



## Deliverable 3.3: Report on new teaching formats for the outreach to society



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## Glossary

|             |  |
|-------------|--|
| ABARoma     | Accademia di Belle Arti di Roma  |
| AI          | Artificial Intelligence  |
| A.re days   | Artistic Research days   |
| BA          | Bachelor of Arts   |
| CARE        | Creative Artistic Research Ecosystem   |
| CERN        | European Organization for Nuclear Research   |
| D3.3        | Deliverable 3.3  |
| ECTS        | European Credit Transfer and Accumulation System   |
| GARR        | Italian ultra-broadband network for research and education (Gruppo per l'Armonizzazione della Rete di Ricerca) |
| GreTA       | Generative production of recyclable basic structures for theatre sculpture from nature-based raw materials     |
| HfBK        | Dresden University of Fine Arts  |
| IAAC        | Institute of Advanced Architecture Catalonia   |
| INFN        | National Institute for Nuclear Physics Rome  |
| LEAF        | heal thE pLANet's Future   |
| LMA         | Art Academy of Latvia  |
| MA          | Master of Arts   |
| MKE         | Hungarian University of Fine Arts  |
| MKE DI      | Doctoral School of the Hungarian University of Fine Arts   |
| RC          | Research Catalogue   |
| SKD Dresden | State Art Collections Dresden  |
| TU          | Technical University   |
| WP          | Work Package   |

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## Introduction

Although Artistic Research as a new concept of artistic and creative practice is taught and practiced with different emphases due to different regional and national views, all views share the idea that research-based thinking in art, which is also perceived and taken seriously by the reference sciences and society, gives rise to central new fields of action.

These new fields of action are as different from one another as the cultural contexts to which they react. The diversity of artistic-research approaches encountered in the EU4ART\_*differences* project is thus also a reflection of the academic cultures of the participating universities and the various local art scenes.

In order to make Artistic Research accessible and fruitful beyond the local art scenes and academic discourses, it is also necessary to think about new mediation formats. Individual research processes, possibly with an open end and unclear outcome, must necessarily be communicated and explained differently than traditional academic knowledge production. At the same time, they have a different objective than socio-cultural projects and require differentiated mediation processes. Last but not least, the university context does not necessarily have suitable strategies for communicating Artistic Research within universities, not to mention communicating the ideas of Artistic Research within secondary schools.

The EU4ART\_*differences* alliance has therefore tested various strategies during the three-year funding phase to reach different groups from society, the university field, and the arts sector, as well as stakeholders from the business sector. The three years proved to be very short for the development of these strategies, as two of the partners had to develop their structures in the field of Artistic Research from scratch. Mediation strategies could therefore only begin once the fundamental preliminary work had been completed and would only have become fully effective if the project had been continued.

Nonetheless, after three years, the four participating institutions have a wide range of very different experiences. These are explained below using several examples per partner.

### 1. Case studies

#### 1.1 HfBK Dresden

**Case Study #1: Project "Knowledge creates space", a cooperation between EU4ART\_*differences* and the TU Dresden, Faculty of Architecture, Chair of Design Studies.**

Partners: Prof. Dr. Henning Haupt and research assistants, Jun.-Prof. Dr. Miriam Akkermann (TU Dresden, Faculty of Musicology), Prof. Dr.-Ing. Matthias Beckh (Faculty of Architecture), Prof. Matthew McGinity (TU Dresden, Faculty of Computer Science), Prof. Katharina Christl (Palucca-School for dance, Dresden).

From spring to winter 2022, the Chair of Colour Design of the Faculty of Architecture at TU Dresden and the EU4ART\_*differences* project worked in a joint project on the interdisciplinary transfer of knowledge. The project application had already been submitted in autumn 2021 with the significant participation

and support the local EU4ART\_*differences* team; one of the focal points of the content was to investigate practices of artistic research and knowledge production or artistic action as a means of communicating academic knowledge. The project was financially supported by the TU Dresden in the program "TU Dresden in Dialogue".

This program focuses on spreading information and providing access for the public to scientific and academic knowledge production, bringing it out of the "ivory tower" into exchange with society, although this knowledge has been brought up in a highly academic context. Outreach to society therefore is the main goal of „TU Dresden in Dialogue“.

In the joint project, art students and architecture students formed an experimental interface for the transfer of knowledge to society, with the prospect of further cooperation and an expanded field of action for all participants. The project was divided into four main projects in which students from the fields of art and architecture as well as other students from the respective research fields of the workshop leaders took part.

After a joint start event at the HfBK Dresden, the individual projects were carried out independently of each other in terms of time and space in the form of block events. EU4ART\_*differences* provided part of the working space and supported the organization, the debate on the content, and the teaching.

A final presentation of the results took place in the buildings of the HfBK and TU Dresden, but also in the urban space, a public park, and in exhibition spaces for contemporary art – the project focused on a broad outreach to society – on the following dates:



Figure 1: Cover page of project publication

"*Occupying Colour and Space*" (Direction: Prof. Dr. Henning Haupt): Tuesday, 05.07.2022, 6.30 p.m.,

"*Strategies of Lightweight Construction*" (Direction: Prof. Dr. Matthias Beckh): Monday, 11.07.2022, 6.30 p.m., HfBK Dresden, Aktsaal Brühlsche Terrasse 1 (HfBK)

"*Hybrid Spaces*" (Direction: Jun.-Prof. Dr. Matthew McGinity): Wednesday, 13.07.2022, 11.10 a.m., ROBOTRON CANTEEN

"*Klangraum Bewegen*" (Direction: Jun.-Prof. Dr. Miriam Akkermann): Friday, 23.09.2022, exhibition space of the HfBK, Weiße Gasse 8 (HfBK)

A documentation on the project will be published by the TU Dresden. Link: [https://differences.eu4art.eu/wp-content/uploads/2023/12/Wissen\\_Schaffe\\_Raum\\_Ger\\_Eng.pdf](https://differences.eu4art.eu/wp-content/uploads/2023/12/Wissen_Schaffe_Raum_Ger_Eng.pdf)

## Case Study #2: Dresden Long Night of Sciences (June 30<sup>th</sup>, 2023)



Figure 2: Cover page "Long Night of Sciences Dresden 2023"

The Dresden Long Night of Sciences is a science communication format which aims to communicate developments and knowledge production in all fields of research done in the academic landscape of Dresden. It especially focuses on the exchange with citizens, the young generation and partners outside the academic framework.

The event has the mayor of Dresden as its patron. He is very keen to establish the city as an important development site for new technologies, startups and the creative industries. Accordingly, the Long Night of the Sciences also receives a great deal of interest from regional politics and is promoted accordingly.

In recent years, the HfBK has been involved in the Long Night of the Sciences primarily with its scientific courses (primarily restoration). In 2023, the EU4ART\_*differences* project took up the HfBK's participation and, in cooperation with the COSMO Lab of the Barkhausen Institute at the TU Dresden, organized a program with contributions from various fields of Artistic Research at the HfBK.

The event space, the large foyer of the Kulturpalast Dresden (the largest municipal concert hall and event centre), offered an excellent opportunity to make visible the work of EU4ART\_*differences*, but also other Artistic Research projects at the HfBK. This was done on the one hand with the help of several large-format posters, but also with three information tables with staff members of the university. In addition, a student of the local Lab for Artistic Research and a staff member of the Theatre Sculpture program presented their work in evening lectures (partly moderated by project staff member Till Ansgar Baumhauer). The field of painting techniques was covered by a hands-on program for children.

Program and participants from the HfBK Dresden:

- Claudia Reichert and Till Ansgar Baumhauer (project staff; organization and management)
- Maja Drachsel, painting technique workshop: sustainable production of wax crayons (workshop for children)
- Carl Ahner (staff member of the Theatre Sculpture course): GreTA project (development of new technologies for theatre sculpture based on sustainable and recyclable natural materials)
- Claus Schöning (Master student and fellow of the Lab for Artistic Research): Compostable Art - Research on Biodegradable Art Materials), lecture together with Michael Sauer (University of Soil Science Vienna).

City of Dresden review: <https://www.wissenschaftsnacht-dresden.de/en/review>

EU4ART\_differences article: <https://differences.eu4art.eu/artistic-research-reflected-in-dresden-long-night-of-science/>

### Case Study #3: Conference on Artistic Research (7./8.7.2022)



Figure 3: Conference call (Photo: R. Gommlich)

On the initiative of the EU4ART\_differences project, a two-day conference on artistic research took place in Dresden in July 2022. As part of the project, it served to prepare the subsequent one-year pilot phase of the Dresden Lab for Artistic Research, but in particular also wanted to make the topic of artistic research practice in Dresden more visible, as there is a large network of various institutions interested in the topic here, and to introduce the project in this context.

The conference was organized in cooperation with the State Association of Fine Arts Saxony and the Office for Academic Heritage, Scientific and Art Collections of the Technical University Dresden, in particular with the Schaufler Lab for the connection of new technologies and artistic practice. As a sponsor of the project, the Cultural Foundation of the Free State of Saxony was also heavily involved in developing the content. Cooperation with the State Association of Fine Arts made it possible to integrate the event as a specialist day for fine arts into a series of regular events for exchange between the art scene and citizens of the region.

The conference also aimed to examine the different aspects of artistic research work, starting with a keynote speech on archiving Artistic Research. This was followed by four artist lectures and five practical workshops, which were followed by a presentation of the workshop results. Finally, there was a panel discussion on perspectives and opportunities for artistic research in the Saxony region.

The second day was an international conference with an English-language program with three panels focusing on methodologies of artistic research, its connection to higher education institutions and its social relevance.

Announcement and programme: [https://differences.eu4art.eu/event/symposium\\_dresden\\_2022/](https://differences.eu4art.eu/event/symposium_dresden_2022/)

Publication: [https://differences.eu4art.eu/wp-content/uploads/2023/04/Englisch\\_interaktiv.pdf](https://differences.eu4art.eu/wp-content/uploads/2023/04/Englisch_interaktiv.pdf)

### Case Study #4: Plans for cooperation with Design Campus Dresden

As part of the outreach processes of the Dresden State Art Collections, the Dresden-Pillnitz Museum of Decorative Arts has established the Design Campus Dresden<sup>1</sup> as a place where the interface between art and science is explored, similar to the tasks in the EU4ART\_differences LABs, but in the field of design.

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<sup>1</sup> Design Campus Dresden URL: <https://designcampus.org/>

This Design Campus takes place particularly in the context of summer schools (so far, these have taken place in 2022 and 2023). Against this backdrop, there have been several meetings with the director of the Museum of Decorative Arts, Dr. Thomas Geisler, to develop cooperation prospects.

Even if there will be no concrete collaboration in the context of the (rejected) continuation of the WIDERA project, plans are still underway for students from both faculties, which were set in motion by the activities of EU4ART\_*differences*.

### Case Study #5: Further cooperation with SKD Dresden (State Art Collection)

During the pilot phase of the Dresden Lab for Artistic Research, there was an intensive exchange with the curator of the Japanese Palace, where the Dresden State Art Collections place a particularly strong focus on exchange with urban society and where experimental interfaces between art and research on the one hand and applied artistic practices and the fine arts on the other are investigated.



**SUN 28.01.** 13:00 **Workshop "Collage"**  
*Japanisches Palais — Japanisches Palais*

**mit der Künstlerin Ana Pireva**  
🕒 13:00-17:00

Unsere Schreibwerkstatt lädt zuletzt dazu ein, eigene Werke mit den Händen zu schaffen – Hand-Werke in Form von Briefen oder Postkarten, die am Ende des Rundgangs im Japanischen Palais in die Welt hinaus versendet werden können.

Venue: **Foyer**  
Participation fee: **Kostenfrei**

[Reservation request](#) [Save appointment](#)

Figure 4: Announcement of follow-up workshop with AR Lab student Ana Pireva

Several of the students in the pilot project entered into detailed discussions with the curator Ella Platschka, and artistic collaborations have already developed or will develop in the short and medium term. This involves experimental techniques of paper production (Ana Pireva) as well as questions of sustainability and recycling (Claus Schöning), migration (Taemen Jung) and care work (Lotte Dohmen).

The SKD's "Transcultural Academy" project with a focus on Artistic Research will also lead to a cooperation with the HfBK.

## 1.2 MKE Budapest

On the MKE side, two events are linked to the D3.3 report. One was a student collaborative research presentation (Collective research experiment NO. 1.), part of the Press Conference event. The "Alliance Systems" program was part of the MKE Lab block seminar where the participating students invited and presented their external collaborating professional partners.

### Case study #1: Collective research experiment NO. 1.



Figure 5: Press conference

*Labification - metaphor or practice?*

Press conference, presentations and discussions. Hungarian University of Fine Arts, 23 March 2023.

One of the main aims and tasks of the EU4ART\_*differences* project was to create a Lab(oratory) of the participating institutions, through which they were able to explore the concept of Artistic Research, its organisation, research and development

possibilities. Due to the different local contexts and institutional traditions, the partners developed their concepts and launched their Labs in cooperation but independently from each other.

The concept of the MKE was based on the idea that Artistic Research is primarily a collective activity. Therefore, the Lab was conceived as a discursive space where individual research outputs at different levels (student, doctoral, faculty) can be shared. Their intersections can develop collaborations that can lead to broader cultural and social impact through the involvement of external partners.

The press conference and professional day presented the current and future activities of the Labs. The event also offered the opportunity to directly experience some of the MKE student art research projects.

Detailed programme of the event:

9:30-10:00 - Rector's welcome

10:00-11:00 - Collective research experiment NO. 1.

11:15-12:15 - LAB presentations

12:15-12:45 - Coffee, snack break

12:45-14:30 - Round table discussion

15:00 -16:00 - Guided tour of the exhibition "Lian" (Barcsay Hall, MKE)

Link: <https://www.mke.hu/artisticresearchlab/events/labification-metaphor-or-practice-2023/>

## **COLLECTIVE RESEARCH NO.1 - Programme of doctoral and undergraduate students of the MKE.**

The programme explored possible methodologies and formats of ongoing art research activities at the Hungarian University of Fine Arts through site-specific installations, performative and somatic exercises, and public discussion related to the research topics.

Participating students, doctoral researchers and their guests: Éva Bubla, Bernadett Jobbágy, Vivien Papp (MKE DI), Dominika Drótos (MKE Painting Department) / Contributors: Klára Cserne, Fanni Nánay (PLACCC Festival)

At the request and with the support of the HUFA WP2 Lab team, four of our students created and held the space for an experimental, performative and installative research activity entitled *Collective Research Experiment NO. 1*. In the framework of this 60-minute program, there was enough time to offer something to the participants – representatives of international art academies. Instead of ‘just’ presenting works, the team agreed to use this time actively as part of the research and do something that was also instructive and relevant for the own processes.

The experiment started with a somatic, sensory tuning-in, or bodystorming as it was referred to, led by Bernadett and Eva, with exercises that facilitate the arrival of the audience at both the physical space of the conference and the space within one’s own body and mind. Then, using these experiences, participants were encouraged to explore the library space with the help of a map, visiting various installative and performative stations related to our research.

### **Various adaptations of installation**

Designated Breathing Zone by Éva Bubla:

The different versions of Designated Breathing Zone – incubated plants, olfactory imprints of local environments – invited the audience to take some breaths and reflect on the issue of air quality and the importance of green areas and plants in tackling pollution levels.

Tactile Space by Bernadett Jobbágy:

Besides what the library itself can offer, we installed a dedicated space to tune in the sense of touch, which – together with the perception of movement – are the first senses to develop. They provide a baseline for the development of the other senses and underline our further experiences.

‘Lapsúlyos || Certain solitude’ video installation by Bernadett Jobbágy:

Moving image is perceived primarily as visual (and audio) content. Our vision is the last sense to develop, and – underlined by hearing and vestibular mechanism – helps us to connect to the world and orientate in space. But what do screened images trigger in our body? How do I respond? Do I use my touch sense while watching?

A live interview of Vivi Papp with Klára Cserne in the frame of her “Hoztam e világra” (I brought a baby to this world) project:

‘Hoztam e világra’ is a participatory project that Papp started many years ago to react to the shortcomings of the Hungarian Obstetric System. The deficiencies of the system, the socially impacted mother role patterns, the taboos around motherhood are at the heart of her work with participants, whose experiences and honest stories can shape public opinion on this issue. In this experiment, she

wanted to make her working method visible and to try to work in public rather than in a closed, intimate space.

The sound of a bell marked the time to return to a more discursive zone, where we opened space for sharing experiences of the library mapping.

Then, a discussion on “Art in the Public Sphere” was initiated and led by Dominika and Eva, having Fanni Nánay, artistic director of PLACCC Festival and co-founder of *Szendvicsbár* (Sandwich Bar Community Hub from Budapest) as a guest speaker. The open discussion aimed to map the position of an artist or cultural worker in the context of social and environmental, ecological challenges of our days, relating to our research about socially engaged art practices at times of war and the potential of art as a catalyst. At one point the conversation opened up to all the participants of the press conference, which led to the broader debate on the expectations and possibilities of art that deals with social issues.

Documentation of the event:

<https://www.mke.hu/artisticresearchlab/events/labification-metaphor-or-practice-2023/>

## **Case study #2: Lab block seminar ‘Alliance Systems’ program**

MKE Lab block seminar “Alliance Systems” programme, 7 April 2023 at MKE Doctoral School

The Hungarian University of Fine Arts has its own Doctoral School. The doctoral students are actively engaged in their own research within an institutional framework. The members of the Lab working group are also active participants in the life of the Doctoral School, and as supervisors and former students we have up-to-date experience of its strengths and possible weaknesses in terms of framing artistic research.

In consultation with Balázs Kicsiny, Head of the Doctoral School, prior to the pilot programme, we concluded that the personalised framework of the Doctoral program, the supervisor-student relationship, is a well-functioning structure that is currently in place. He tries to incorporate community-building and the creation of a common research space into this, but this is often not achieved, or only with difficulties, once a week. A very large number of programs have to be squeezed into the training, a good part of which is focused on individual work. So, we have come together to the conclusion that the Lab and the Doctoral School could mutually support each other. In such a way that the Lab, which is an imaginary intellectual space with no fixed institutional base or facilities, can find a stable base within the framework of the Doctoral School, relying on their student base and infrastructure.

This was the case, both for the pilot event and for the block seminar. The participants in the Lab events were 80% the students of the Doctoral School, and the venue was the Doctoral School building, the Feszty House. This provided a great sense of relief and a quasi-familiar, home-like environment. Thus, it was not required to build all the infrastructure from scratch, we could concentrate on the content.

And the Doctoral School benefited from this collaboration as it allowed the students to work together on the main research questions beyond the tight time constraints of the classes. The fact that a co-seminar, an institutional unit, is dealing with research methodology issues relieves the burden and

provides theoretical support for the Doctoral School. The students who participated in the seminar have worked very hard to create a common research language, to identify common problems and to develop solutions that they can take back to the doctoral school.

During the week of the MKE Lab block seminar, a special day was devoted to the issue of involving partners from outside the institution. The team was led by the belief that if an arts research project reaches out or attempts to reach out to external partners, it can be of great help not only in the current development of the research, but also in its possible afterlife and sustainability.

On the last day of the seminar, a half-day round table discussion was organized, to which the participating students themselves invited external partners with whom they have worked, are working or would like to work in the future.

Thus, two founding members of Skurc Artist Run Space, Gyula Muskovics (independent curator), Kata Bedi (cultural referent in the Municipality of Budapest) and Anna Seress from Solidarity Economy Centre were guests of the program.

The discussion was very engaging and outlined the cornerstones of what is most tangible in the cultural milieu and tried to problematize the features of the art field and research attitudes in general that make partnerships difficult or even easy. Such as solidarity, community building, dissemination, exploring new forms of support, unionism.

The Lab participated in these collaborations as a discursive space, as a catalyst, and sees this as a feasible role. To be able to provide space and opportunities for the free flow of collaborations within and outside the institution.

Documentation of the event:

<https://www.mke.hu/artisticresearchlab/courses/metaphor-and-or-practice-2023/04-27-thursday/alliance-systems/>

### 1.3 ABARoma

#### **Case Study #1: Rituals and Reminiscence in Digital Space**

The conceptual exploration of how digital rituals and practices shape experience and memories was supported during the Summer School by virtual showcases that transformed the mutual acquaintances, and conventions and repeated behaviours associated with meeting new people a hyper modern ritual taking place in the digital realm.

Two digital spaces, 'Bosco' and 'Sala', were built by Spazio h.ART, a collective of alumni of the Academy of Fine Arts of Rome, to provide Summer School's participants with the opportunity of virtually exhibiting their work. These virtual spaces simulated the physical garden and main hall of the Casa San Silvestro Monastery and were conceived to be connecting channels for the EU4ART\_*differences*' researchers. Through Bosco and Sala researchers from Rome, Budapest, Riga, and Dresden introduced each other beforehand the beginning of the Summer School. Thus, the ritual of mutual acquaintance

was primarily unfolded through screen rite of self-displaying and evolved during the week of September with live exploration and presentation of personal works exhibited in these two digital galleries. In fact, in the meeting room of Casa San Silvestro, researchers made self-presentation starting from Bosco and Sala created the ground for interchanges of ideas among peers.

Furthermore, the Research Catalogue (RC) platform was adopted on that occasion as a virtual data archive of memories and thoughts which arose during the lectures of the days and subsequent discussion sessions. On the RC portal page were established two private groups, one for professors and the other for young researchers, to explore and set up virtual micro community for opinion exchange on lectures and talks. On each day a task was posted on the exposition of the RC group, mirroring the rhythmic cadence of the monastery's heartbeat and the ritualistic nature of monastic life. These tasks were conceived as seeds, inputs to create the fertile ground to blossom into vibrant debates within the digital realm.

The unveiling of the tasks was synchronised with the monk's clock, an ancient measure of time that has silently marked the passage of sunrises and sunsets within the monastery's sacred walls for centuries. This synchronisation imbued the routine of the summer school with an archetypal essence of a day in the life of a monastery. The first task began at *Multa Nox*, a nocturnal task designed to encourage reflection inspired by the contemplation of silence and intimacy.

The second task on the second day evolved and moved backwards towards *Prima Nox*, under the first touch of night. Then at *Prima Vespera*, when the sun began its descent, followed by *Meridianum Tempus*, which marked the zenith of the sun. And finally, as the week drew to a close, at *Primo Mane*, on the last morning of the Summer School, the task found its solution, to end the experience of *Monte Compatri* with a sense of fulfilment and a new enlightening discussion for personal growth.

Thus, the rhythm of the monastic day became an integral part of the digital experience, the tasks serving as a bridge between the quiet echoes of monastic life and the vibrant resonance of digital discussions.

### **Towards Oblivion**

The conclusion of the Summer School week did not imply the closure of activities within the Research Catalogue, nor a cessation of the digital rituals that had become an integral part of participants' routines. From the evening of 14<sup>th</sup> September until 17<sup>th</sup> September, the Summer School's digital events took a significant turn. The two groups, which had previously been separate, now came together, opening a gateway for mutual exploration of both expositions. The members of each group were able to glimpse into each other's world, enriching the tapestry of shared experience, with no editing permission. They had the opportunity to see through each other's eyes the experience and processing of the input received during the Summer School, to integrate their own thoughts and to see how more experienced and less experienced researchers elaborated reflections from the same task. This collaborative exploration was more than an exercise in understanding different points of view. It was an exercise in empathy, an invitation to inhabit other's thought process, an opportunity to observe how a myriad of minds, experienced and novice alike, transformed the same information, kneaded it with personal insight and moulded it into a unique reflection with the pedagogical intent of comparing and enriching points of view.

During the evening of 17<sup>th</sup> September, a cancellation rite took place. The expositions, where digital memories and theoretical speculation raised from the Summer School were gathered, have been intentionally deleted without warning. It was not simply a loss of files or data; it was a deprivation of

thought and experience. In elaborating on the loss of digital materials, questions were raised about the impermanence of digital records, the vulnerability of personal and intellectual data stored in the digital realm, the need to reconsider virtual experiences as impacting on real life, and the subsequent importance of maintaining neutral terrain and boundaries.

### **Re-opening Digital Rites. Towards a new Phase**

One month after the end of the intensive learning period of the Summer School and the rite of digital memory erasure, a new exposition of the Research Catalogue was created, bringing together all the members, without distinction between senior and junior researchers, and converging them once more into a collective entity, into the same digital space. This virtual reunion took place on 15<sup>th</sup> October. Following once again the clock of monastic life, the Summer School participants met virtually to contribute to the exposition re-construction. On this occasion, all members were invited to participate in a new series of ritual tasks, working together to revive the shared memory of the research environment at Monte Compatri and to rewrite their experience. This collective endeavour represented a unique spectacle of shared memory, a performance unparalleled in its unification of diverse minds. Together, the participants embarked on a choral journey of remembrance that transcended their individual identities and subjective experiences, linking them through their shared experiences and aspirations, and creating a grand tapestry of collective memory that was as evocative as it was enriching.

Cross reference: For further details about the Summer School see Deliverable 4.1 and the D5.5.

### **Case study #2: The use of °°Kobi in Classrooms**

For Details on the °°Kobi platform, see Deliverable 4.2 and Deliverable 4.5

[\(This text is adapted from the paper submitted at the GARR conference in June 2023\)](#)

°°Kobi was used to support a “Methods for construction quality” BA course at the Department of Architecture of the University of Florence (Italy). The class consisted of forty students who worked arranged in groups using the support offered by the °°Kobi platform. Each group had to design a product in relation to a theme assigned by the lecturer and reflect their design process on a °°Kobi board through a well-defined set of conceptual design methods, including brainstorming, the six hats method, the issue-concept-form formalism, heuristics such as analogy and metaphor. The class has produced an ecosystem with more than 1,000 nodes representing an initial core of shared knowledge to which the experiences produced by subsequent classes in the coming years will be added. The sheer volume of multimedia material produced and its organization by themes and simple keys produces a semantic focus that, even at this level, cannot be achieved with traditional search engines.





### Case Study #3: The vertical integration of research in the CARE Lab

(This text is part of the CARE Lab Report.)

The Workshop CREA has been developed within the framework of the transdisciplinary CARE LAB, the participating team consisted of two professors and five students from the Academy of Fine Arts in Rome. Although the professors led the research, during the workshop each participant proposed conceptual and aesthetic aspects and participated in decisions.

The team was made up of students from different academic stages (MA and BA) and with a unique set of skills to guarantee a comprehensive approach to the execution of a wide range of tasks. The structure of the workshop aimed to broaden the technical skills of the team and contribute to the diversity of the group, fostering a dynamic environment to encourage both personal and group growth. A Junior Scientist from EU4ART\_*differences* monitored all the workshop proceedings, that have been inserted in the general CARE Lab Report, endorsed by the European quality assessment agency EQ-ARTS.

The workshop leaders were Cristian Rizzuti and Biagio di Micco.

Cristian Rizzuti is a visual and multimedia artist and researcher based in Barcelona. His personal research interests focus on the role of human perception, synaesthetic spaces and wearable technology. He is currently a physical computing expert at IAAC - Institute of Advanced Architecture Catalonia and Professor at ABARoma, where he teaches interactive systems and integrated media technology.

Biagio di Micco holds a doctorate in physics and is an associate professor at the University of Rome Tre. He has worked at the National Physics Laboratories in Frascati and at the European Centre for Nuclear Research in Geneva. Today he collaborates with CERN and is a member of the National Institute for Nuclear Physics. His research activity focuses on the study of the Higgs boson, to whose discovery he contributed in the H>WW channel, coordinating its working group. He is currently involved in the search for Higgs boson pairs at the Large Hadron Collider and is studying the physics of next-generation colliders.

Participating students have been selected through two steps: firstly, professors from the New Technology Department pre-selected potential candidates from their classes according to academic performance and technical abilities criteria. After the application phase and portfolio examination, Workshop leader Cristian Rizzuti set up the team ensuring a balance in terms of skills, proficiency and individual interests. The workshop was part of the academic programme, the selected students participating in the research project carried out by C.R.E.A have received 2 ECTS. The workshop had a duration of 60 hours. Students had the chance to learn from experienced researchers, deal with research practice and methods, and engage in an interdisciplinary collaboration. In addition, the goal to produce a real project to be generated allowed students to enter and adhere to commission logic and budget limits.

Weekly meetings were scheduled to keep the workflow, share personal research on the Higgs Boson and to discuss pivotal topics, e.g., space characteristics and stylistic direction. The team worked on several platforms (i.e., Miro and Pinterest) to facilitate cooperation and foster communication among members. During each lesson, students presented their ideas, coming from personal research to the other discussing weak and strong points. A series of meeting with Biagio Di Micco have been organised to boost collaboration between the two parties and engage in discussion.

The C.R.E.A workshop aimed to foster critical thinking and to provide students with a deeper understanding of their chosen field, hence the Fine Art Academy of Rome decided to open the selection process to different academic levels. The introduction of BA students in the research project was meant to be an experimental didactic approach to challenge younger students and expose them to future potential career paths in interdisciplinary research. To this regard, the workshop intended to develop and enhance transversal skills, such as problem-solving, data analysis, and effective communication. Collaboration among workshop leaders, BA and MA students on the same project has offered significant educational and development benefits. From a pedagogical perspective, BA students had the opportunity to learn from their MA counterparts, who typically have a deeper knowledge and understanding of the artistic research process; on the other hand, MA students had the opportunity to mentor and guide them toward complex concepts and methodologies with the supervision of workshop leaders. The establishment of a mixed group fostered diversity of thought and ensured a combination of fresh perspectives or innovative ideas, that experienced researchers have overlooked.

The final output of the workshop, the interactive installation COLLISION, has been showcased during the European Researchers' Night on September 29th. at the Academy of Fine Arts in Rome. There are ongoing discussions to present the installation at CERN Geneva.

For further details on the CARE Lab, see appendix D3.4.

#### **Case study #4: The European Researchers' Night and the Artistic Research Days**

*(This text is part of the CARE Lab Report.)*



*Figure 8: impression from A.Re Days 2023*

The agreement with INFN (Istituto Nazionale di Fisica Nucleare) and the establishment of CARE Lab has led to a new institutional partnership: From this year, the Academy of Fine Arts of Rome has become an associated partner of LEAF - heal the pAnet's Future. LEAF is a national association of 8 research institutes and 3 universities that aims to raise awareness of the importance of research and innovation

and to increase confidence in the work of researchers by bringing them closer to society. Participation in the LEAF programme for the European Research Week guarantees the Academy a new and unprecedented visibility in the research community, with the opportunity to widen the audience by extending institutional cooperation. Furthermore, the Academy of Fine Arts of Rome has been invited to become part of the Consortium for the next Leaf Proposal.

All the on-site activities were published also on the dedicated site of Frascati Scienza (leader of the LEAF Consortium) and included in both the general activities and in the special section of the program dedicated to schools. This led to the visit of several school classes (from "scuole superiori" 15/19 years old) to the installations, accompanied by their professors.

The Academy of Fine Arts of Rome presented the results of the CARE Lab within the framework of *A.re Days*, a flagship initiative of the Academy that was officially part of LEAF and the European Research Week for the first time. On 29 September 2023, during the European Research Night, the two art installations created by CARE Lab researchers were on display and open to visitors. In order to contextualise the interdisciplinary work carried out during the year and to open up the debate, two related initiatives had been organised. Three dialectical confrontations, titled "The Challenges of Research", between artists and scientists were staged for an open discussion, and a series of interviews, with well-known Italian artists working at the intersection of art and science, were published in advance to prepare the ground for the presentation of CARE Lab's works.

"The Challenges of Research" was meant to be an initiative to promote dialogue between the disciplines of art and science. The three debates or "duels" between nuclear physicists and artists, mediated by an art historian, were proposed to explore contrasting and complementary views on key issues such as matter, creativity and data, approaching these topics from the specific perspective of research and methodology. The duels were open to the public who could actively participate in the discussion.

Through these duels, the audience had the opportunity to witness the intertwining of art and science, and to gain new insights into how these two fields can inform and enrich each other, highlighting the value of interdisciplinary collaboration. Among the speakers were researchers directly involved in the projects.

On the other hand, the series of four interviews with nationally recognised artists aimed to explore the often-overlooked methodology, particularly at the unique intersection of art and science. This initiative recognised that the artistic process is not based solely on intuition or inspiration, but often involves rigorous, systematic research similar to that found in scientific disciplines.

In each interview, artists were invited to elaborate on their individual approaches to research, discussing how they explore, incorporate and represent scientific themes in their work. In doing so, the series aimed to reveal the different methods, techniques and strategies they use to develop their own art-sci language.

The series of interviews was published on the EU4ART\_*differences* portal on the Research Catalogue platform. During the European Research Night mentioned above, the interviews were accessible through QR codes as part of a walking itinerary where participants could see the artists' studio visits displayed on monitors.

## 1.4 LMA

### **Case study #1: The Professional Doctoral Study Programme in Arts AR Lab and reach out to society**

The Professional Doctoral Study Programme in Arts at the Art Academy of Latvia (LMA) was established in collaboration with the Jāzeps Vītols Latvian Academy of Music and the Latvian Academy of Culture, offering interdisciplinary doctoral education in arts. During the period of the project several initiatives were implemented in the curricula of LMA doctoral programme to test the formats of open studios and how to bridge the communication between active young researchers and professional art and culture sector representatives.

Therefore, starting from December 2022, a series of open studio formats were held as a part of AR Lab where students had the possibility to present their individual artistic research activities and get professional feedback from representatives of local arts and culture institutions and individuals. These open studio forms were opened for public as well as a format of LMA AR Lab to secure the access to processuality and insight of the new format of professional doctorate education which LMA is providing only from 2020:

\* Open Assessment Exhibition for Professional Doctoral Program Students: This exhibition was a remarkable event where students from the professional doctoral program showcased their work. It served as a platform for the students to present their research and creative endeavors in a public setting, allowing for broader engagement and feedback from the academic community and the general public.

\* Seminars on Artificial Intelligence: By organizing seminars on artificial intelligence, the Artistic Research Labs demonstrated their commitment to exploring the intersection of art and technology. These seminars likely covered topics such as the application of AI in artistic creation, ethical considerations in AI, and the potential of AI to transform traditional artistic practices.

\* Information Seminars about Research Catalogue and Other Doctoral Schools: The Art Academy of Latvia also conducted information seminars about platforms like the Research Catalogue (<https://www.researchcatalogue.net/>) and other doctoral schools. These seminars would have provided valuable insights into the resources available for conducting and disseminating artistic research. The Research Catalogue, for instance, is a significant online platform that allows artists and researchers to document, archive, and share their work.

### **Case study #2: International conference on “Artistic research: various fields, approaches, experience”, May 5-7, 2022, hosted by Jāzeps Vītols Latvian Academy of Music**

The Art Academy of Latvia took part in the organisational process of an international conference which was led by The Jāzeps Vītols Latvian Academy of Music (JVLMA) in collaboration with the Latvian Academy of Culture, Folklore and Arts of the University of Latvia and the National Library of Latvia focusing on artistic research in music, visual art, design, cinema, theatre, contemporary dance, and choreography.

In the framework of the conference, the head of LMA Doctoral School, Andris Teikmanis, took part in the organizing committee and students from LMA Doctoral school presented their research papers in the section - Artistic research in visual art and design research. This conference was also a platform where the project was introduced to the wider international artistic research community.

The conference centred on artistic research, emphasizing practice, experience, imagination, and knowledge as means to create new understanding, discourse, and vision. It valued both objective analysis and subjective observation, fostering dialogue between intellectual and intuitive, conservative and spontaneous, fixed and flowing, persistent and transient elements. The conference aimed to transcend traditional boundaries, seeking new collaborations and synergies.

The goal of the conference was to share achievements in various fields of artistic research and to enrich knowledge with innovative methodological approaches. It was crucial for artists of all kinds who aimed to develop their practice through analysis of its consequences, context, and potential. The conference featured presentations covering a wide spectrum of visual, media, and performing arts, music, design, craft, and hybrid disciplines, discussing different approaches, experiences, methodologies, and creative synergies. It also facilitated dialogue among researchers in various art fields, identifying both general and specific aspects.

The conference was organized into four sections: 1. Artistic research in music. 2. Artistic research in visual art and design research. 3. Artistic Research in performative arts (theatre, choreography, and contemporary dance). 4. Artistic Research in audio-visual art (cinema, media art, etc.). It took place in a hybrid format, allowing both online and in-person participation, and was conducted in English.

The closing seminar in the field of visual art and design on May 7 was devoted to Open Science in Artistic Research and Open Artistic Research and was organized in collaboration with partner schools of the EU4ART\_*differences* project. During this seminar, Andris Teikmanis and Till Ansgar Baumhauer (HfBK Dresden) presented Open Artistic Research topics that were discussed among the seminar participants.

More info on the conference and abstracts for papers can be found here: <https://www.jvlma.lv/data/foto/brosura-makslu-konf-web.pdf>

### Case study #3: Workshop and performative public intervention in the framework of the Survival Kit festival, September 2023.



Figure 9: Impression Survival Kit Festival 2023

One of the LMA's associated partners for the EU4ART\_*differences* project was the Latvian Centre for Contemporary Art (LCCA - <https://lcca.lv/en/about-lcca/>) to ensure lively collaboration in the AR Lab and secure a continuous collaboration between students and professionals not only in the study process, but also in the public realm.

During the period from February to September 2023, members of LMA team organised a collaboration between the partner academies to realise a workshop in which all participating students were invited to take part. The first part of the activity was an internal workshop for 3 days where invited

international tutors were providing lectures and workshops - "Synaesthetic Approach in Artistic Research" by PhD Diāna Zandberga, Director of the Joint Professional Doctoral Study Programme in Arts "Arts", Jāzeps Vītols Latvian Academy of Music; Lecture and workshop by PhD. Raitis Šmits, Professor at LMA, founder and artistic director of the RIXC art space; Lecture and workshop by PhD Ângela Ferreira, teaching Fine Art at Lisbon University; Lecture and workshop by Rebecca Pokua Korang, artist.

During the workshop days participants from MKE, HfBK Dresden and LMA - artists Claus Schöning Lam Yong (DE), Bernadett Jobbágy (HU), Nele Hartmann (DE) and Līva Rutmane-Kalniņa (LV) where collectively organising and realising a public performance to share the common research activity and tackle their own individual handwriting and specific topics which correspond with global issues.

More about the public event: <https://lcca.lv/en/survival-kit-14/programme/8-september-performance--riga-episode-performative-action--/>

#### **Case study #4: EARN and the Coventry Biennale**

Starting from March 2023, the Art Academy of Latvia has joined the EARN (European Artistic Research Network) during the EU4ART\_ *differences* project. EARN is a global network of artists, curators and researchers established to share and exchange knowledge and experience in Artistic Research; foster mobility, exchange and dialogue among artist researchers; promote wider dissemination of Artistic Research; and enable international connectivity and exchange for Artistic Research.

Representatives of LMA participated in remote meetings which resulted in network activity which consisted of an internal meeting between the partners and advocating for Artistic Research methods towards curating and current issues regarding its placement in academia. The gathering in Coventry resulted in a public event: *Critical curating: practices, research and infrastructures* in the framework of Coventry biennale, on 10 November 2023.

Curatorial practices in museums, galleries and the public space are instrumental for creating new and critical forms of cultural engagement with the material and conceptual world that surrounds us.

Artworks, artefacts, archives, images, ideas, and conversations are put in dialogue creating new understandings, unexpected relations, and productive tensions. Moreover, curating offers methods to think critically about the material world around us and how we generate knowledge about it.

In the series of conversations, international curators and researchers were discussing some of the key areas of curatorial practices today:

1. How does curating imagine the world and generate knowledge differently?
2. How does curating provide critical tools to re-situate colonial collections and archives?
3. What is the critical work of the Biennial today?

Participating academics and researchers: Bige Örer (Istanbul Biennial & İKSVİ), Carolina Rito (Coventry University), Cătălin Gheorghe (George Enescu National University of the Arts, Iași), Henk Slager (HKU Utrecht), Mick Wilson (University of Gothenburg), Steven Henry Madoff (SVA New York), Louise Adkins (Coventry University), Joshua Jiang (Birmingham City University), Ian Sergeant (Coventry Biennial), Ryan Hughes (Coventry Biennial), Judith Mossman (Coventry University), Antra Priede (Art Academy of Latvia) and Elizabeth Benjamin (Coventry University).

More on research papers and participants: <https://www.coventrybiennial.com/wp-content/uploads/2023/08/final-EARN-handout.pdf>

## 2. Reflection on the outcome with a focus on local aspects

Contrary to what was assumed at the beginning of the project planning, national or regional schools of thought and application of artistic research, as they have developed in Europe and overseas over the past thirty years, had little influence on the implementation of the project. This is certainly due to the fact that none of the participating universities already had a leading position in the field of artistic research before the project began. Added to this was the fact that due to the content orientation of the parent program EU4ART, with its focus on the artistic forms of expression of painting, graphics and sculpture in the undergraduate and graduate studies of the universities, the focus of the overall project from the outset was not on the third cycle and on the inclusion of existing doctoral programs. A complete integration of the doctoral schools was therefore not possible, but in the case of Budapest and Riga, close cooperation with them was.

Nevertheless, the approach to the topic of artistic research was extremely diverse at the various partner universities. This was due both to the team members involved, who came from different teaching contexts (artistic or performative practice, curating, art history, various theoretical fields, etc.) and to the local cooperation partners involved. The range of reference fields in thematically relevant academic and theoretical frameworks was correspondingly broad, as were the concepts of how artistic research could be directly integrated into teaching, used didactically or used as an interface between actors from the art academies and the social context. This polyphony reflects the international reception of the field of artistic research within the community itself, where great value is placed on diversity.

Another aspect that led to a broad diversity within the project and to different focal points among the alliance partners was the national, regional and local framework conditions that had a direct influence on the work of the individual actors in the universities. These included the further down elaborated aspects.

Legislative framework for the third cycle in fine arts degree programs:

In Saxony, and therefore in Dresden, artistic doctorates are not included in the Higher Education Framework Act. This includes the aspect of combining art and research projects or gaining knowledge. The Lab for Artistic Research was therefore only conceivable as a project format and not as a pilot format for a postgraduate degree. The resulting lack of prior knowledge about artistic research among students made it problematic to start work at a high level.

- In Italy, doctorates in the field of the arts were unthinkable until 2020. However, the initiative of Italian colleagues together with a change in the Italian regulatory system made it possible to set up tandem doctorates with two universities in Rome. This interweaving of academic reference systems in the cooperating universities and artistic practice at ABARoma inevitably led to a strong focus on locating artistic developments in the respective reference field and, in combination with a strong interest on the part of the team at the partner university, to strongly application-oriented thinking and work.

Structural aspects of the local doctoral schools:

- The doctoral school at LMA Riga was only established in 2020, at the beginning of the project, after long preliminary planning. It formed a joint doctoral opportunity for three local universities: the Academy of Fine Arts, the Academy of Music and the Lithuanian Academy of Arts and Culture. In consequence, the program focuses on a juxtaposition of artistic practice and theoretical reflection in order to do justice to the three different university-specific orientations of artistic research.
- The MKE Budapest Doctoral School combines regular theoretical teaching with great freedom in artistic practice. This makes it a decidedly open model of artistic doctoral studies, especially in the otherwise often quite classically oriented teaching context of the comprehensive university. The Lab for artistic research strategically positioned itself as a catalyst within this network of collaborations, envisioning its role as a facilitator of discursive spaces. This approach reflects the Lab's commitment to serving as a socio-cultural agent capable of providing both space and opportunities for the unrestricted flow of collaborations, both within and beyond the institution

### 3. Resume

New teaching formats for the communication of artistic research are an important aspect of the work of the University Alliance when it pursues the goal of making artistic research visible and making its potential fruitful both for the interfaces into society and for academic discourse with the humanities, social sciences and natural sciences. Depending on the target group, research question and cooperation partners involved, the mediation formats (and with them the question of which discursive teaching makes them manageable) can therefore differ. During the three-year project period, the Alliance used and developed a variety of different formats, which can be seen in the breakdown of the case studies listed above.

Artistic research has proven to be extremely suitable both as teaching content and as a format for a wide variety of subject areas. On the one hand, this applies to experimental knowledge transfer to students in a transdisciplinary academic context ("Knowledge creates Space" [HfBK Dresden] or the case studies "Rituals and Reminiscence in Digital Space" [ABARoma] and "Labification - metaphor or practice?" [MKE] as well as the survival Tool Kit Festival [LMA Riga]).

The alliance also used methods that can be located in the experimental transfer of knowledge from the research field to interested citizens in society at large (examples of this are the "European Researchers' Night", in which all partners took part, or the "Long Night of Sciences" in Dresden).

With new digital tools for teaching (first and foremost the "Kobi platform), ABARoma opened up a field of experimentation for intra-academic knowledge transfer on the one hand, while on the other hand the university also used the app in regular teaching at universities and reflected on the generational potential for teaching in the university sector. Last but not least, the didactic use of "Kobi, an Artificial Intelligence collaborative and multimodal system for eliciting creative knowledge in education, with the use of augmented reality interfaces, offers the prospect of further developments. Two other digital spaces for the presentation of art developed by ABARoma should be understood in the same context.

Conferences are well known as didactic formats that also have a broad impact. Nevertheless, the symposium and international conference day on artistic research held in Dresden had an important additional dimension. By targeting artists living and working locally and cooperation partners for creative projects alongside the academic sector, it aimed to achieve broad sustainability in the region,

while also taking international and inter-institutional aspects into account. This reflected the entire breadth of needs and references in the context of the use of artistic research.

This is directly related to concrete outreach projects that brought the students into contact with perspective fields of reference, be it museums and a design campus (both in HfBK projects) or the block seminar "Alliance Systems" at the MKE.

With all these different objectives, horizons of experience and outreach methods, the alliance bundles complex knowledge, makes it available to the partner academies and opens it up for future individual use at the various university locations.

Last but not least, however, the legal and institutional framework always plays a central role in the work on mediation formats.

Case study-related links and resources:

## HfBK

### Case Study #1

Publication: [https://differences.eu4art.eu/wp-content/uploads/2023/12/Wissen\\_Schaffe\\_Raum\\_Ger\\_Eng.pdf](https://differences.eu4art.eu/wp-content/uploads/2023/12/Wissen_Schaffe_Raum_Ger_Eng.pdf)

### Case Study #2

City of Dresden review: <https://www.wissenschaftsnacht-dresden.de/en/review>

EU4ART\_differences article: <https://differences.eu4art.eu/artistic-research-reflected-in-dresden-long-night-of-science/>

### Case Study #3

Announcement and programme: [https://differences.eu4art.eu/event/symposium\\_dresden\\_2022/](https://differences.eu4art.eu/event/symposium_dresden_2022/)

Publication: [https://differences.eu4art.eu/wp-content/uploads/2023/04/Englisch\\_interaktiv.pdf](https://differences.eu4art.eu/wp-content/uploads/2023/04/Englisch_interaktiv.pdf)

## MKE

### Case study #1

Collective research experiment NO. 1 <https://www.mke.hu/artisticresearchlab/events/labification-metaphor-or-practice-2023/>

COLLECTIVE RESEARCH NO.1 - Programme of doctoral and undergraduate students of the MKE.

Documentation of the event:

<https://www.mke.hu/artisticresearchlab/events/labification-metaphor-or-practice-2023/>

### Case study #2

Lab block seminar "Alliance Systems" program

Documentation of the event:

<https://www.mke.hu/artisticresearchlab/courses/metaphor-and-or-practice-2023/04-27-thursday/alliance-systems/>

LMA

**Case Study #2**

Conference Program: <https://www.jvlma.lv/data/foto/brosura-makslu-konf-web.pdf>

**Case Study #3**

Programme: <https://lcca.lv/en/survival-kit-14/programme/8-september-performance---riga-episode-performative-action--/>

**Case Study #4**

Handout: <https://www.coventrybiennial.com/wp-content/uploads/2023/08/final-EARN-handout.pdf>