lake Balaton. The depiction of the lake and the area has strong roots in the narrative of regional art history, and presents students with an excuse to recalibrate their ideas connected to the landscape.

#### **Feedback by Students:**

“With a few justified exceptions, the journey of more than 8 hours was carried out using climate-neutral means, in line with the environmental policy of the HfBK Dresden. When we arrived we first cooked and ate together. Although it rained every day, the sun also shone in between, and the entire time will definitely be remembered by the participants. The Academy's buildings and courtyard alone offers an exceptional opportunity to explore the legendary beautiful surroundings of Lake Balaton for those who need it most - artists, the last bastion of Europe's humanistic exchange. Shortly after the arrival of the majority of the participants, on September 26th, Prof. Csaba Filp gave a short lecture, Prof. Sandor Doro did the translation for the German group. The depiction of nature in graphics was the focus. Extensive examples, from Rembrandt to expressive drawings from the first half of the 20th century, were compared with photographs from the area around Lake Balaton. In the evenings, the mixed group of students from both universities sat at the lake lighthouse. The next day - the 27th - was spent in Tihany. While some students drew around the picturesque courtyard of the Hungarian Art Academy, others walked up the hill to the monastery, surrounded



by religious sculptures. At 7:00 p.m. we continued with a lecture by Sandor Doro, who skilfully explained the basics of being an artist in German and Hungarian, what distinguishes an artistic personality from a person practicing a craft. Finally, the possibilities of perception of the print graphics were illustrated, the mirroring process of the images during printing - e.g. how a different, reverse dynamic is created after printing with woodcuts, etc. It ended with "Elf Configurations" by Hans Arp - one of S. Doro's preferred illustrations for perception of the area. On the 28th there was a long hiking, the group scattered around the countryside in search of inspirational corners. In the evening, a small group drew excessively with charcoal. The next day at 10:00 a.m. the produced drawings were presented and discussed in an open group. Afterwards some hiked through the vineyards and rainy foggy landscapes. The hiking trail around Tihany, sponsored by the EU funds, offered good seating possibilities and a deeply impressive water horizon line. On the 30th we sat at the table with the two professors until late at night and talked about our artistic life, ideas were exchanged, old projects were dug up, perspectives were learned, friendships were made. The first ones left the next morning in order to be able to spend a bit of time in Hungary's capital. Budapest leaves a memorable impression on everyone who visits Budapest for the first time: the cityscape, the Hungarian University of Fine Arts. In one of Budapest's Old Town houses, in a former artist's studio, an art student house party was held, one of the initiators was a former EU4ART exchange student of the Sery Class, a student of the Budapest University. No matter how fascinatingly random such circumstances may seem, there is a strong connection between the students from different countries that would be unimaginable without funding."

— Gleb Konkin-von Serebrowski, Sery Class

## X.3.c Workshops

### X.3.c. i Workshop ‘From Ambrogio Lorenzetti to the New Millennium’

Siena, July 5–7, 2021

“The workshop started with the visit to the Siena Cathedral that offered the opportunity to the guests to discover the multifarious artistic aspects of the monument with an emphasis on the spectacular inlaid marble mosaic floor.

At the Palazzo Pubblico where Lorenzetti’s *The Allegory of Good and Bad Government* is located, the visitors had the occasion to see the undisputed 14th-century fresco masterpiece that constituted the starting point of this workshop.

Professor Scolamiero presented the traditional procedure of making colors using Arabic gum and pure pigments and the participants made their own colors that were later used in the drawing sessions. Professor Capogrosso provided the group with knowledge about Frottage and its historical origins. Using Frottage, the participants wandered the city, captured parts of it, and brought them back to their countries of origin.

In the territory of the hilly complex of the Montagnola Senese, Professor Fusi guided the exploration of the Galardi Brothers’ Marble Laboratory where the participants discovered not only the traditional marble processing but also the particular characteristics of the Yellow Siena Marble.

At the Abbey of Monte Oliveto Maggiore that stands atop the Crete Senese, the group leapt at the chance to observe both Luca Signorelli’s thirty-six fresco *Scenes from the Life of St Benedict* and the magnificent intarsia and wood inlays made by the Sienese masters explained professor D’Acchille.

The participants drew en plein air on a number of occasions, shared experiences, and spent travel time together.

The workshop activities concluded with Professor Serino’s lecture on *The Allegory of Good and Bad Government* analyzed in depth its historical context, its pictorial contrast, and its symbolic imagery.

*“This workshop, in addition to the possibility to visit a place of great historical and artistic importance, allowed me to confront myself with people from different cultures that have similar artistic interests with me. This experience was exceptionally useful as it broadened my knowledge of different forms of culture.”*

— Tiberiu Carp, a student at the Academy of Fine Arts of Rome

*“It was beautiful to breathe again, after two years of being locked in the house. Living this experience, drawing, learning, and knowing the world again was like feeling free for the first time.”*

— Anna Natalia Reali, a student at the Academy of Fine Arts of Rome

*“What I experienced as a participant in the workshop completely exceeded my expectations. First, the discourse on the Italian art heritage was clarifying both in historical and symbolic terms. It was also a close-up of specific art materials, traditions, and techniques which added a vivid resonance to what I am looking for in my work and artistic practice. Not to mention the absolutely incredible connection among the international students and the warm and welcoming reception from the host.”*

— Elina Zunde, a professor at the Art Academy of Latvia

*“It was wonderful! I really enjoyed the exchange and learned a lot, it was a lot of fun!”*

— Lea Tofahrn, student at the Dresden Academy of Fine Arts

*“The workshop in Siena was really a one-of-a-kind experience that I won’t forget. I couldn’t imagine a better way to soak up the history and culture of Italy or at least a part of it. Everything from the magnificent Siena Duomo to the Ambrogio Lorenzetti’s fresco in Palazzo Pubblico, to the Sienese badlands and the Montagnola marble, has left a deep impression on me and has inspired me for more. Both fun and educational, it definitely has been the highlight of this year.”*

— Dzelde Ieva Mierkalne, student at the Art Academy of Latvia

*“This workshop has been an awesome experience. We had the possibility to get in touch with students from different contexts while learning about Siena’s culture and art. Thanks to some exclusive opportunities such as guided visits to the major art centers of the city or the visit to the traditional marble lab, we had the chance to experience the truest of Tuscany’s traditions.”*

— Patrizio Volpini, student at the Academy of Fine Arts of Rome

*“This trip was an absolute blast! Very well organized and with a great itinerary. I learnt a lot and the group was fantastic! The only thing I would like to criticize is that we had little time for drawing/painting/frottage practice as a group, like the drawing session we had at the Tuscan landscape. This was such a nice experience but a little too short.”*

— Patrick Hermann, student at the Dresden Academy of Fine Arts

*“First of all, I was overwhelmed by how welcoming and understanding you were. Moreover, I am thankful that you were so concerned with giving us the best experience possible. After all, I gathered experiences that were unique and impossible to gain if it wasn’t for the EU4ART project. The short-term visit was the perfect format for me, as I work part-time in Germany I am not able to stay abroad for too long... also it was intense and concentrated in a very positive way. I collected patterns, painting and fresco details, names of places that I want to revisit and I met some of the most enjoyable people I have ever had the pleasure to talk to. I feel connected with you and my fellow students and I am going to apply for a study program for sure if there will be one next year because I want to maintain that panoramic view to reflect upon my work. Until then I wish you all the best with your own projects and hope to see you again.”*

— Lars Lambrecht, student at the Dresden Academy of Fine Arts

## **X.3.c. ii Geierswalde 21**

Pleinair Workshop in Geierswalde – A review.

After the successful start of the plein air workshop last fall, this year from August 30 to September 4 students of the HfBK Dresden and for the first time students of our EU4ART partner academies Budapest, Riga and Rome met for the second plein air workshop in Geierswalde\*. The workshop was organized and led by the head of the workshop for painting technique Maja Drachsel and the artistic assistant of the orientation phase Felix Lippmann.

Armed with sketch pads, the participants explored the peculiar landscape of Lower Lusatia with its man-made landscapes, rudiments from the time of open-cast lignite mining, old building structures of villages from earlier times. The mixture of tourism, modernity and everyday life provided a variety of image ideas.

In the first days of the plein air workshop, the students were encouraged to work with a reduced color palette but with strong light-dark contrast. Only gradually were they allowed to use more colors. The painting was done with casein tempera, the use of casein paint as a casein glue-bound paint is a traditional painting technique in the field of art - since the development of acrylic paints it has lost importance. Painting was done on chipboard, which was cut to size and primed by the artist himself. The colors used in the early days were limited to earth tones such as ocher, umber, green earth or iron oxide red, which were used in combination with synthetic-bright tones such as turquoise and magenta. This limited scope required a lot of creativity and was meant to inspire courage in decision-making.

*"Gradually, more colours may be used. On the last day, everyone is free. The formats get bigger. Actually, on the last day you can say again, now it's really just beginning ... we'd have to stay longer." (Maja Drachsel)*

*"The program also included a bicycle tour to the open-cast mine in Welzow, where they also drew and painted for several hours. The community spirit and the exchange between the students of the universities were not neglected. Every evening they cooked and ate together. Later, they sat around the campfire and made charcoal for the next day." (Anastasia Norenko (Student ABARoma))*

*"The experience was positive from many points of view, the most obvious and immediate positive aspect was certainly that of spending a week together with a community of artists who all had the same pictorial interests and shared artistic obsessions. The natural and silent context of Geierswalde was very important for ensuring the harmony and relaxed attitude of the whole group. Looking back at the experience now, I would say that the biggest positive point for me was actually the presence of the two teachers who shared the experience with us. Their approach was crucial for firing up my pictorial passion, in the sense that the expressionistic roots of the currently predominant German trends in figurative art are the opposite of those that I would identify as the main Italian concerns and approaches. Maya and Felix completely lifted me out of my normal creative comfort zone and so I was able to lose myself in an unexplored new chromatic dimension. I remember how my brain suddenly clicked after Maya's theoretical lesson on color theory - I had finally discovered colors!!!! I feel like Paul Klee must have felt after his journey to Morocco. Now that I am back in Rome I feel artistically waaay wiser and richer than I did a week ago." (Isabella Candiloro (Student ABARoma))*

*"I am so grateful for this opportunity I had, cause because of the lockdown, it had been such a long time from the last time I could exchange opinions and have dialogues about art in real person. And the fact that it was with people from other countries made it even more special. Felix and Maya were amazing, I really enjoyed the little lessons on Color Theory that Maya gave us, and found them very useful. The first days I actually found it very challenging to paint, cause Maya and Felix told us to practice painting with just two or three colors at first, to practice what kind of contrast we could get out of it. And In my personal works, colors are the most important thing, and I use so many of them!!! So I had some troubles at first, but in the end, I found the exercise very helpful. The place was amazing and very peaceful, we ate great food and the company was amazing. I made so many friends between both the students from Dresden and the ones from other countries as well."*

### **X.3.c. iii Pannonhalma — August 2022**

Two projects in the Archabbey of Pannonhalma The possible further mode of cooperation is perhaps best illustrated by the 2022 performance in Pannonhalma, in the framework of the Archabbey's Arcus Temporum Festival, with the participation of both Hungarian students, students from the partner universities and with the involvement of choreography and directing students from the University of Theatre and Film Arts. In this setting, artistic cooperations were outlined far from the university environment, which could thus transcend any language or cultural barrier. Not only did the project in the framework of EU4ART, involve artists from different countries, but it also brought together students from a wide range of disciplines: sculptors, painters, graphic designers, visual designers, choreographers and curators. And it was here that it became Collective thinking is important as it transcends the 19th-century notion of the sole artist-genius, who grapples with issues of artistic revelation alone. Instead, it proposes a model of artistic education that relies on ideas such as the group and the collective as a starting point. This is important as it helps students to rethink the various artistic endeavours they can initiate, not only based on their current skill set but to imagine their possibilities on a much wider horizon, deploying a wide range of knowledges, skills and experiences. Furthermore, it aids students in understanding the role of cooperation, which is a highly relevant aspect of the experience of young artists in their post-diploma years. The ability to work with others in the creative domain is a prerequisite to participate in the highly interlinked, web-like art world.

A site-specific approach is important in helping students with understanding the importance of the notion of context. If students can think "outside of the white cube box", they will see more opportunities to contextualise their work and will discover creatively complex instances to connect with the wider public. This is very important as the exclusivity of for-profit galleries and the ever-smaller number of not-for-profit / non-profit spaces present post-diploma students with a diminishing number of possibilities. Instead of seeking neutral spaces which have been erased of any traces of cultural and historical value, students are driven thus to find loaded and intricate political, social and historical contexts. This in return helps the students with developing work that takes on the pressing issues of the day as well as more eternal, existential issues. We also propose that it is artists who could initiate a change in the way we interact with public spaces. A more open, democratic-spirited attitude should inform the way in which we navigate these physical spaces of common interest. These performative artistic interventions can be regarded as critical, discussion-generating practices. Simply by their initiation, they propose a set of questions. Should the university campus be a central location for artistic production? Is the post-studio ideal incorporated into the higher education of arts? Does art change based on the various contexts it is placed into? Does art become institutionalised in the art university, losing its edge and critical perspective? Should artistic practice revolve around the reduced set of possibilities that a university campus has to offer, or should it use the tools at its

disposal found in the context of the world outside of its veneered buildings? The questions all point to a healthy understanding of institutional criticism – which in this case becomes a form of self-criticism practised collectively by the professors and students, culminating in an effort to transform the university into a more relevant catalyst of artistic and curatorial thinking. Interdisciplinary and inter-university cooperation is important as it helps the participants of the universities to think outside of their given field. Also, as the attitudes of the various universities differ even in the case of matching disciplines, it is important to stress the importance of inter-university cooperation as well. The attitude towards interdisciplinarity (one might also mention multi- and transdisciplinarity) differs from department to department, but a conversation on the issue unfolding in the form of artistic endeavours would provide a basis for a relevant and complex discussion in the future.

### **X.3.c. iv Ceramic Woods Firing Workshop Riga/ Ikšķile**

**August 2022**

The workshop was dedicated to the wood firing technique, in which ceramics are fired in wood kilns or in a pit instead of in modern electric kilns. The special attraction lies in the unpredictability and uniqueness of the fired objects. The technique is not taught at all academies and therefore offered a special opportunity for students who have already worked with ceramics. In addition to the workshop work, a varied programme was offered, from sightseeing in Riga to visiting museums and galleries.

### **X.3.c. v FROM “BICCHERNE” TO CONTEMPORARY ARTIST’S BOOKS**

**A JOURNEY THROUGH IMAGES AND HANDWRITING**

The Biccherna, active from the 12th century until 1786, was one of the main financial magistracies of the Republic of Siena. The name derives from a contraction of the Blacherna Palace in Constantinople, which contained the imperial treasury.

From the name of the Sienese magistracy, the painted tablets with religious, civil, and portrait scenes, with which the account books of the financial administrations of the Biccherna and Gabella were bound, were named in Siena. These magistracies were renewed every six months, and it was customary to have the wooden cover of the book of their term painted with coats of arms and a scene, sometimes with a sacred, or symbolic theme, or related to a particularly important event that happened during their term of office. This is a series of exceptional documentary value on the

history and town planning of the city, in addition to the artistic merit of the painted covers, the work of Sieneese painters, sometimes among the greatest. The earliest illustrations were essentially of secular subjects and represent a unique testimony of artistic production relating to activities of citizens, untethered from the religious context. It was not until the mid-14th century that we see the depiction of religious subjects.

Taking its cue from the frontispieces of the Biccherne, which highlight the need to stop crucial events for the community with an image, the workshop will focus on the creation of an artist's notebook by each participant. The city of Siena and its surroundings will be visited, with special emphasis on the colors and materials of painting and architecture, in order to draw inspiration from details and/or images useful for the creation of the artist's notebook.

In the previous workshop in Siena, the focus was a look at the city and its surroundings starting from the observation of Ambrogio Lorenzetti's fresco, preserved in the Palazzo Pubblico: Effects of Good Government on City and Countryside.

It was a look at the permanence in contemporaneity of the traces of the ancient city, painted by Lorenzetti, look inside and outside the walls, through painting and drawing techniques.

In this second workshop, of the city of Siena, the study of the city's ancient account books, the Biccherne, preserved in the museum of the same name, is taken as a reference.

The Biccherne were decorated in their cover on board support by the greatest masters between the 14<sup>th</sup> and 17<sup>th</sup> centuries, including Ambrogio Lorenzetti himself. These ledgers report with authenticity and truth the daily life of the city in one of its most sensitive parts the economic one.

The aim of the workshop will be to make an artist's notebook that, like the Biccherne, will be the student's personal sensitive register. The notebook is a simple direct authentic tool, unmediated by exhibition needs, that the artist possesses to record his thoughts, ambitions, and projects.

The observation of the Biccherne will, thus, be a valuable pretext for participants to construct their own account ledger, their own artist's notebook/Biccherna, a private, sensitive record of this experience, the goal of the workshop.

We will build our own "ledger," with simple bookbinding techniques materially assembling our own notebook, and building our own notebook by ourselves, choosing type of paper size and method of construction, already allows us to take a first step of approaching our own inner universe.

Drawing techniques with frottage, pastels and graphite will be used for the final realization of the artist's notebook.



## X.3.d Short-Terms

In addition to the exchange on the classical teaching system at the individual academies, the mobility model short-term played an important role. Supporting the development of a common model of transnational teaching and learning practice, a total of 26 offers were carried out at all 4 Alliance academies in 2022 and 2023. These short mobility programmes allowed great flexibility for students and teaching staff and an intensive insight into other fields of knowledge and topics as well as the regionally traditional particularities in specific artistic practices.

The short-term mobility programmes revolved around thematic issues but placed an emphasis on the individual's collective experience.

### X.3.d. i Short-Terms 2021

- **Budapest\_Graphic Art** (15. - 26.11.2021) "FIRST IMAGING - The expansion and graphic transformation of the photographic image"
- **Budapest\_Painting** (15. - 26.11.2021) "ECLECTIC / DECADENT / REMIX - Investigating Local Identities Through Painting"
- **Budapest-Sculpture** (15. - 26.11.2021) "DIMENSIONAL CHANGES - A workshop dealing with the process of bronze casting"
- **Dresden\_Graphic Art I** (01. - 12.11.2021) "Introduction to the Topic of Artists' Publications"
- **Dresden\_Graphic Art II** (01. - 12.11.2021) "Lithographic Transfer Using Transfer Paper and Techniques for Further Work on the Stone"
- **Dresden\_Painting** (01. - 12.11.2021) "Pastel Painting"
- **Dresden\_Sculpture** (01. - 12.11.2021) "You don't play with your food"
- **Riga\_Graphic Art** (18. - 29.10.2021) "Photography as a visual note for printmaking"
- **Riga\_Painting** (18. - 29.10.2021) "Personal Mythology. A Journey within"
- **Riga\_Sculpture** (18. - 29.10.2021) "Creative expansion. A gift from Budapest, Rome, Dresden to Riga"
- **Rome\_Graphic Art** (04. - 15.10.2021) "THE SOUL OF PLACES"
- **Rome\_Painting** (04. - 15.10.2021) "4th floor & Procida Island" (Working Title)
- **Rome\_Sculpture** (04. - 15.10.2021) "SCULPTURE ON SUSTAINABILITY AND INCLUSION, FOR A NEW CULTURAL APPROACH OF VISUAL CREATIVITY"

## X.3.d. ii Short-Terms 2022

- **Budapest\_Graphic Art** (11. - 22.04.2022) „Rearrange / Rethink / Recycle“
- **Budapest\_Painting** (11. - 22.04.2022) Uncreative Painting – Rethinking originality and creativity
- **Budapest\_Sculpture** (11. - 22.04.2022) Representation of the symbol of freedom in the public spaces of Budapest
- **Dresden\_Graphic Art I** (28.02. - 11.03.2022) "Handmade Paper"
- **Dresden\_Graphic Art II** (28.02. - 11.03.2022) „Nude Drawing“
- **Dresden\_Painting** (28.02. - 11.03.2022) „Figure in Space – Painting Techniques as the Impetus for Visual Expression“
- **Dresden\_Sculpture** (28.02. - 11.03.2022) "Rooming"
- **Riga\_Graphic Art** (28.03. – 08.04.2022) „Comics workshop based on documental experience doing the thing you always wanted to do but haven't done.“
- **Riga\_Painting** (28.03. – 08.04.2022) "Watercolor Techniques in Painting"
- **Riga\_Sculpture** (28.03. – 08.04.2022) „Architecture and Sculpture, the missing connection.“
- **Rome\_Graphic Art** (06. -17.06.2022) „The artist paper archive. From production to exhibition“
- **Rome\_Painting** (06. -17.06.2022) "Large format"
- **Rome\_Sculpture** (06. -17.06.2022) „Techne, Space and Material“

## X.3.e Staff Exchange

### X.3.e. i Staff Mobility 2022

In June, numerous representatives of the academies from Budapest, Riga and Dresden travelled to Rome for a professionally-oriented exchange of colleagues and to get to know the partner university ABA Roma. The 20-member group of the Dresden delegation consisted of members of various departments of HfBK (general administration, study department, personnel department, teachers of the Faculty of Fine Arts, chancellor, press spokesperson and team members EU4ART) and 2 student assistants.

Another important focus of the meeting was the insight into the teaching on site, as at that time short-term courses for students of all four Alliance Academies were taking place at ABA Roma and the exhibition "Certezza dopo il Sonno" by students of Professor Christian Macketanz's class, curated by students of ABA Roma, was shown. In addition to intensive professional discussions and meetings of the representatives of the academy administrations, tours of the academy and visits to the workshops were part of the programme. The insight into the work of colleagues and the concrete exchange on specific contents on site was a particularly motivating and inspiring contribution for all participants. By opening up the excursion to all levels of the academies, it was possible to create important, fundamental steps in the exchange of university staff in administration.

Likewise, the exchange with the students and their feedback on the different teaching offers were important experiences for all.

### **Conclusion by colleagues and students to the Rome trip:**

*"Even if it is still so small, I benefit from the communication with the alliance partners, as well as with the students and teachers of the HfBK Dresden in my everyday work. Personally, I am also taking many memories home with me and am glad that I was able to get this opportunity for this trip. The only thing I urgently need to build up and expand is my knowledge of English, because without my colleague I would have been lost."*

— Juliane Reibeholz

*"During my daily work, it can quickly happen that individual concerns of panthers degenerate into mere processes and emails without establishing an actual connection. My stay in Rome has given me the opportunity for these emails to become concrete people again. In the future, it will therefore be easier to accept the different approaches and work together towards solutions. In the context of the internationalisation of the university, I feel that visiting our alliance partners, whether in the EU4Art project or in the Erasmus+ programme, is indispensable and hope that I will have the opportunity to visit other alliance partners in the future. Through digital networking, we are able to exchange information quickly, but in order to work successfully towards a common goal, it is also necessary to have personal contact in order to recognise the causes of problems, to understand them and to solve them together. Besides the intercultural exchange, I also see an enrichment for my language skills. It is becoming increasingly necessary to communicate with students and partners in English or other languages."*

— Carolin Koser

*"It was particularly positive to see some of the faces I had already met during my short-term stay. The tour of the university was also very informative, even though I already knew parts of it from my short-term stay. Unfortunately, I was only able to talk to one student from the student board during the business trip because it was*

*exam time and the university was empty. On my first visit to ABA Roma, after hearing descriptions of the teaching and curriculum, workshops etc. in some WP meetings, I found it extremely informative to be able to be there and complete the picture.”*

— Isabell Meldner

### **X.3.e. ii Extension 2023 Staff mobility**

During the extension phase, very intensive staff mobility was organised. Guest lectures, seminars, professional exchange of colleagues with numerous participants from LMA, ABA Roma, MKE and HfBK took place at all 4 academies in all subject areas. During the first three weeks of April, the HfBK welcomed numerous guests from the partner universities in the EU4ART Alliance to the project's 'final round' in Dresden. The programme consisted of presentations within individual classes by students, various guided tours through the workshops and studios, as well as the anatomical collection and the archive. In addition, the international guests from the partner universities offered some lectures and collaborative workshops together with the workshop leaders on site for HfBK students.

In the first week, the colleagues from Riga visited the graphic workshops at the Brühlsche Terrace, including the screen printing workshop and the workshop for etching: In the workshop 'Photography as a visual note for printmaking' by Sabīne Vekmane-Ābele and Guntars Sietiņš from Riga cooperated with Irina Claußnitzer & Dietmar Günther. They focused on alternative methods for transferring photographs onto printing plates, e.g. copper plates or lithography stones. This was followed by the workshop 'Presentation and Demonstration of Copperplate Engraving'. Here Reinis Gailītis from Riga gave a historical and practical insight into the technique of copperplate engraving and its relevance in the 21st century.

In the second week, Pietro Mottola – a guest of Jakob Korn, head of the sound studio - held a lecture 'The Art of Noises: from Luigi Russolo to John Cage' in the studio space of Carsten Nicolai. The event takes place 12.4. at 2 pm in the class' studio and is open to all students.

The workshop 'Charcoal drawing on canvas - Nude Drawing' by Veronika Voļska & Reinis Liepa from the Art Academy of Latvia, Riga in cooperation with Kristof Grunert & Maja Drachsel introduced students to the basics of charcoal drawing.

In cooperation with Christiane Oertel & Dorothee Billard, the workshop 'Baltic 90ties kid in Nowadays artist body' by Kristaps Andersons from Riga dealt with the philosophy of maieutics. He gave an introductory lecture on 12.4. at 4 p.m. in the Mensa.

In the field of sculpture, Ábel Kotormán from HUFA Budapest offered the wax modelling workshop 'The modular structure of the human body' together with Toralf

Mjetk in the metal workshop on the grounds of Pfortenhauerstraße. In cooperation with the class of Christian Sery, the lecture 'Budapest Horror' by László Gyórfy took place on Thursday, 13.4. at 10:30 am in the lecture hall on Güntzstraße. Budapest Horror is a trend in Hungarian contemporary art that has been developing over the decades and deals with the dissolution of the human body through notions of posthumanism, transgression and postmodernist theory. Mária Chilf and Zoltán Ötvös from the painting department held presentations on various aspects of contemporary painting.

In the third week of April, the Italian artist Oriana Impei from Accademia di Belle Arti di Roma was a guest at the Pfortenhauerstraße location. Together with Prof. Barbara Wille, she offered a one-week workshop on classical sculpting techniques with sandstone. In this context, she also gave a lecture on Sculpture Parks in Italy on the 19.04. at 6 pm. in the Aktsaal.

In cooperation with Prof. Kristin Marek & Prof. Stefanie Wenner from the theory department, Ketty Di Tardo & Miriam Mirolla gave a lecture on 'Interaction - from Psychology of Art to Architecture and Design' on 17.4. at 17:30 in the lecture hall at Güntzstraße.

## **X.3.e. iii Summer School Tihany**

The highlight of the extension period in 2023 was the Summer School in Tihany, Hungary. This functioned as a model for future Summer Schools to be organised by the Alliance. The format needed testing as opening a common artistic meeting point in the Summer provides a solution to the alignment of the various institutional calendars. The three weeks of this initial testing phase was divided into three, separate artists colonies, with the first week being dedicated to the students of graphic arts, the second week to the painters, and the final week to the sculptors. According to the scale and capacity of the venue, and with the future of EU4ART in mind, considering the possible cooperation with Athens and Tirana in the future, the initial proposal was to invite 6-6 students from each university: Dresden, Budapest, Rome, Riga, Athens and Tirana. Due to current socio-political issues in Athens, the students from the Greek partner institution could not participate in the end. But the goal of inviting 30-40 students was accomplished during the respective weeks.

## **Workshop 01 „Graphic Arts“**

02—06.04.2023

### **Participating professors:**

- Andrea Szilák, research fellow (HUFA-BUDAPEST)
- Kristin Marek (HfBK-DRESDEN)

- Marilena Sutera (ABA-ROMA)
- Juris Petraskevics (LMA-RIGA)

## **Programme**

The Somogyi József Art Colony in Tihany is a location where artists can reflect on their practice, regain a long-lost strain of thought and gather further inspiration. The aim here thus is not to create a representative body of work – though a selection of materials for the participants was provided –, but to establish connections, rethink creative practices and find further connection points on a more personal level.

The workshop introduced the participants to the complex ecosystem of the peninsula and the North Balaton region, the Balaton Uplands National Park and Lake Balaton through the folkloric world of Tihany. The residency gave an opportunity to explore the geological treasures of the area and its unique natural environment, which provided an empirical experience of nature, as well as introducing the speculative local history, to help students receive a holistic overall impression of the city.

### **In terms of theory**

There are myths and lyrical pieces related to Tihany, which the students received in advance: these included the poem of a contemporary transmedia artist, who held a series of interconnected lectures, namely Anna Zilahi. Her poem titled *Missa Echologica*, among other of her text and sound-based works, focuses on questions of society, ecology and feminism. The poems and the lecture served as inspirational sources for the students and introduced a possible approach to how they could process their experiences.

### **In terms of practice**

After learning about motifs of local historical significance, a possible related contemporary artistic trend and the ecological conditions of the area, students were given the freedom to process their experiences in various media,

- press on paper, e.g. monotype, frottage, etc.
- phototechniques, e.g. cyanotype
- single graphic works of drawing, pen, ink and watercolour-based techniques
- incorporating collected materials locally
- digital means, e.g. photography, graphic programmes, etc.
- performative work, sound art
- large-scale collaborative work

## Workshop 02 „Painting“

13—17.04.2023

### Participating professors:

- Patrick Tayler & Dominika Drótos (Student Board) (HUFA-BUDAPEST)
- Manuel Kirsch (HfBK-DRESDEN)
- Pierluigi Calignano (ABA-ROMA)
- Andris Vītoliņš (LMA-RIGA)

### THINKING

At the end of the 5 days, we installed the work created by the students in a site-specific way and invited a photographer, namely Nyíri Julianna to create photographic documentation that students will have the chance to use in their future portfolios and application materials.

There was a budget allocated to ordering materials. We decided to determine two aspects of practice for the five days spent together. 1. Large-scale / collaborative work and 2. Individual research. Furthermore, students were asked to bring sketching materials and tools that they like to use (watercolour paints, felt-tip pens, pencils, pens, brushes, palettes, etc.).

### THINKING

The professors had the opportunity to host workshops on specific topics. We also hosted film screenings to get to know some of each other's cultural references and interact with each other, creating an informal discursive space.

The professors hosted a series of one-on-one consultations which the students had the chance to apply for, gaining new insights into their artistic practices. Students also got a chance to present their work to the entire group and talk about some of the themes, topics and questions that interested them currently.

## Workshop 03 „Sculpture“

19—23.04.2023

### Participating professors:

- Ábel KOTORMÁN (HUFA, Budapest)
- Kristof GRUNERT (HfBK, Dresden)
- Anna MUSKARDIN (ABA, Rome)
- Kristaps ANDERSONS (LMA, Riga)

### Programme description:

#### Shapes From Sheets - Sculpture Workshop on the Topic of Paper

The EU4ART Summer School programme focused on paper as a sculptural material. Paper is not a classic sculptural medium, and has rarely been used for making durable objects due to its fragility and sensitivity. However, thanks to technological progress, it has undergone major changes and there are now countless industrially produced variations. Today, many composite materials are based on paper. The various types of cardboard are easy to shape, and can be used for design and modelling. Corrugated paper can be constructed in a geometric way with precise joints and taps, but it can be bent, cut, creased, crumpled and even used to create organic shapes. Cardboard can be produced from recycled raw materials and is an environmentally friendly material due to its short (average 2-month) degradation time.

Designers have already discovered the potential of paper, from cardboard furniture to lampshades in modern design. Its current industrial uses are also very wide-ranging: it is used in many variations, for example as a base material for boxes or even as a space-filling material. The repetitive textures of paper produced for industrial purposes can be used to create decorative surfaces, but it can also be used as a material for a clean minimalist plasticity. The palette of papers suitable for artistic and design work is very wide, and their potential uses are therefore limited only by the imagination.

Writing is one of man's first and most decisive inventions of creative thinking. In the last 7,000 years of the history of literacy, paper was thus inextricably linked to the idea of the desire to express oneself. Seen in this way, paper can even be seen as a symbol of man's desire for self-expression. Its malleability and universality mean that paper as a subject matter allows sufficient scope for playful, experimental creative thinking. In line with the above, the course is open to submissions of plastic designs that can be made specifically from paper or that use paper creatively.



## X.3.f. The Closing Conference in Rome

EU4ART Closing Conference

27 April 2023

Academy of Fine Arts of Rome

The Closing meeting of the EU4ART project involved the team that participated in the project. The first part of the meeting focused on the summary and outline description of the completed deliverables. During the second part, the activities to be carried out for the final report were discussed: which documents have been prepared, how to complete the missing documents, and how to best meet the expectations of the European Commission. A certain part of the discussion was dedicated to the preparation of the final financial report. The last part of the meeting focused on the analysis of the new proposal, on the common strategy for writing and management of new projects, expectations and future prospects.

On the 27<sup>th</sup> of April there was a brief presentation of the respective Work Packages. A description of tasks and completed deliverables was provided. Following this there was an extended discussion concerning the final report and the final financial report: the next, consecutive steps for document preparation were outlined. This culminated in the discussion on new projects: expectations and future prospects.

On the second day of the conference a number of speakers gave welcoming talks, outlining the common objectives: Cecilia Casorati (Rector of Academy of Fine Arts Rome), Senator Alessandra Gallone (Italian Ministry of Higher Education), Michele Mazzola (Italian Ministry of Higher Education), Eröss István (Rector of Hungarian University of Fine Arts), Oliver Kossack (Rector of Dresden Academy of Fine Arts), Kristaps Zarins (Rector of Art Academy of Latvia). This was followed by the following programme points: a presentation on the European Universities Initiative by Claudia Peritore (INDIRE - National Institute for Documentation, Innovation and Educational Research), separate talks on the main results and issues of EU4ART by Janis Gailitis (LMA Riga), László Lelkes (HUFA Budapest) and Beatrice Peria (ABARome). After this round of personal and institutional viewpoints student involvement was assessed. Dominika Drótos (Student Board representative), Angelica Speroni (Mentors Coordinator), Isabell Meldner (EU4ART student), Katrina Bikson (EU4ART student) gave presentations. This was followed by the introduction of two further European Universities initiatives: FILM-EU and UNA EUROPA, providing thus a different experience in the creative sector within our international ventures. The invited guests were Andres Jõesaar (Tallin University, *FILM-EU*) and Daniela Masini (University of Bologna, *Una Europa*). This was complemented by Franco Ripa di Meana's (ABA Rome) presentation on the current state of EU4ART – Differences and their investigations into the area of artistic research. The professional discussion finally

culminated in a round table discussion titled, 'EUROPEAN UNIVERSITIES – Issues and Perspectives'. The moderator was Beatrice Peria (ABA Rome). The following participants also voiced their opinions to further the discussion: Andrea Weippert (Dresden Academy of Fine Arts), Jørn Mortensen (Vice President of *ELIA* European League of Institutes of the Arts), Ildikó Fehér (Quality Assurance expert, Hungarian University of Fine Arts), Magnus Quaife (University of the Arts Helsinki), Andres Jõesaar (Tallin University, *FILM-EU*), Daniela Masini (University of Bologna, *Una Europa*) and Claudia Peritore (*INDIRE*). The conference was a catalyst for a multitude of voices and opinions, representing the intense dialogue that animated our common work during the project's run.