GLOBAL ENCOUNTERS AT A DUTCH MFA
Interculturele dialoog
in het (hoger) kunstonderwijs

Margo Slomp — 6 november, 2017
EWH, Maastricht

Don’t know [yet] how art can be powerful here. But I think that art in dictatorships are much more powerful than these kind of societies. Because when almost everything is allowed, in a way everything can be in this danger of being empty of meaning. If you consider art as a form of fighting the system, as a form of will to change things, which I agree to… when everything is allowed what can you do? Nothing.

• Opleiding docent tekenen & schilderen (1991)
• Opleiding kunsthistorica (1994)
• 1-jaar oudskrijtpijp (tot 1998)
• Docent RuG (Kunstgeschiedenis: 1996-2002 en 2008-2013)

I was more like an estranged [Babylonian] that did not understand the exchanged language of ways of seeing [...] How can I say what I see, what can I see, or more likely what should I see and afterwards, what do I see? If I cannot say it, don’t I see it?

Summer Yoon, MFA Painting, 2012-14.
COLLECTIVITEIT
COMMUNITY
CONVERSATIE

• Etnografische en fenomenologische studie naar gesprekken over kunst in Master of Fine Arts programma’s FMI

• (Participatieve) observatie van groepsbijeenkomsten

• (Biografisch-narratieve) interviews met participanten (studenten en docenten)

→ Verhalen die inzicht bieden in interculturele en/of interpersoonlijke uitwisselingen in programma

“ER IS HIER ZOVEEL VRIJHEID...”

“So I came here, I wanted to change. I want to throw out my things. I want to get rid of the old school. (Because) when I came here I saw everyone is so free and the tutor is so free about art.”

Interview SI5, China

“It’s a different vibe. It’s a more optimistic point of view it seems. Less romantic, I would say. Less visceral. Which makes generally the art more, more accessible. More to get to a broader audience.”

Interview SI24, Noord-Afrika

“Art here [Europe] is different, it’s seen in a different way. Here there’s actual time for it, there’s money for it, there is opportunity for it. And so people aren’t like in a hurry and they don’t have to shout everything you know? I mean the, the luxury of art is allowed here in its fullest and it’s exercised in any variety of means that it can be, that needs some time to get used to.”

Interview SI35, Noord-Afrika

“Now here, there’s no revenge, I’m so happy about that, there’s no anger in this freedom.”

Interview SI3, Noord-Afrika

“...MAAR HOE DIE VRIJHEID TE BENUTTEN?”

“Now here, there’s no revenge, I’m so happy about that, there’s no anger in this freedom.”

Interview SI32, Midden-Oosten

“But at the same time [...] this is a burden of freedom on my shoulders. I am free to do everything so I am responsible for what I do. I am responsible for the art that I create here and that’s really beautiful and I’m not really used to this amount of freedom. Although all my life I was fighting for it.”

Interview SI12, Midden-Oosten

“I don’t know [yet] how art can be powerful here. But I think that art in dictatorships are much more powerful than these kind of societies. Because when almost everything is allowed, in a way everything can be in this danger of being empty of meaning. If you consider art as a form of fighting the system, as a form of will to change things, which I agree to... when everything is allowed what can you do? Nothing.”

Interview SI12, Midden-Oosten


**Interview**

And so when I saw a few works by different artists here, I just didn’t see the immediacy of them. They were very successful in their sincerity and in their process and in their, you know, but in the beginning I just like, it meant nothing to me, to be honest. Like it’s unnecessary, it was kind of unnecessary to me.

Interview SI10, Noord – Afrika

I feel that it’s a bit of pity that you have the freedom, you have the tools, you have the framework. To do like – I mean like the sky is the limit. There’s no, nobody would tell you anything and you limit yourself to – I don’t know, it’s just like a pity. [...] It’s like being to an all you can eat bar and to just eat broccoli.

Interview SI24, Noord – Afrika

I don’t really see a discourse, or a general one. The art scene here I’d say, it feels like a way out. Not like a way in. [...] Kind of a comforting place. The big new thing for me here is that it’s very hard to see yourself or things or situations outside of a regulated system. Everything is inside of a thing. And that is not very exciting.

Interview SI24, Noord – Afrika

And you know, that’s the funny thing happening exactly there. Because in the countries that you are actually allowed to be critical about the government, about the policies, about many things, then you are not that critical. If you are allowed to do anything that you feel like, then you are not actually doing something really important.

Round table, SI12, Midden-Oosten

**Dialogic Conversations**

“Though no shared agreements maybe reached, through the process of exchange people may become more aware of their own views and expand their understanding of one another.” (Richard Sennett, 2012, 19)

**Differentiating Encounters**

“Ritualized moments which celebrate the differences between members of a community, which affirm the distinctive value of each person, can diminish the acid of insidious comparison and promote cooperation.” (Sennett, 2012, 82-83)

**Transcultural Space**

David Thomas

**Dialogic Education**

Ronald C. Arnett

**Teachable Moment**

“...when pedagogy fails and the lesson is unclear, when everyone has something to learn. In this version of the teachable moment, the teacher and her normative assumptions and lesson plans are thrown into confusion and doubt, and some form of ‘newness’ (to echo Homi Bhabha) has a chance to enter the world.” (W.J.T. Mitchell, 2012, 10)
EDUCATIEVE Tussenruimte ontmoetings

Lichamelijkheid verwachtingen indirectie responsiviteit
STAMELEN
STOTTEREN
AARZELEN
LUISTEREN

ZWIJGEN?

RUIMTE VOOR

VRAGEN?