

**the curriculum is out there**

Rob Flint

Lucy Renton

## **the curriculum is out there**

questions for discussion:

1) FINE ART BA (HONS) - a qualification, or an experience?

2) Is education always teleological?

3)"more like the studio, less like the classroom" - must online learning always be distant?

4) Who does the education serve?

## **the curriculum is out there**

The expansion of online media forces the University to redefine its role.

The University is no longer the privileged source of information held for those on the inside.

It must define itself as something other than the repository of content, since content is everywhere.



## the curriculum is out there

As a discipline Fine Art can provide a pedagogical model for this change.

Why? - Because the discipline is formed by practice which is led from outside the institution.

Mutating, self-critical and non-teleological, art since Modernism has tried to avoid incorporation into fixed systems of meaning



## **the curriculum is out there**

Art practice moved from the creation of works for a pre-existing context (the collection, the gallery, the museum) to a critique of the context itself.

Now the artist produces concepts rather than objects.

This changes the role of the studio from a place for training, to a place that is social, and collaborative, where work (and learning) is driven by curiosity and experimentation



## the curriculum is out there

The tutor is no longer required to transmit information unique to them, or to be a model of mastery for emulation and mimicry.

Instead they enable and participate in activity which allows the student to learn.

This learning is experiential, rather than instructive. The student is active, not passive.



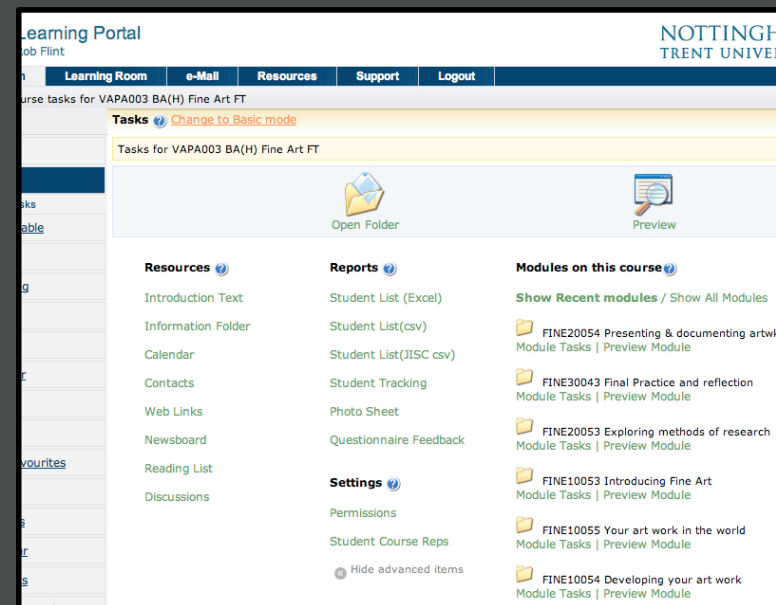
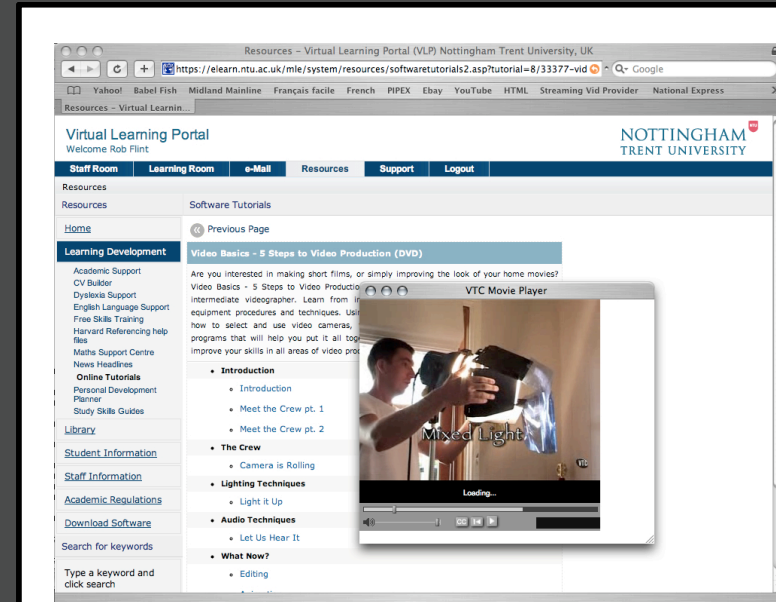
## the curriculum is out there

Many online systems provided by our institutions reflect a tutor-centred, passive, 'instructional' idea of education.

They are used to monitor student activity and deliver information within an enclosed, password-protected space

But students inhabit the territory of Web 2.0 media.

These are social spaces in which they interact with one another across the world



## the curriculum is out there

Our projects

The Reflexive Archive

looked at how lectures given by artists and other practitioners from outside the institution can actively engage students online in a more social way, integrated into an 'open' curriculum



**BRITISH ART SHOW 7**  
IN THE DAYS OF THE COMET

NOTTINGHAM  
23 OCTOBER 2010 - 9 JANUARY 2011  
HAYWARD TOURING

SOUTH BANK CENTRE

new art exchange

Nottingham Castle Museum & Gallery  
Nottingham Contemporary

Curated by Lisa Le Fauvre and Tom Morton  
Touring to Hayward Gallery, London, and venues in Glasgow and Plymouth

Nottingham Contemporary  
Nottingham City Council  
ARTS COUNCIL ENGLAND  
NOTTINGHAM TRENT UNIVERSITY  
The University of Nottingham

**/British Art Show 7/  
/Live Lecture Series/  
/Olivia Plender/  
/21st Oct 2010 /**

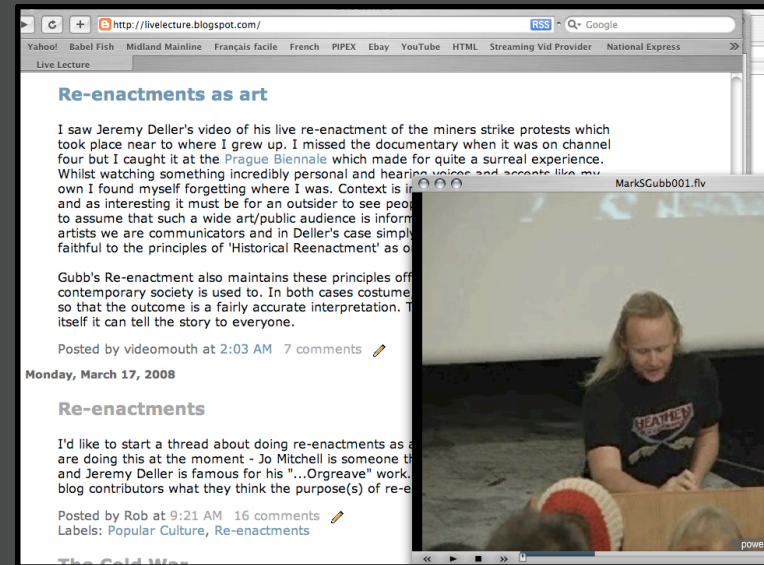
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Our projects

The Reflexive Archive

we used Web 2.0 resources to work outside the limits of the institutional systems

activities included embedding video in a blog/discussion board and meeting an artist in 2nd Life



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Our projects


The Reflexive Practitioner

looked at how artists who teach thought about their practice in relationship to their teaching

we wanted to investigate artist/art student employability in a more 'open' way than 'skills training'

Light Blended Lea...Recipe Book blogs and wikis UA  
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**Medium specificity**  
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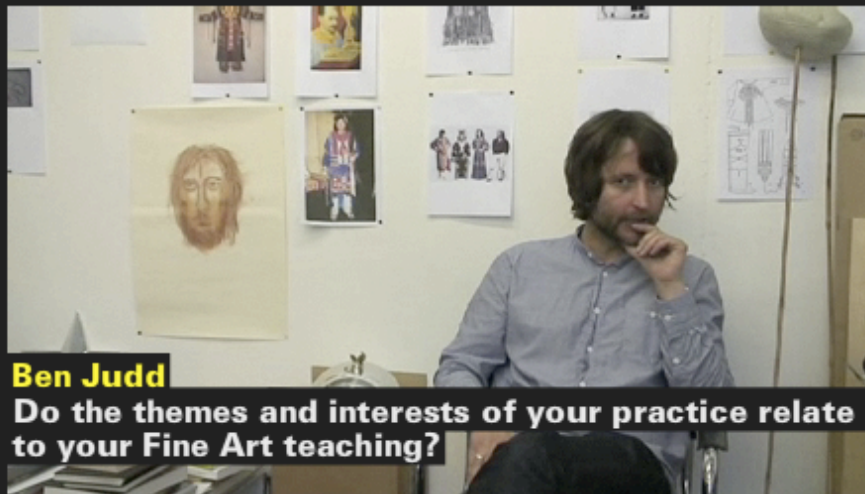
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**ments:**

# The Reflexive Practitioner

## Medium specificity

Themes: 01 02 03 04 05 06 07 08 09 10



**Ben Judd**

Do the themes and interests of your practice relate to your Fine Art teaching?

[Post a comment](#)

[Download transcript](#)

Comments:

**Ben Judd**

Fine Artist and Senior Lecturer at Nottingham Trent University

Through video and performance, Ben Judd explores his relationship to specific groups and individuals who have their own rules and belief systems. His performative work explores how the ritualistic activities of these groups and individuals can be extended into an action (one that itself hovers on the border between immersion and a more self-conscious, knowing state), and how, in turn, this action can be interpreted in a moving image work.

[www.benjudd.com](http://www.benjudd.com)

**Volker Eichelmann**

**Gill Addison**

**Gerard Williams**

**Ben Judd**

**Gerard Williams**

**Rebecca Fortnum**

**Lee Triming**

**Gerard Williams**

**Ben Judd**

**Gerard Williams**

**Ben Judd**

**Heta Patel**

**Ben Judd**

**Lee Triming**

**Ben Judd**

**Gill Addison**



Kingston University London



Link to the final report for the Reflexive Archive project:

<http://www.adm.heacademy.ac.uk/projects/adm-hea-projects/visual-research-projects>

Link to the the Higher Education Academy (UK) page for the Stepping Out series of projects, including the Reflexive Practitioner:

<http://www.adm.heacademy.ac.uk/projects/adm-hea-projects/stepping-out>

Link to the Reflexive Practitioner website:

<http://www.reflexivepractitioner.org.uk/>



In the long term, I believe that artistic success should be defined as the ability to sustain art making for a lifetime, whether in the profit or non-profit sectors, remaining part of the conversation about the destiny of the country, the culture, and global citizenship. Artistic success should be about continuing to grow and produce...

Ernesto Pujol, from:  
*On the Ground: Practical Observations for Regenerating Art Education*

Images of artist-run spaces in Nottingham involving graduates of Nottingham Trent University Fine Art course



There are two outcomes typically demanded from an art education, and education in general: on the one hand, the development of critical thinking, including the capacity for self-criticism; and on the other hand, a practical apprenticeship that conveys ...a... profession. Perhaps the modern art school has always been caught in the crossfire of trying to accomplish these two very different tasks, simultaneously demanding disenchantment, and hope for renewal.

Lane Relyea

*All Systems Blow: The rise of the DIY Art School*, Modern Painters, September 2007

the idea of being able to foresee the expected outcome of an investigative process, is completely alien to the very notion of what 'education' is about.

Irit Rogoff

*Academy as Potentiality* 2009

## Post Autonomous Practice

defined by David Goldenberg as:

"...a move away from a process that uses art to divide, occupy and colonize space and territory, to a practice and process that is non-hierarchical and concerned with negotiation."

The activities that typically take place in a[n art] school– experimentation, scholarship, research discussion, criticism, collaboration, friendship– are a continuous process of redefining and seeking out the potential in practice and theory. An art school is not concerned solely with the process of learning, but can be and often is a superactive site of cultural production.

*Anton Vidokle, From Exhibition to School –  
Notes from Unitednationsplaza*

Ultimately, teaching art means teaching life

-Boris Groys

Designing ones education is an important part of the education itself.

- Armstrong, et al, The Teagle Working Group White Paper 2006

Artistic activity is a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence.

-Nicolas Bourriaud

...the pedagogical myth... divides the world into two... It says that there is an inferior knowledge and a superior one...

...one can teach what one doesn't know if the student is emancipated, that is to say, if he is obliged to use his own intelligence...

Jacques Rancière

from *Le Maître Ignorant*