Alternative Art School Fair

First Edition
Pioneer Works, New York
November 19-20, 2016

Editions Biennale de Paris

Iheap New York 2016

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Graphic Design
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Printed by
Pixartprinting, USA
2016

Editions Biennale de Paris
ISBN 2-900176-02-6
EAN 9782900176023

biennaledeparis.org

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Foreword

The idea of the Alternative Art School Fair (AASF) was dreamed up in early 2016 through a combination of circumstances and encounters.

Participants of Iheap New York – directed by Alexandre Gurita – met at the Sunview Luncheonette in Brooklyn and concocted an idea to organize a meeting with students from other alternative art schools to exchange experiences and simply get to know each other.

The discussion soon turned to the schools themselves – why were there so many all of a sudden? why were they organized? how did they run? The idea of a fair, in all its performative, theatrical and communitarian aspects, seemed like the best possible context to digress and dig into these and other topics.

The context for the collaboration between the fair's organizers – Catherine Despont (Pioneer Works), Dylan Gauthier (Sunview Luncheonette) and Alexandre Gurita (Iheap, Biennale de Paris) – was paved by a shared interest in pedagogy, our experiments in alternative institutional structures, and a collective desire to highlight a changing vision of art – and the artist – in society today.

However, our lead time to organize this first fair was short – roughly seven months – and the challenge for us was to organize a project that would be daring, revolutionary, and experimental, while being open enough for others to take part and make it "their own".

It wasn't clear to us how exactly this would take shape, and we had to do think up everything from scratch, but we were very determined and confident, but in the end we are immensely proud of the result and are excited to share it with you.

One note: the Alternative School Art Fair does not want to be a simple showcase. It is intended as an active platform, and a context from which new resources and initiatives will emerge among participants to challenge established art education and move the conversation forward on issues essential to art, education, and more generally – to society.

It is difficult to define what counts as alternative in art education and what doesn't.

Our criteria are not fixed and we hope that this fair will continue to evolve in tune with an ever-changing landscape of arts pedagogy.

We remain open to any and all proposals regarding the next edition.

Catherine Despont is a French-American writer/artist, editor and educator. She has an MFA in Fiction from Columbia University, and her writing and teaching focus on the role of observation in way we teach, learn and create. As Co-Director of Education at Pioneer Works she organizes the annual Summit on Pedagogy, and runs a popular program called the School of Apocalypse. She also oversees PW's publishing projects including the bookstore, Pioneer Books, and the Groundworks book series.

Alexandre Gurita is a French artist who defines himself as a strategist in the field of art. He is at the origin of the imaginative concept of "invisual art", which is art that has no work of art and no image. He presented his marriage as a final project at the Ecole Nationale Supérieure des Beaux-Arts in Paris, and reactivated the prestigious Biennale de Paris founded in 1959 by André Malraux. He is the Director of the Institut des Hautes Etudes en Arts Plastiques (IHEAP), based in Paris that launched a new arts curriculum in NYC in 2015. IHEAP is a post-graduate institute for research in art.

Dylan Gauthier is a Brooklyn-based artist and organizer working at the intersections of new media, social engagement, and ecology. His work takes the form of soundtracks, images, websites, publications, situations, environmental research, and social sculptures, and explores the residues of temporary occupations, artist-made infrastructures, and utopian systems. Gauthier is co-founder of the publishing-and-boatbuilding collective Mare Liberum (2007–) and of Sunview Luncheonette (2012–), an art and social center located in Greenpoint, Brooklyn. In 2009, along with the artist Kendra Sullivan, he founded Dawn School.

Organization

Organization Chart of the Alternative Art School Fair

Direction

Catherine Despont
– Co-founder and co-director
Alexandre Gurita
– Co-founder and co-director
Dylan Gauthier
– Co-founder and co-director

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Rachel Haberstroh
– Assistant
Sofia Reynal
– Assistant

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– Translation

Streamed Live and Archives

Clocktower Productions
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– clocktower.org

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Daniel Thompson
– Maintenance Supervisor
Julian Townley
– Installation & Construction
Rhianna Lehman
– Staffing
Zach White
– Bookstore Manager
Douglas Calhoun
– Day-of coordination

Volunteers

Emily Promise Allison

Intro—duction

The first Alternative Art School Fair presents 50 experimental art schools from around the world that map a growing landscape of innovative educational models.

Art education is a reflection of social and cultural evolution; it engages with structures of meaning-making and considers different frameworks for experience. The impetus to create an alternative art school is rooted not only in a desire to create "better" art, but to create the conditions for greater freedom of expression. Often run as free, artist-run initiatives, the values and visions of alternative art schools vary widely in methodology, mission and governance. But even when they are relatively small in scale, they provide vital models of cultural critique and experimentation.

The Alternative Art School Fair includes keynote presentations, workshops, and exclusive interviews with participants.

The Alternative Art School Fair recognizes that the act of school building is an effort to create institutional structures that are more responsive to cultural evolution. With this in mind the fair invites the public to engage with these schools at interactive booths alongside a weekend program of presentations and discussions that examine the role of such alternatives.

The reasons for this fair are several:

– To provide better visibility for alternative schools and improve access to their programming.
– To create opportunities for schools to share experiences and resources for mutual enrichment.
– To consider the role of the artist as cultural producer.
– To discuss the evolving methodology of arts education.
– To demystify the process of creating a school.

In keeping with the spirit of these schools, participation in the AASF is free and each school has liberty to design and organize interactive booths as they see fit. AASF founders and organizers will bring this global phenomenon to greater public awareness through interactive booths and a diverse roster of public programming that examines the role of arts education in the evolution of contemporary society.

In recent years, the arts have seen an unprecedented increase in cross-disciplinary practices. Artists across the globe are engaging in the social sciences, questioning institutional structures, and challenging outdated divisions in academic disciplines. In conjunction with this growing movement, there has been a surge of unconventional educational initiatives that are becoming formidable forces in the effort to reimagine pedagogical experimentation and drive cultural evolution. These diverse educational initiatives operate with a wide range of methodologies, missions, and theoretical approaches, that see the artist as a defining figure in the development of new methodologies for hybridized disciplines. Even when relatively small in scale, these exploratory schools provide vital models of cultural critique and broaden the prevailing expectations of classroom environments and means of dissemination.

The AASF programming serves as a point of departure for participants to exchange resources, share missions, and to foster relationships within the community to help elucidate

the often daunting process of starting or attending a school.

As part of the main stage event, the fair will host a keynote panel discussion on the role of the artist in society and the ways that arts education engages with and defines cultural evolution.

The criteria for participating in the Alternative Art School Fair:

– Calls itself a school.

– Engages arts or creative practice education within their programming.

– Proposes something unique in terms of methodology, organization, mission, curriculum, final output.

– If the school does not call itself an art school, it should propose something that can impact or transform arts education.

– Is a space that generates alternative systems and new cultural models.

Presenters

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AltMFA
Anhoek School
Antiuniversity Now
Archeworks
Arts Letters & Numbers
ASCII Project
Beta-Local
Black Mountain School
Brooklyn Institute for Social Research
Bureau for Open Culture
Center for Art Analysis
Colabor USP
école de Hogbonu
Enrol Yourself
Escuela Parasitio
Free School of Architecture
Islington Mill Art Academy
Grizedale Arts
Ox-Bow School of Art
New Earth Resiliency Training Module
Nomad/9
Ricean School of Dance
School of Apocalypse
School of Critical Engagement
School of the Damned
School of the Future
School for Poetic Computation
Shift/Work
SOMA
Sommerskolen
Southland Institute
Spring Sessions
Sunview Luncheonette
The Alternative Art College
The Art & Law Program
The Black School
The Cheapest University
The Field School
The Other MA
The Public School
The School of Making Thinking
The Ventriloquist Summerschool
The Zz School of Print Media
Thinker Space
Transart Institute
Uncertainty School
UNIDEE – University of Ideas
Union of Initatives for Educational Assembly

RESOURCES

Arthur Fournier Fine and Rare Booklyn
Brooklyn Art Library
Common Field
Inventory Press
Open Source and Space Administration Institute for Alternative Research
Provisions Library
Zone Books

AAPG Alternative Art Program Guatemala

Guatemala
Session Dates: n/a
Application: n/a

"Education is the most powerful weapon which you can use to change the world."

Nelson Mandela

The Alternative Art Program Guatemala (AAPG) seeks to enhance the learning opportunities of artists and communities in Guatemala. Through a experiential program with multicultural learners, the program will provide a platform for the collection and distribution of information that strives to be inclusive and accessible to all. AAPG will achieve its mission by forming a self-sustaining platform for creative education in Guatemala that promotes socially aware, independent thinking and innovative learning through a multi-approach learning curriculum designed by program learners as well as the staff, community and collaborative networks.

AAPG will have four locations, to be determined in the future. Three weeks will be spent in each location, where learners in the program will be participating in lectures, workshops and experiential practices, lasting 3 months in total. Learners will be responsible for contributing content to the curriculum as well as providing programing ideas and workshops for the communities they will be engaging with. Using the industries, traditions and daily happenings in each location, content for the program will be generated from what is going on and how people are living in these environments.

Through lectures, workshops and experiential practices derived from practical and conceptual ideas the program will use a multi-approach technique to explore creativity and the human experience.

Core Principle:

Self Sustaining, Accessibility, Innovative Thinking, Different Approach, Transparency and language. A brief time, a pause of one week or longer (for those deciding to return) is what the participants allow themselves away from their usual routine so as to expand on a topic or add final touches to a project, and therefore return to study or work in their own contexts.

"A valuable trait of the program is the objective that learners engage not only in providing their suggestions for programing but also holding them accountable for providing programing themselves."

AAPG – Alternative Art Program Guatemala

"The curriculum's design is intended to challenge and demonstrate the staff and learners' desire to innovate and be mindful in the creative process, as well as in life."

AAPG – Alternative Art Program Guatemala



Lake Atitlán (Lago Atitlán) is a lake in the Guatemalan Highlands of the Sierra Madre mountain range. It is famous for its natural beauty and colorful Mayan villages. Atitlan means “at the water” in Nahuatl. Aldous Huxley called it ”the most beautiful lake in the world”.

Next page: Guatemala, the land of eternal spring, has approximately 1,000 species of orchids. The national flower of Guatemala is the lycaste skinneri var alba, also known as the White Nun, and is a very rare and endangered species. The name "Guatemala" comes from the Nahuatl word Cuauhtemallan, or "place of many trees". Guatemala is considered the fifth biodiversity hotspot in the world. The country has 14 ecoregions ranging from mangrove forest (4 species), in both ocean littorals, dry forests and scrublands in the eastern highlands, subtropical and tropical rain forests, wetlands, cloud forests in the Verapaz region, mixed forests and pine forests in the highlands.







“The main concept around the program is to achieve an environment that is mutually enriching for learners and the communities that they engage with.”

Alternative Art Program Guatemala

A highly diverse country, populated by a variety of ethnic, cultural, racial, and linguistic groups, Guatemala is also known for its rich and distinct culture, which is characterized by a fusion of Spanish and Indigenous influences. One important tradition is market day, Guatemalan markets offer an incredible wealth of souvenirs and authentic handicrafts. They also provide a spectacular setting for photography with colorful stalls, varieties of vegetables and fruit and vibrant fabrics.

AltMFA

London (various)

www.altmfajamboree.weebly.com
Session Dates: All the time (Monday nights)
Application: No

"Student debt jeopardizes the freedom that you need to be an artist. A good art school is just people, passion and being there – these things don't cost money. AltMFA is free in all senses of the word, and it's constantly evolving."

AltMFA is an alternative "Master of Fine Art" course established by artists for artists as a free alternative to studying at a university-based MA in London. The course has no fixed premises; our program takes place in a range of private and public venues. AltMFA incorporates the most desirable elements of an MFA course; space to work, collaborators to argue with, a social sphere to move within. Unlike a conventional MFA, this is a common space in which there are no fees; time and facilities are all offered in kind. The course does not have a finite end – artists don't ever stop learning so our members can stay and take part in this ongoing process for as little or as long as they want or need.

AltMFA is self-selecting; the only criteria for membership is attendance and the contribution of time and energy. We are non-hierarchical and self-directed; participants set the curriculum. Although AltMFA is an alternative option to traditional study, this does not mean that we are anti-art-school – we're fiercely pro education and believe that everyone should have the opportunity to study.

If Masters courses were free and we didn't have to work it is likely that most of us would be doing one, but by being forced to produce our own education actively (without leaders and with limited time and resources) rather than passively consuming a course, we have learnt and experienced things that we never would have in a traditional institution.

It has been a very valuable experience and has led us to question the way the education system is structured altogether.

"The best thing I ever gained from a course is the peer group I met. This course removes everything except the people, and puts them before everything else – our peers are the best sources of knowledge, support and critical input."

AltMFA

"Being an artist can be quite isolating outside of art school. We're a bit like a family for artists. Sometimes it's a dysfunctional family, but there's always been greater forces of friendship and generosity than in any other group I've known."

AltMFA







AS
Anhoek School

New York, USA
www.anhoekschool.org
Session Dates: Irregular
Application: No

"The Anhoek School is a nomadic pedagogical experiment that contaminates faulty educational structures and investigates alternatives to traditional North American methods for learning."

Anhoek School

Anhoek School eschews classes; we pervert and perform the form of the standardized test. We, Beatriz E. Balanta and Mary Walling Blackburn, create our own perverse form of the Graduate Record Examination (GRE) in various subject areas. Anhoek Record Examinations (ARE) are timed, monitored, and scored via Scantron; participants receive the results via mail. Taking the form of an unruly exam, the logics deployed within standard examinations fall apart; the test enthusiast also falls apart. They cannot "play" the test; there is no "winner".

These who abhor test taking realize, as the test progresses, that this test liberates and that they are inside a poetic form dedicated to knowledge acquisition. The tests have been administered at scheduled physical locations with monitors. They will also be broadcast via pirate radio in the center of the night; we flirt with authorized and unauthorized dissemination

We will stop using a pedagogical form when it is used up ("made nice") and locate another to turn inside out- not in keeping with the perpetual consumption of capitalist mechanisms but as a compulsive loyalty to perversion and a commitment to the fruits of resistance. That fruit is good.

Past ARE subject area examinations and testsites include Beautiful Economy (Harvard University and New York's Museum of Art and Design); The Reproductive (Greenpoint Supper Club-Brooklyn).

The most recent subject area is Feminine Mark vs.

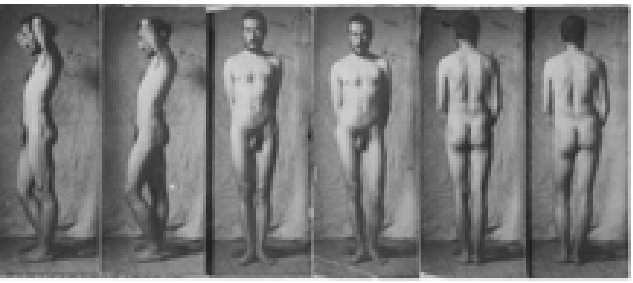
Feminist Mark. Other testing forms have included a listening lab (Art in General) and a forthcoming presidential fitness test.

"Balanta and Blackburn collaborate under the auspices of the Anhoek School. Their ongoing project tackles the ideology and culture of standardized testing and rote learning. First, we sully the language lab! Now let's pollute the Presidential Youth Fitness Test!"

Anhoek School

"The early iterations of the Anhoek Record Examination (ARE) pervert the Graduate Record Examination (AKA GRE), in a number of subject areas ranging from Beautiful Economy to the Feminine Mark. The first iteration of WMYN, its sister feminist pirate radio station, provides the soundtrack to this bankrupt and demonic venture."

Anhoek School







8 It is better to fight
run, because
☐ cowards are shot
☒ it is more honorable
☐ if you run you are
shot in the back



Anhoek School devotes itself to perverting forms of standardized learning. Out tests invert the GRE, the 1917 Army Alpha and Beta test [sample in image], the presidential youth fitness test, psychiatric intake questionnaires and language labs. Content is not restricted to but includes [see image] canoes, the natal cleft, sacrificial bog women, the documentation of 19th century war wounds, and the unstable pedagogical methods of Thomas Eakins.

AN Antiuniversity Now

London, UK
2015
www.antiuniversity.org
Session Dates: All year round
Application: No

"The Antiuniversity Now is radical by nature. It is an education project, a direct action and a self-organised movement."

Antiuniversity Now co-organisers 2016

Antiuniversity Now is a collaborative experiment to revisit and reimagine the 1968 Antiuniversity of London in an ongoing programe of of free and inclusive self-organised radical education events.

The Antiuniversity Now project was set up in 2015 to challenge academic and class hierarchy through an open invitation to teach and learn any subject, in any form, anywhere.

It has so far included two big annual festivals engaging around 3000 guests in 180 events facilitated by over 250 organizers, as well as a year round program of events including walks, talks, seminars, workshops, screenings, experiments and interventions.

Antiuniversity Now events are organised by academics and autodidacts, experts and enthusiasts and are open to all regardless of experience, background, age or qualification.

They are free, accessible and inclusive and are delivered using non-hierarchical, participatory and democratic pedagogy.

The next Antiuniversity Now festival will take place on 10-16 june 2017 in venues across London and the UK.






THE
NTIUNIVERSITY
OF
LONDON
49

”The Anti-University aimed to provide an alternative to the contemporary university, with its ‘battery student’ gobbling information fed to him to produce eggs for the system.“

Roberta Elzey in Counter Culture: The Creation of an Alternative Society, Fire Books (1969)

Archeworks

Chicago, USA
www.archeworks.org
Session Dates: September-May
Application: Yes

> Archeworks believes that designers have an ethical imperative to make the world a better place, this belief informs our pedagogical approach and guides our community-based design projects.
>
> Archeworks

Archeworks is a design school, research lab and think-tank based in Chicago. Since our founding, Archeworks has offered a postgraduate certificate focused on the skills, techniques and implementation of Public Interest Design: identifying opportunity, engaging a collective audience, convincing and testing ideas, and making design an agent of change. Through a vast network of industry experts, civic leaders, award winning practitioners and successful social entrepreneurs, students are given the tools and access to make a difference in the world, and the accountability to do so.

In 2015, Archeworks launched Chicago Complex, a satellite campus for national and international universities. This academic consortium for advanced urban studies utilizes the Chicago metropolitan area as a laboratory for contemporary cultural production. Students from diverse areas, nationalities and backgrounds bring a balanced and unbiased dialogue around some of Chicago's most pressing social dilemmas, often exposing latent challenges and finding promising solutions.

In addition to educational programming, Archeworks operates as a multidisciplinary think-tank, conducting research in areas beyond design that influence the social climate that we design within: education, policy, media, technology, waste streams, energy.

The think-tank deepens the focus, precision and impact potential for our projects.







“Archeworks students, designers and non-designers alike, are given the tools and access to make a difference in the world, and the accountability to do so.”

”Our work – both within and outside of the classroom – is guided by a multidisciplinary approach to public interest design, addressing complex social problems that disproportionately impact underserved communities.“

Archeworks

ALN
Arts Letters & Numbers

New York, USA
www.artslettersandnumbers.com
Session Dates: Year around
Application: Yes

"Arts Letters & Numbers is a new idea about education, about the transformation of knowledge created in bringing diverse ways of knowing and forms of creative expression into direct proximity and interaction."

Arts Letters & Numbers is an emergent structure creating spaces within broad human and disciplinary geographies: spaces of participation, of communication, of reciprocity, for people and their works to listen to each other and the world.

It is a place of creative urgency and intensity, bringing diverse ways of knowing and forms of expression into direct proximity: artists, architects, poets, musicians, filmmakers, scientists, writers, composers, actors, dancers, theater directors.

Arts Letters & Numbers is working towards a new vision of education grounded in an ethics of inclusion that embraces a great diversity of ways of knowing, to create new linkages, new thought processes, and new pathways of understanding embodying our best hopes and aspirations. All this is explored within an emergent structure through workshops in educational and cultural institutions, and through our ongoing programming at "The Mill" in Upstate NY.

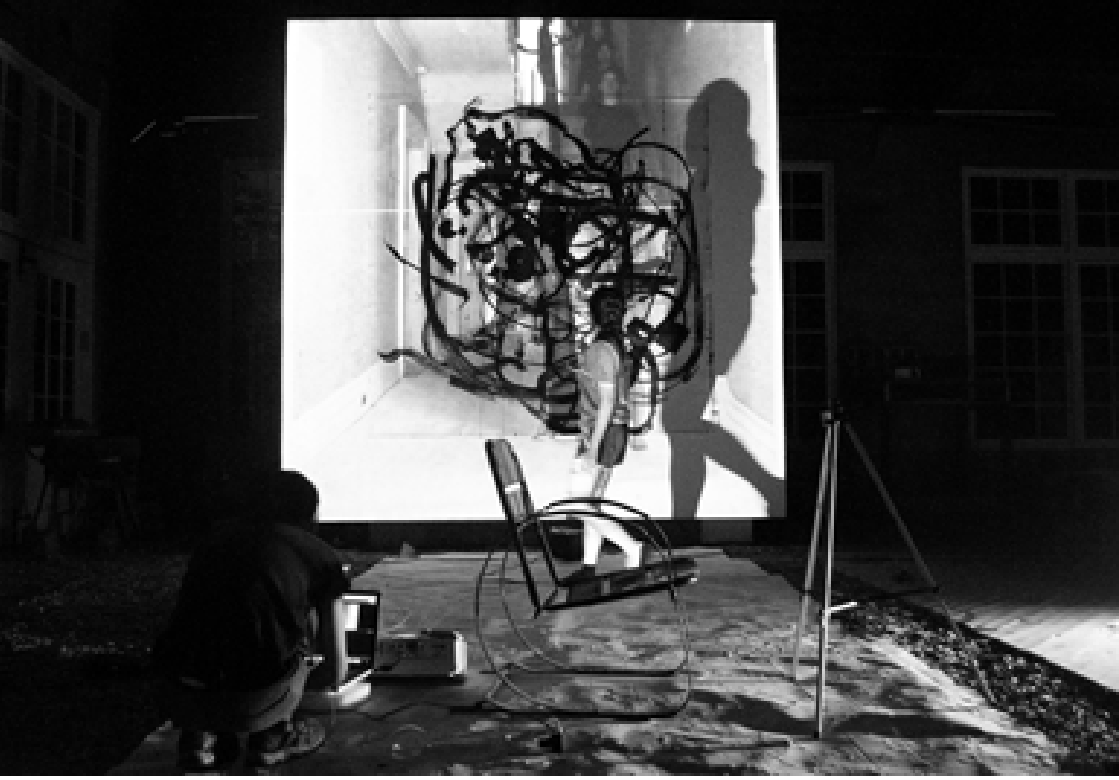
The transformations of our time contain great promises and great challenges; they call for new spaces where diverse voices, visions, forms of knowledge and expression, can come together, spaces to care for and strengthen the fibers of our social contract. They call for a place to co-construct questions and works of empathy, of ethics, of imagination, to explore our nuanced fragilities in our shared stories.

"We are building Arts Letters & Numbers organically through a series of increasing large workshops, held both around the world and in our mill building in upstate. We bring together: artists, architects, poets, musicians, film makers, scientists, writers, composers, actors, dancers, theater directors (and many more) and make new works together, co-construct scripts and librettos by excavating a story from all of the participants works, lives, emotive depths and questions."

David Gersten, Founding Director

"Travelling and working in different places in the world, acting creatively with individuals and groups is rewarding, exciting and confirming work. It is also demanding, and it calls for a special kind of support structure from a community of souls with the long view in mind, and the ability to encompass many things. Arts Letters and Numbers is a place and a community where these bigger journeys may have beginnings and endings, so that we are not isolated in our efforts, and we can see them more clearly. I often find myself enthusiastically recommending this venture to people around the world and I value my association with Arts Letters and Numbers a great deal."

Chris Rose, Design, Fellow





“Arts Letters & Numbers is a truly visionary institution. In a world where education has become training and real values are reduced to pure instrumentality, this remarkable interdisciplinary oasis offers a place for young creators to grasp the effective connections between poetic making and ethics, understanding the design of human space as a place of poetic and political participation.”

Alberto Pérez-Gómez

AP
ASCII Project

Mohansein Giza, Egypt
www.theasciiproject.com
Application: No

"ASCII's programs are dedicated to the presentation and analysis of concepts and languages, as well as the various trends of contemporary art, in which the media is intertwined with many research sources and production diversity."

ASCII Project is not an art school, it's an educational open space project functioned through a serious of experimental interactive practices like, open space for research, weekly screenings, experimental lecture performance and monthly experimental media art & creativity workshops.

ASCII Foundation for Contemporary Art Education is a non-profit arts organization founded by Artist and Professor, Dr. Shady El Noshokaty with a dedication to providing current and unique approaches to art education.

ASCII seeks to foster an environment of creative exploration and exchange for scholars, artists and students with an open space to develop their critical thinking and under–stand of the theories, philosophies and history of contemporary art and new media. Through our library and research center, digital and paper lab, which all include our experimental workshops, lectures, screenings and events.

Since its founding, ASCII has been guided by the principle by which art education should transcend economic, political, and cultural boundaries.

Starting from the simple experiences of art students in Egypt and gradually developing their understanding of the importance of the mind and its research capabilities, through faith in teamwork and experimentation.

ASCII Project: to encourage ambitious young artists to create such a place in which they can move forward and thus develop and create new visions for the future.


on for Contemporary Art Education



BL
Beta-Local

San Juan, Puerto Rico
www.betalocal.org
Session Dates: September - June
Application: Yes

"We're interested in Ivan Illich's proposal of creating tools for conviviality; tools that may be used by the widest possible public towards the creation of more just human societies."

Beta-Local

Beta-Local is an engine through which many different kinds of work take place. Our work is focused on generating new models for art making that respond to our social and material realities, which are: a debt-ridden state, a collapsed consumer society model, a colonial economic structure and government, and rampant deskilling. Our efforts are focused on three main programs; a free school that facilitates knowledge exchanges, an international residency and a 9-month collective research and production program. Our space has been a classroom, a vegetable stand, an exhibition space, a mechanics workshop, a radio station and a library.

It has hosted discussions about the economy, basket weaving work shops and many community dinners. Our work happens in public spaces, common spaces, places where the division between artist and public, intellectual or artisan, professional or amateur starts to break down or is just beside the point. The projects we propose are based on direct experiences.

Beta-Local's structure and methodologies are possible because we understand that art is intrinsically political and may be a space for proposing and rehearsing alternatives. We believe that art is a basic need that allows for inquiries without clear objectives, experiments open to failure and the expression of subjectivities; departing from curiosities that can't necessarily be canalised within a logical structure. Beta-Local exists because artists exist.




MARVEL
SOLID



”We engage with many different types of people. Sometimes just putting people together that would otherwise never talk to each other is enough to get the ball rolling in a different direction.”

Beta-Local

BMS
Black Mountain School

Black Mountain, NC, USA

www.blackmountainschool.com
Session Dates: Four weeks in May and June
Application: Yes

"We all work to make our community function, and this further promotes both a sense of community and collaboration, and further connects us to both the land and to each other."

Black Mountain School

Black Mountain School (BMS) is an experiment in education and community. We aim to provide a passion driven model of education that encourages progressive thinking, creating, and connecting. Instead of a traditional classroom environment, our campus supports a collectively built, self-directed approach to learning, which gives opportunity for all participants to learn and to teach. In the face of unaffordable, corporatized learning, and the "one size fits all" methodology that often defines public and private higher education, we are presenting an alternative.

BMS is a socially integrated experience, with intimate classes, communal living, and emphasis on shared labor. Educators create the core content, students determine their level of engagement, and community is sustained through collective participation. We are inspired by the legacy of Black Mountain College and the idea that students learn better through personal experience than through delivered knowledge.

Similar to BMC, we are creating an alternative as a response to a flawed system. We value experimentation as both an aesthetic drive, and as a way to push new ideas and old traditions to their limits. This radical power is one that allows for significant change – within us, our respective fields, and our relationships with others. Black Mountain School is an opportunity for students and educators to collaborate in actively generating knowledge and forming new visual experiences.




PUSSYCAT



”In opposition to traditional, prescriptive educational models, we aim to foster passion driven learning, where the programming has the fluidity to change based on the classes needs, where students can choose their level of engagement, where there are no prerequisites, no grades, no diploma. This is, quite simply, a place to learn from each other.“

Black Mountain School

BISR
Brooklyn Institute for Social Research

New York, USA
www.thebrooklyninstitute.com
Session Dates: September - July
Application: No

"Our mission is to make graduate level education available to the greatest number all the while supporting young scholars and their work."

Brooklyn Institute for Social Research

The Brooklyn Institute for Social Research (BISR) is an independent center for scholarly education and research. We provide liberal arts educational opportunities to local communities.

At the same time, we provide material and intellectual support and space for scholars to teach, write, research, publish and, put simply, work. We are a nonprofit, 501(c)3 organization.

Although consciously modeled, in part, after the famous Institute for Social Research in Frankfurt, Germany – especially in its heyday under the directorship of Max Horkheimer – we are not all scholars in that tradition, nor is any intellectual, literary or artistic tradition unwelcome in our Institute.

As we honor and build upon their extraordinary contributions to human thought and social commitments, we strive to engage the worlds of philosophy, literature, science, the arts and social sciences with the world at large and people everywhere.

At a time when the price of traditional higher education reaches ever higher, even as support for scholars and scholarship has substantially diminished, we are committed to the idea that to learn, teach, study, write and think is labor worth doing both for its own sake and for the sake of communities and citizens who are active, engaged, and alive.







“We believe education in the arts, humanities, and social sciences should not be the privilege of the select few.”

Brooklyn Institute for Social Research

BOC
Bureau for Open Culture

San Francisco, USA
www.bureauforopenculture.org
Application: No

"Bureau for Open Culture expands the limits of art, turns theory into action, and encourages widespread participation in the knowledge-producing sphere."

Bureau for Open Culture

Bureau for Open Culture, founded by James Voorhies, is a curatorial practice, philosophy and strategy that inhabits and connects with institutions and publishers.

It makes projects with artists and writers, prioritizing unexpected intersections among art, design, education, and consumer culture in order to re-envision and problematize how institutions, academies and art relate to audiences.

Bureau for Open Culture seeks to invert the typically private activities of an academy into a mode of public performance, exposing and making available for free the often costly production of knowledge inside higher education institutions.

Bureau for Open Culture values forms of consumer exchange – bookshops, coffee bars, fashion and design boutiques, and farmers markets – to pose questions about the power and value of consumer points for building publics.





CAA Center for Art Analysis

Bucharest, Romania
1985
Facebook Lia Perjovski
Session Dates: According to circumstances
Application: No

The Center for Art Analysis (CAA/CAA) - Contemporary Art Archive and Center for Art Analysis – is an organic, still-in-process project that has been operating under different names since 1985, and in connection with Knowledge Museum, an interdisciplinary research project from 1999-present.

The CAA sees education as knowledge building, and knowledge as survival. It helps you do the best you can with what you have, helps you find your way, gives meaning to life. Knowledge transforms the "object" into the "subject" of history.

The alternative educational formula of CAA uses one on one conversation, and group brainstorming in various spaces both formal and informal, sharing what artist Lia Perjovski has learned in theory and practice from more than 500 exhibitions/events, talks around the globe. In general she uses any oportunity to empower people with the same tools that she has used in her own work.

Through exhibitions, guided tours, lectures, workshops, she seeks to coach, encourage, and empower people to discover their creativity, using art to see and think differently, and to find solutions to do what they want.





Colabor USP
Centro Colabor de Pesquisa em Linguagens Digitais da Universidade de São Paulo

São Paolo, Brasil
2016
www.angico.usp.br/pgeha/index.php/pt-br/
Session Dates: March to June and August to November plus special events
Application: Yes

Colabor USP - The Inter-Graduate Program in Aesthetics and Art History distinguishes itself for situating a transdisciplinary reflection, with historical, sociological and anthropological approaches, among others, to deepen the understanding of current artistic processes.

To achieve its purpose, the four research lines of the Program are drawn from art knowledge, focusing their research on an artistic language, the work of art and its circulation in society. The program aims to answer the current issues present on the horizons of contemporary art knowledge: What is art? What is the role of the artist in today's culture? Why, depending on context, is an object considered a "work of art"? What is the role of the researcher in this area within the university?

The program aims to provide an in-depth reflection about art from a theoretical point of view, covering aesthetic, historical, political, economic and critical aspects; to foment the relationships between research and artistic production with society; and to establish interactions with other areas of knowledge.

éH
école de Hogbonu

Porto Novo, Benin
2016
www.ecoledehogbonu.com
Application: No

"...there is nothing to say, there is only to be, there is only to live."

Piero Manzoni

école de Hogbonu is the first art school in the Republic of Benin, and was initiated in the summer 2016 in Porto Novo by Fabiola Badoi and Ewa Knitter, both of whom live and work in Paris.

The school engages a notion of art that is neither objet-of-fetish nor merchandise, but instead an art that is whispered silently in life like a heart beat. If schools are institutions made to give individuals a set of skills in order to fulfill a role in society, then l'école de Hogbonu is a non-school without any other finality than to provide time for exploration, idleness and wandering; a melting pot for transmitting and sharing knowledge as well as uncertainties, disquiet, doubts. The school has no physical location, it materializes in different cities, individual homes, in institutions, under an iroko tree… Focusing on experimentation and research in order to move from the known, the school approaches practices such as appropriation, artwork without object, conceptual and experiential art.

école de Hogbonu: defines and defends artistic identity, emphasizes cultural heritage as a way of constructing a consistent discourse; building critical thinking to strengthen aesthetic judgement by engaging with people from various fields and horizons, forging a pertinent vision of art and its market, inaugurating artistic research, slowing down art production, finding alternative economies.







“Transmission provides time for exploration, idleness, wandering, wondering and mostly remaining in the poetic wake of life.”

”Teaching is creating a fluxus, a melting pot of transmission and sharing knowledge as well as uncertainties, disquiet, doubts and mostly traveling in the poetic vein of life.“

école de Hogbonu

EY
Enrol Yourself

London, UK
www.enrolyourself.com
Session Dates: Six month
Application: Yes

"If you can challenge your physical endurance in the name of a good cause, then you can do the same with your creative capacities."

Enrol Yourself

Enrol Yourself, a learning marathon is a way to harness the potential of peer groups, infinite content and a networked world for personalised, flexible, affordable lifelong learning.

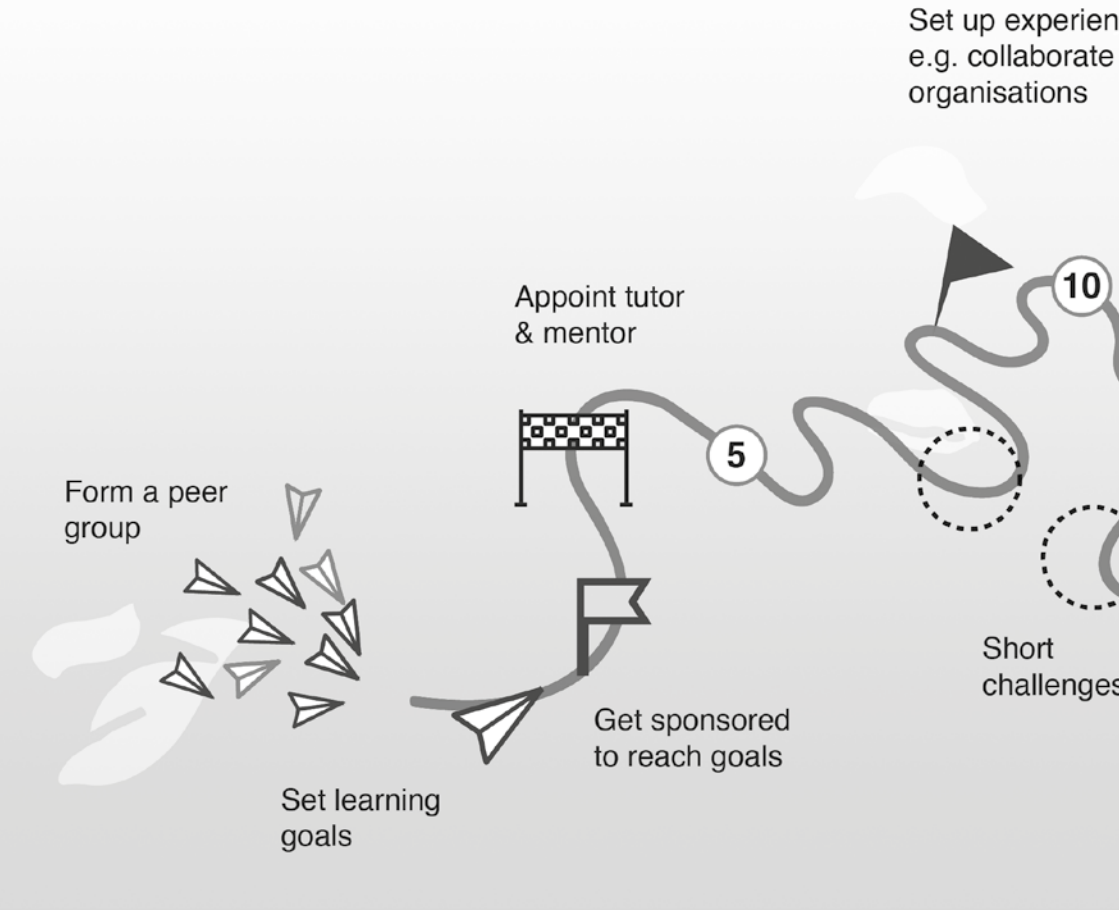
Set out on a learning marathon. Design your route. Crowd-source the support you need. Stretch your creative capacities.

A real marathon is 26 miles, so the programme we offer at Enrol Yourself is a 26 week 'learning marathon' combining skill sharing, group challenges and self-directed learning.

This approach negates the need for tutors and therefore tuition fees. This is uniquely suited to the lifelong learning space where your peers can be your world class faculty. We talk about lifelong learning because we're not interested in displacing degrees (although Enrol Yourself is being used by some as an alternative to an MA).

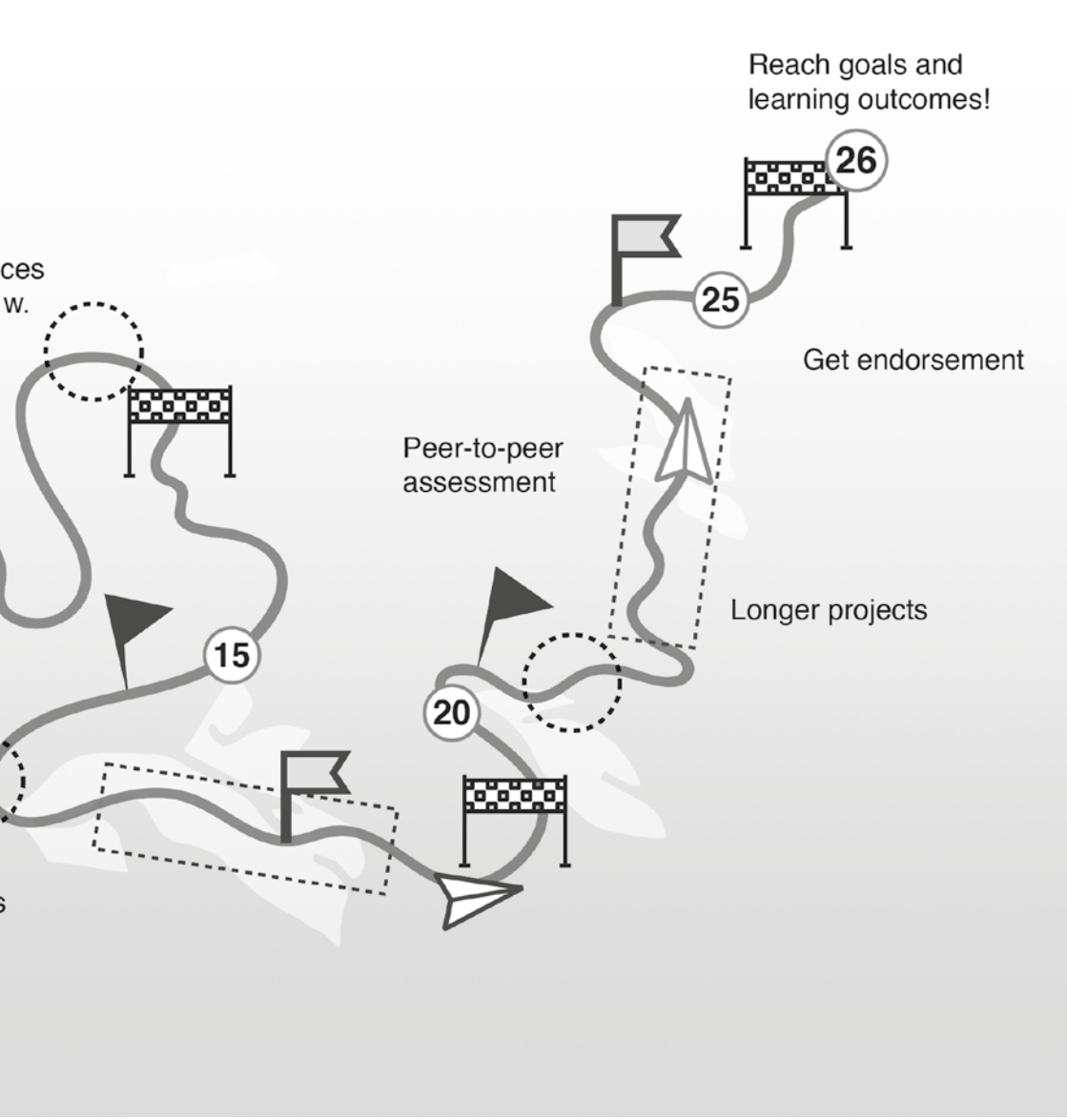
What we want to do is create a service which allows people to integrate learning into their lives, at any stage of their career. At the time of writing we are a quarter of the way through our first six month pilot, with twelve participants from diverse backgrounds.

They include a UX researcher that is using creative research techniques to facilitate economic activism, a design director projecting possibilities for the next wave beyond design thinking, and the co-founder of an organization aiming to change Britain's behaviour to get it's population into eating insects.



"Interesting new learning needs are budding, and opportunities to learn in new ways across the course of our lives are sprouting."

Enrol Yourself


Reach goals and
learning outcomes!
26
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Get endorsement
Peer-to-peer
assessment
Longer projects
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22-815


AUSTRALIA
DELHI 2010
1033

EP
Escuela Parasitio

Nomadic (Currently in Cologne, Germany)
2011
www.escuelaparasitio.org
Session Dates: By Invitation / Fall and Spring semesters
Application: No

"Our programs and strategies explore education as artistic material and the university as a contested political arena."

Escuela Parasitio

Escuela Parasitio infiltrates the university in a parasitical way and uses its resources, people and infrastructure to embrace & serve immigrants and artists-nomads excluded by official universities in the USA and Europe. This project explores education as artistic material and the university as a contested political arena. Until 2014 The Para-Site School operated almost in secrecy from different universities in the USA, in order to protect the identity of the students or prevent deportation.

Felipe Castelblanco initiated an art course (in secrecy) at Carnegie Mellon University for a group of Latino youth. Several of these students have been living in the United States for most of their lives, but still remain undocumented and therefore can't access funding - or even paperwork - to attend college. During this course, students learned video production skills and created a participatory documentary that takes the classes and their own legal situation as the subject of the work.

Escuela Parasitio is an attempt to demystify the isolating artist-in-residency model. To circulate a gift of time and space. And bring other voices into the conversation taking place at the RA Schools. Current Starr Fellow Felipe Castelblanco invited three international artists living in London to conduct a month-long residency at the RA Schools through his ongoing project The ParaSite School. The program became an extension of Castelblanco's own artistic residency and fellowship at the Royal Academy.


ParaSite
School

“We are not a project, we’re a logic, an open platform, an infection, a strategy forming from within the institution.”

”La Escuela’s intent is to become an elastic, maybe sometimes antagonistic, space for thinking, making and implementing artistic pedagogies and social action for and with underrepresented groups.“

Escuela Parasitio

FSA
Free School of Architecture

Los Angeles, USA
www.freeschoolofarchitecture.org
Application: Yes

"Without placing more radical expectations on our current models of architectural education, our schools will forfeit their ability to fulfill their cultural and academic missions."

Free School of Architecture

The Free School of Architecture (FSA) is a tuition and salary free, not-for-profit organization. The Free School of Architecture will offer twelve courses over the span of six weeks.

FSA's classes will be organized into five topical course bundles or packets focused on:

– Architectural History and Theory,
– Design and Aesthetic Theory,
– Practical and Vocational Topics,
– Philosophy,
– General Studies.

FSA will also explore new forms of education and pedagogy, disciplinary vs. Vocational conversations, the socio-economics of education: specifically diversity, social and community/political outreach and specifically post-digital and/or post-studio education.

FSA students will not be graded nor produce designs or written work. They will, however, be asked to make a public presentation or response to their peers and teachers, in the form of a defense of an idea or a practice statement related to their academic or professional ambitions. Interested students will be asked to write an 800 word personal essay that will be reviewed by a committee composed mainly of members of the FSA Board of Advisors, which is still in formation.

Founder Peter Zellner is a Los Angeles based teacher and designer.





IMAA
Islington Mill Art Academy

Manchester, UK
2007
www.islingtonmill.com/residents/islington-mill-art-academy/
Session Dates: Year round
Application: No

"Whilst the nature of IMAA is fluid, it is underpinned by a willingness to share ideas and to embrace each other's skills and knowledge."

Islington Mill Art Academy

Islington Mill Art Academy (IMAA) is a peer-led experiment on alternative modes of art education, tailored to meet the needs of artists striving to develop their creative practice alongside full-time day jobs.

A forerunner in the alternative art schools movement, it was set up in response to student fees and the debate around the relevance and usefulness of mainstream art education.

IMAA is open to anyone who would like to be an artist and who is interested in taking responsibility for the way in which they intend to do this. Its nature changes with its membership; each member is invited to bring their own ideas and energy. It is designed to encourage and support an artist's development, giving them the confidence to take risks, fail and try again. To make, break; repeat.

The Mill's ethos is based around an openness to try new things. It is a place to experiment and enquire.

IMAA gives artists an opportunity to take control of their own learning through facilitation, practice and experimentation.

There is no differentiation between professor and pupil at IMAA, and no set courses; simply a shared learning experience quest for understanding.

Members seek out resources and employ "art methods" towards diverse – and not necessarily artistic – outcomes.

GA
Grizedale Arts

Coniston, Lake District, UK

www.grizedale.org
Session Dates: All year
Application: No

"Re invention will be encouraged even from the start, longevity will result from re invention."
Grizedale Arts

Grizedale Arts operates a unique cross disciplinary program from a small holding in the Lake District of England.

The program is driven by an emphasis on art's use value in wider society, promoting a functional role for artists and using creativity to enhance and enrich the everyday. The aim is to place art back into common usage.

Everything at Grizedale is seen as a project, and this includes the farmhouse, the garden and the washing up. Operating a recruitment system which starts with an unselected open call to volunteers, be they artists or otherwise, skills and labour are exchanged for a learning experience and the potential for involvement in the ever-expanding Grizedale collection of collectives – groups with interests and skills from administrative to practical, cooking to art theory.

These groups deliver a full program in an organisation with only two full time members of staff. Grizedale works locally and internationally.

Artists work alongside the local community to develop projects that aim to enhance everyday life. From a former Mechanics Institute in Coniston – the local village – Grizedale runs a youth club, an amateur catering company, an honest shop, and a program of workshops and talks. The village itself is a learning resource, and projects tend to challenge artists just as much as the local (participatory) audience.

"We are building Arts Letters & Numbers organically through a series of increasing large workshops, held both around the world and in our mill building in upstate. We bring together: artists, architects, poets, musicians, film makers, scientists, writers, composers, actors, dancers, theater directors (and many more) and make new works together, co-construct scripts and librettos by excavating a story from all of the participants works, lives, emotive depths and questions."

David Gersten, Founding Director

"Travelling and working in different places in the world, acting creatively with individuals and groups is rewarding, exciting and confirming work. It is also demanding, and it calls for a special kind of support structure from a community of souls with the long view in mind, and the ability to encompass many things. Arts Letters and Numbers is a place and a community where these bigger journeys may have beginnings and endings, so that we are not isolated in our efforts, and we can see them more clearly. I often find myself enthusiastically recommending this venture to people around the world and I value my association with Arts Letters and Numbers a great deal."

Chris Rose, Design, Fellow


CONISTON
INSTITUTE

Ox-Bow
Ox-Bow School of Art

Saugatuck, MI, USA
www.ox-bow.org
Session Dates: Summer, Fall, Winter
Application: No

"The ability to be responsive and supportive of the needs of an entire community is essential to creating a dynamic learning environment. The possibilities are endless once those needs are met."

Ox-Bow School of Art

Ox-Bow School of Art and Artists' Residency has been in operation for over 106 years.

With year-round programs that cater to degree-seeking students, professional artists and those new to the field, Ox-Bow is a protected place where creative processes break-down, reform, and mature. As much as Ox-Bow is a place, it is also an experience.

Through its affiliation with the School of the Art Institute of Chicago, Ox-Bow offers courses that can be taken for credit or non-credit creating a classroom that is open to students at all levels.

Ox-Bow's approach to learning is one that seeks to combine traditions of craft and technical expertise with conceptual, experimental, and playful approaches to artmaking. Courses are both rigorous and responsive, valuing non-traditional and innovative education models.

At Ox-Bow, learning doesn't stop at the studio door; it happens as artists live, work, and share in a supportive community. The synthesis of a diverse range of artists and studio practices offers a range of opinions, viewpoints, and discussion that makes the Ox-Bow experience so rich.

There are a variety of ways to engage in the program, from being a student, artist in residence, faculty member or fellowship student. Regardless of how one finds their way to Ox-Bow, it's the invigorating ideas and relationships that last long beyond the experience of the place.





NERTM
New Earth Resiliency Training Module

New York, USA
www.nertm.com
Session Dates: Year round
Application: No

"Be curious, learn and confirm the knowledge by teaching it back."

Tattfoo Tan

New Earth Resiliency Training Module (NERTM) is a program that teaches an ethos of self reliance and of living closer to the earth, especially within an urban environment.

Drawing upon its surrounding resources, it treats the city as a catalyst for building relations with various neighbor–hoods and communities.

The program strengthens the resiliency of the neighbor–hood by activating young people and equipping them with skills, knowledge, and an adaptive world view. It also empowers youth by treating them as authorities of their own environment.

Studying folk craft and tracing the genesis of ideas, objects and beliefs is an effort to re-wilding ourselves.

New Earth is finding the extraordinary within the ordinary.

New Earth is good for figuring out life.

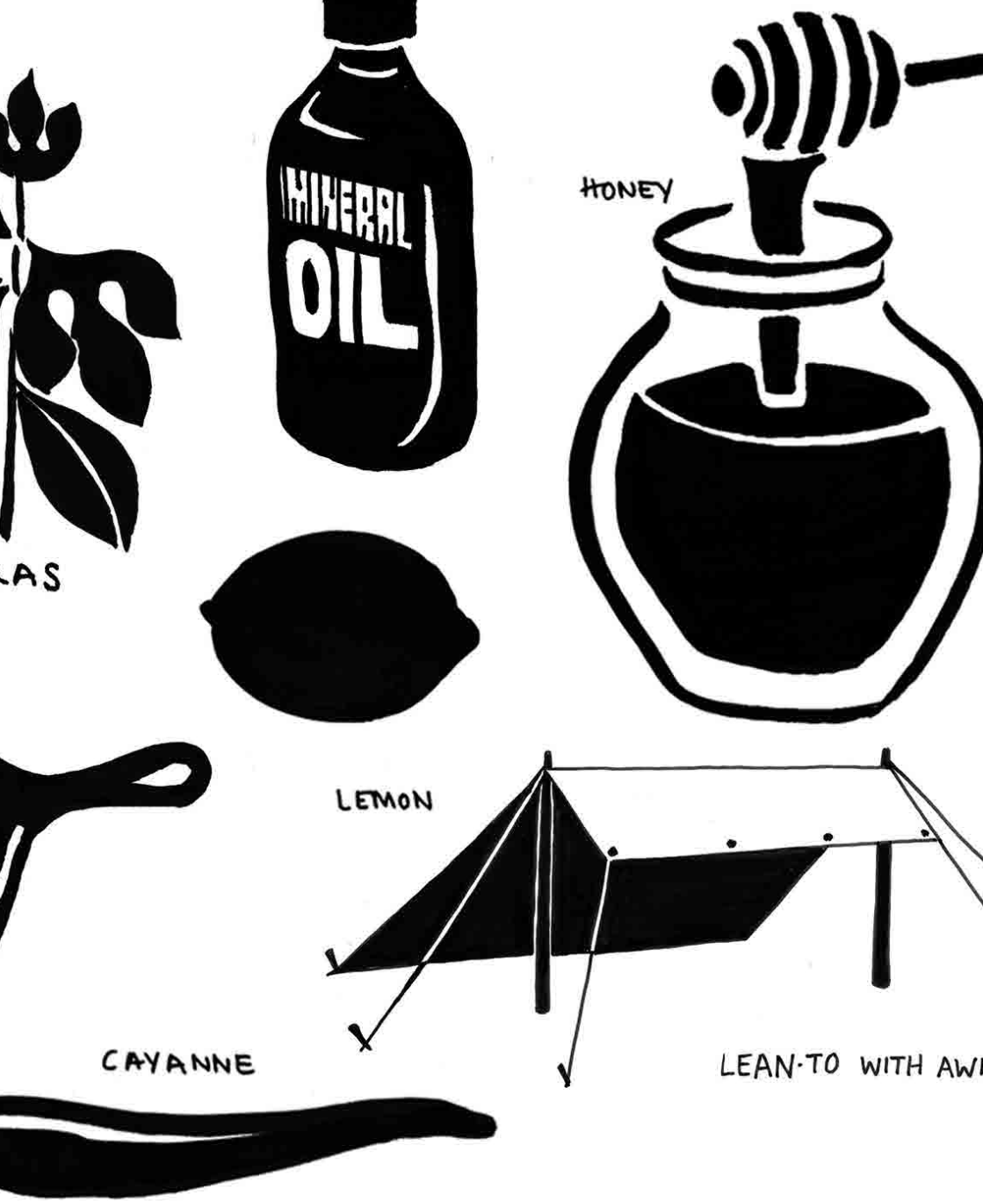
New Earth: art is something humans do on purpose.

New Earth objects, tools and games serve a pedagogical function helping us to be conscious.

New Earth: thought itself is a form of energy, thought influences energy and energy influences thought.

New Earth is learning from history in order to move forward into the future.


GINGER
GARLIC
SASSAFR



CY TRAINING MODULE

Nomad/9

Hartford, USA
www.nomad9mfa.org
Session Dates: Ongoing
Application: Yes

"For many years, I refused the thought of obtaining an MFA. Traditional models felt flawed and outdated. When I heard about Nomad/9, it was the first time I felt intrigued by the idea of going back to school."

Rory Sparks, Nomad/9 MFA Candidate

Nomad/9 Interdisciplinary MFA is a low-residency MFA program based at the University of Hartford, Hartford Art School. Is it possible to redesign the education of artists within the belly of the beast? We are giving it our very best.

The 26-month, accredited program engages sites in the Americas, using a living classroom approach to hands-on learning. During each residency, students engage in a reciprocal relationship with the place, learning from local practitioners and contributing to regional initiatives.

The curriculum brings together art, ecology, the technology continuum (from craft to code) and the study of history and culture. Featuring an open outcome philosophy, the MFA includes artists from diverse creative disciplines.

Current MFA students' first year learning experiences include green woodworking in a forest classroom; participating in a workshop on materiality, death and regeneration; and learning North American indigenous knowledge systems with Dakota teachers.

Throughout the program, students use multiple genres of writing to develop their art practice in the context of regenerative culture. Between residencies, students work independently with faculty advisors using Skype. This program is on the forefront of challenging educational systems and artists to reimagine the possibilities of pedagogy in the 21st century.

"I wish to publicly express what a solid experience I had during the first summer residency of the Nomad/9 MFA. It is an honor to be invited to be part of Carol Padberg's visionary Interdisciplinary MFA. Much of American art education is in crisis, out of step with our times. Art schools need to become full citizens of the cities where they are sited, bravely holding public positions, and offering art training led not by traditional skills (which come and go, like box enameling and stained cathedral glass), but by present and future issues facing humanity and the environment, from human rights to climate change. If art is not décor, if art is culture, the portrait of a people, that is the only way to proceed from this historical moment on. The Nomad/9 program is on the cutting edge of such necessary pedagogical evolution for America."

Ernesto Pujol, artist and faculty member

"As an interdisciplinary program, Nomad/9 resists singular and concise understandings in favor of pluralistic inquiries. Being on site in Saint Paul and Minneapolis, meeting numerous practitioners, created an experience outside the typical classroom removing predictable norms of who or what a teacher is... The experience provided a counter-proposal, with place functioning as an educator through its collected facets of individuals, organizations, infrastructure, and geography. This type of instructor is messy and ambiguous, moving in many directions at once. It does not operate from a place of authority, it is just a collection of experience which requires me as a student to constantly res-assess my relationality, demanding adaptation to what is present... And this feels authentic to the practice of being in community."

Andrew Oesch, Nomad/9 MFA candidate



Nomad/9 students learning cob building with Matteo Lundgren as they contribute a hand-built cob oven to a local community garden in Hartford, CT.

Learning about water infrastructure at a water treatment plant tour, with a plant scientist and The Water Bar of Works Progress Studio.

Learning about Dakota culture through experiencing Mona Smith's Bdote Memory Map and ongoing dialogue with artists and activists Mona Smith, Ramona Kitto Stately and Lisa Farmer.


PAZAHIYAYEWIN


FLINT

RSOD
Ricean School of Dance

Hydra Island, Greece
www.riceonhydra.org
Session Dates: Summer
Application: Yes

"The Ricean School of Dance is a school with no teachers."

Ricean School of Dance

Ricean School of Dance is open to dedicated individuals of all ages committed to dance, performance and embodied practices for personal, professional or social development.

The constituting principle of this "school with no teachers" is self-actuated, in-depth research in a setting of aesthetic abundance. By establishing a milieu that facilitates formal and non-formal exchanges, the school offers its students the opportunity to develop critical and artistic practice within a social context.

RSOD engages no teachers or mentors but invites exchange that comes from the sharing of knowledge. It is hosted by a small organizing team, who themselves will be students of the school. For the ten-day period the school seeks to provide a conducive setting for individual and collective practice-based discourse.

Participants are trusted to contribute in meaningful ways to the determination of the school's actions; to be interested in fundamental concerns; to allow for mistakes to happen; to initiate projects with no conclusion; and to fearlessly offer their intelligence.

Situated and engaged in the interconnected spheres of Hydra's social and natural environment, RSOD aims to form "a pattern of conversation and actions"; a mechanism for the cultivation of ethics; a choreography of humans.

SoA
School of Apocalypse

New York, USA
2015
www.pioneerworks.org/soa
Application: No

"The SoA has no fixed definition of apocalypse or survival, but engages with the fundamental questions that the themes provoke. We understand the creative potential of a school to be a space in which shared experience generates deeper insights and can lead to alternative cultural systems."

The School of Apocalypse (SoA) examines connections between creative practice and notions of survival. In light of growing cultural, ecological and technological phenomena that challenge basic assumptions about human existence, the SoA offers courses and programming that seek to develop new modes of inquiry and apply broader levels of experience to intellectual investigation.

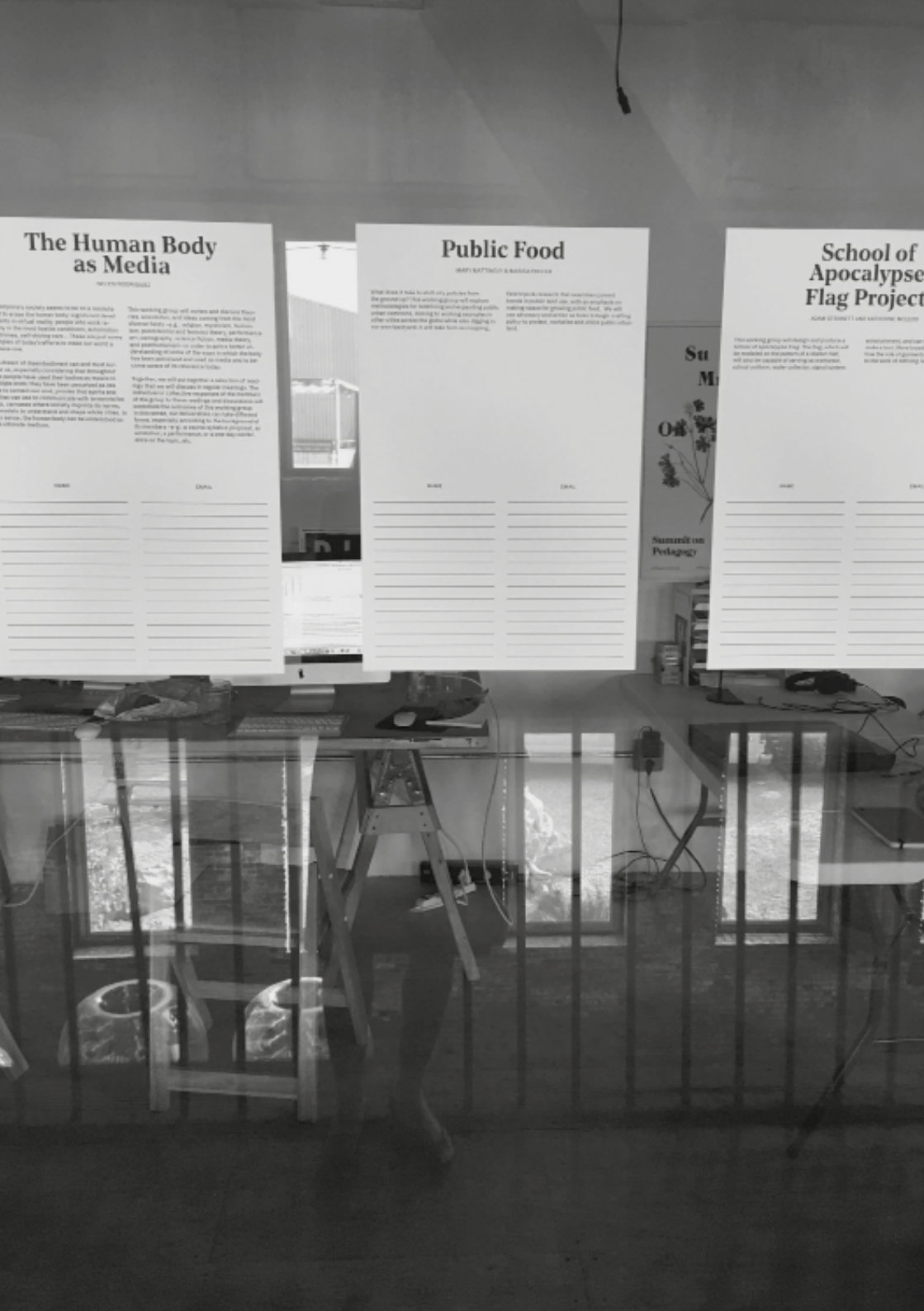
While courses vary in length, format, subject matter, and methodology, the following goals and guiding principles apply to all SoA programming, with the aim that participants and faculty: define and redefine survival, broaden perceptive capacities, model alternative cultural system, connect theory and practice.

SoA invites a range of thinkers, artists and scientists to present programming on related themes. Subjects of study are theoretical as well as hands on, and emphasize the integration of observational and material practices found in mystical traditions, creative modalities and scientific field work.

SoA principles: place-based, so that participants are fully engaged in the space and are active agents in creating and recreating the place in which the learning occurs; participatory, with opportunities for participants to influence the content or structure of the program; experiential, so that multiple modes of learning are engaged simultaneously; collaborative, so that a community of shared values emerges and the interconnections between self and other come to the fore.






The Human Body as Media
Public Food
School of Apocalypse Flag Project
Summit on Pedagogy

The School of Apocalypse invites a range of thinkers, artists and scientists to present programming on related themes. Subjects of study are theoretical as well as hands on, and emphasize the integration of observational and material practices found in mystical traditions, creative modalities and scientific field work. We hope that people see the SoA as more than a program of study, but as a school of thought that exists already, throughout culture at large.

SoCE
School of Critical Engagement

Los Angeles, USA / Oslo, Norway / Accra, Ghana / International

www.schoolofcriticalengagement.org/about.html
Session Dates: Year round
Application: Yes

> "The School of Critical Engagement is fundamentally inclusive: it will involve people with backgrounds traditionally excluded from access to academia and higher education."
>
> School of Critical Engagement

School of Critical Engagement (SoCE) operating with / within the processes, participants, protagonists, systems, and stakeholders, that make / construct place. Place develops through interactions between human and non-human systems, nature and culture, people and space, individuals and collectives, and hegemonial and marginalized cultures and identities. Place is more than the ground on which change occurs, place is an active agent. Place is critical and needs to be critically engaged.

Place is ground zero for where "shit happens" or "shit takes place." Finding new, constructive, and meaningful ways to participate in place is not an option but critical to address questions of social and environmental justice, critical to thriving and not merely surviving.

The fields, disciplines, practices, and professions that are traditionally involved in understanding and changing place have fundamentally failed; it is evident in post-Katrina New Orleans, the long economic decline of Detroit and the favelas in Brazil.

It is not just practices that have failed; the educational approaches based on traditional disciplinary concepts of practice are trying to make reality fit their expectations, depriving students of the opportunity to learn and participate in new languages, new practices, and new forms of interactions.





SOTD
School of the Damned

UK
www.schoolofthedamned.com
Application: No

"School of the Damned is a protest."

The School of the Damned is a free postgraduate art course run by, and for, its students. It provides participants with the critical space to develop and reassess their art practice. We operate without money, without a bank account, without financial obligation.

School of the Damned runs a labour exchange program with a growing number of guest artists, spaces and lecturers. We trade time for time to not only challenge the financial exclusivity of higher education but to strengthen and extend our network.

School of the Damned exists to promote access to free education as a fundamental right and stand in opposition to the current system of higher education. School of the Damned operates as a pseudo-institution without an internal hierarchy.

The student body share roles and the responsibility to aid each other's education as well as the development of the program.

As the school moves into its fourth year we hope that this network of advocates will continue to grow, allowing the protest to continue into the future.

"The school tries not to offer something niche – but create something that we believe should be universal: Free education, a critical artist network engaged with the conditions it exists within and a malleable structure which is productive for artists practices."

School of the Damned

"School of the Damned does not pay its guests, but instead reimburses their time through labour exchange."

School of the Damned



SF School of the Future

New York, USA
2010
Location: New York, USA
Application: No

"Art education is a kind of amazing paradox:
art a supposed space of freedom and education
a prescribed framework of rules for learning."

School of the Future

School of the Future is an experiment in what school can be.

It was the child of the Teaching Artist Union and the Institute for Applied Aesthetics.

In 2010 it grew into an outdoor intergenerational free school in North Brooklyn.

Each class was framed as a public performance offering artists an opportunity to respond site-specifically to under-utilized public spaces, and to question accepted notions of school and education.

Since then it has become an archive of lessons learned and a network of radical educators who question our current forms of education.

The project defeats the notion that school is as it should be, and offers witnesses of the school the freedom to experiment with what their learning and teaching process can be. In the process of exploring the possibilities of school, we aim to become a body of unschooled and educated teaching students.

We see learning as the most important work of an individual and a community, completely independent of any state education system.

School of the Future was co-founded by artists Cassie Thornton and Christopher Kennedy.

"I don't think many people realize that the Department of Education is one of the largest landowners in NYC, that there are 1.1 million children in the school system right now, and that education is a social institution that almost everyone has a relationship to. This for me is massive and presents a radical possibility for so many things. Yet most of the history of public education is either hidden or forgotten. And right now public schools are under siege, from supposedly philanthropic organizations, from developers and corporate interests who want to make schools into private enterprises; to sell you and your family into debt; to leverage public tax money into bonds and mortgage agreements that banks make profit from, and then place entire cities, school districts and communities into bankruptcy. This is a racialized and class-based system of oppression that has been operating unfettered for centuries. If we should be making art about anything, it's this."

School of the Future

"What would it mean if schools became central gathering places for intergenerational exchange; schools as senior centers; schools as community spaces; schools as gyms and banks; schools as the post office. The school as a place you actually wanted to go and knew what to do with yourself."

School of the Future








ART WILL BE THE FUTURE OF THE AMERICAN EDUCATION SYSTEM. ..
ART IS A WAY TO LEARN ABOUT EVERYTHING ELSE
MODUL MEDIA
America's Largest and Most Reliable 3G Network
verizon wireless
ONE WAY
DO NOT ENTER
ONE WAY

“The best kind of art education unfolds in the margins when both are allowed to antagonize, interrupt and agitate each other.”

“We see learning as the most important work of an individual and a community, completely independent of any state education system.”

School of the Future

SFPC
School for Poetic Computation

New York, USA
2013
www.sfpc.io
Session Dates: Spring, Summer, Fall
Application: Yes

"More poetry, less demo."
School for Poetic Computation

School for Poetic Computation (SFPC) is an artist run school in New York.

A small group of students and faculty work closely to explore the intersections of code, design, hardware and theory – focusing especially on artistic intervention. It's a hybrid of a school, residency and research group.

We value the craft necessary to realize an idea, recognizing that every writer needs space and time to hone their trade. Our school aims to provide a safe haven for you to get acquainted with the craft of coding at your own pace, make it your own, and investigate the space between creative process and craft.

This takes conversations with colleagues and the right push at the right time. The school aims to be more than a technical bootcamp. It is an opportunity to work intensively with a small group of students, faculty, and artists to explore questions about the poetics of computation.

For us, computation is poetic when technology is used for critical thinking and aesthetic inquiry – a space where logic meets electricity (hardware), math meets language (software) and analytical thinking meets creative experimentation.

This is also a school for teaching. Every student who comes here will be asked to share their expertise with their classmates in the form of workshops and outreach.

Shift/Work

Edinburgh, Scotland
www.shift-work.org.uk
Session Dates: Intermittent workshop program
Application: No

> "Shift/Work examines and reconfigures comprehensive workshop-based approaches to artistic production that are theoretically informed, practical and participatory."
>
> Shift/Work

Shift/Work commissions, develops and shares open educational resources for artists, educators and their audiences to adapt and perform. We produce workshop-based approaches to artistic learning that are theoretically discursive, practical and participatory. Shift/Work has established a collective ontology for artistic practice through a paragogy in which participants design, playtest and reflect upon their learning processes. Key to this is an open engagement with practice (work) as a means of both generating and transferring new knowledge (shift).

Shift/Work aims to establish a collective ontology for practice, creating process-led paragogy, critically reflecting upon the learning processes involved, and disseminating research on a share-and-share-alike basis.

Shift/Work Unlearning a one day workshop that focuses on current discourses and practices that engage with the values of unlearning, deschooling, improvisation and amateurism.

SOMA

San Pedro de los Pinos, México
2009
www.somamexico.org
Application: No

"SOMA is a space for reconsideration and reflection, where students and participants have the opportunity to analyze their proposals and where revisiting the creative processes is encouraged."
SOMA

SOMA is a non-profit organization conceived to nurture discussion and exchange in the field of contemporary art and education in Mexico City. SOMA's mission is to provide a forum for dialogue between Mexican and international artists, cultural producers, and the public at large.

Through various programs we build platforms to collectively investigate what art can become and how it can function in different contexts. SOMA is a space for reconsideration and reflection, where students and participants have the opportunity to critically analyze their proposals, and where revisiting creative processes is encouraged.

SOMA maintains an independent status from other cultural institutions, allowing for flexibility with regard to subject matter and event format.

SOMA was founded at the initiative of a group of artists who had joined forces, resulting in a unique platform in the cultural field. SOMA's task is to build a platform to collectively investigate what art can become and how it can work in different contexts. The pedagogical program seeks to create a space for horizontal, collective interaction and critical thinking, taking into account the many communities of Mexico City.

SOMA's mission – promoting dialogue and discourse in our society and tracking the professional development of emerging artists – is conceived as different programs: Artistic Development Program, International Summer Program and Public Program.





Sommerskolen

Stavanger, Norway
2014
www.rogalandkunstsenter.no
Session Dates: Summer
Application: No

"Inputs, comments, encouragements or cheers from the rest of participants are welcome."

Apparatus 22 for Sommerskolen 2016

Sommerskolen - Rogaland Kunstsenter was awarded funding for a three year summer school program by the Norwegian Arts Council.

The program is experimental in nature and creates different activities for the arts community during the summer.

In its first year the school took on the form of 50 drop-in events, organized by the curatorial collective Rivet, and artists Marc Vives and Anna Craycroft. In 2015 the summer school was organized by Courtesy the Artists and involved a queer retelling of the legend of King Arthur. 2016 saw the final edition of the summer school focusing on curatorial activities.

Over the course of two weeks, the art center and its gallery will be the laboratory (90s), hub (00s) and whatever (the future!) for curatorial thought.

The three iterations have had wildly different curatorial set-ups in order to develop an Independent Study Program for the region.

Rogaland Kunstsenter is a regional art center located in Stavanger, on the west-coast of Norway.

The art center was founded in 1978 by the local arts and crafts communities, and serves today as a resource center for the artists, the municipalities and the county when it comes to contemporary art and its challenges.






RD-700SX
Roland

“An exercise emphasizes transformation; it exists because it believes in the possibility of continued change and in the occasional benefit of falling off the wagon. It is private with an aim for a public; it can be individual but also take the shape of a group endeavor. The point is to keep on going and not separate making from everyday doing.”

I have thought of these sessions then not only in terms of fostering «better bodies», but as a chance to be, and do things together one hour every morning. Here is no object to be displayed, nor any one person highlighted. It is rather a place to meet new people, to possibly make new friends, collaborations and ideas. It is a place to exercise, and the only thing you need is a body.
Andreas Breivik on Sommerskolen 2014

SI Southland Institute

Los Angeles, CA, USA
www.southlandinstitute.org
Session Dates: Mid-January; Mid-August
Application: Yes

> "While we largely disavow such labels, a convenient shorthand to the goals of the program might be that we are interested in creating conditions whereby artists can become designers, and designers artists."
>
> Southland Institute

Southland Institute is an unaccredited two-year postgraduate program and workshop built around a central curricular helix consisting of typography and critical art making, incorporating tools, processes, histories, and discourses of each of these strands. It is also an inquiry into the process, potential, and complications of education itself.

Participants' own self-directed practices will be supplemented by courses, screenings, lectures, trips, theoretical readings, and discussions involving image, sound, time, typography, space, theory, structure, pedagogy, and language.

The program will be focused on exploring the gaps, grey areas, interrelationships, and common boundaries between these concerns, as well as their connection and relation to broader questions and circumstances.

These fundamental strands will be augmented by an evolving sequence of courses and workshops from a variety of disciplines, depending on participants' backgrounds and interests, including but not limited to: design, art, moving image, economics, curation, landscape studies, education, writing, architecture, and sound.

Connections will be explored via work, writing, conversation, typographic exploration, critique, and documentation.

The program is intended to provide space and time in which participants can expand the spectrum and depth of their practices, develop the critical tools necessary to navigate and articulate the paradoxes and contradictions around

them, and to find the formal tools and venues best suited to conveying these explorations.

"As academic institutions in the United States continue to be complicit in a process of predatory and unsustainable lending, overcharging students and underpaying the very faculty that they trained, these faculty and students are looking for alternatives to a flawed system. A space is opening up for a new model of higher education to take shape as students and educators look to find and create options whose priorities and financial realities are more aligned with their needs. With budgets constructed from the outset to consist of leaner administration, fewer facilities, lower cost to students and higher pay to faculty, we hope to serve as a model that others can follow in order to return to a focus on the aspects of education that matter most: ideas, conversations, relationships, and an opening, rather than a foreclosing, of possibilities."

Southland Institute




CAT
CAT 637 TIII
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POWER PLUS



“We live in a time where it is frequently overlooked that perhaps we should be thinking less about what can be added to a given situation, and more about what might be taken away, or how existing circumstances and forms might be configured to modulate each other differently.”

Southland Institute

Spring Sessions

Amman, Jordan
www.thespringsessions.com
Session Dates: March - June Annualy
Application: Yes

"The Sessions aim to both equip participants with the working skills necessary to their arts practice and encourage them to question existing artistic and cultural paradigms by experimenting outside of the field's traditional modes."

Spring Sessions is an experiential learning program and arts residency based in Amman. The program creates a collaborative environment for artistic exchange between emerging and more established cultural practitioners.

Conceived every spring as a 100 – day program of workshops and activities, these sessions encourage participants to collaboratively or individually research ideas and realize work inspired by their experiences in the city. As an independent and experimental educational structure, Spring Sessions' purpose is to expand fields of knowledge, foster creative working skills, and support art education outside the traditional paradigms that exist today.

Our methodology is based on creating a space for new experiences within the familiar settings of the city, allowing participants to question their surroundings via artistic practices.

While Spring Sessions is in many ways primarily a pedagogical program, we are equally committed to its other component as a residency platform for hosting established artists and providing a mechanism for them to produce new work and enter ongoing context-specific conversations. Indeed we view these two aspects – the pedagogical and the arts-residency programs – as complimentary and mutually enriching.

The 15-week program consists of a combination of workshops, talks and seminars, mentoring sessions, research excursions, and other activities.





SL
Sunview Luncheonette

New York, USA
2012
www.thesunview.org
Period: Year Round
Application: We have a process

"Never open. Never closed."
Sunview Luncheonette

Sunview Luncheonette occupied a storefront on pause to became a social club and community space, a place for educating ourselves on being together and sharing time, and a multigenerational collaboration between Sunview members, the surrounding neighborhood, and the owner and tenants of the Sunview's building.

The past decade in New York City is marked by dual signs of growth and loss. The loss is primarily sited around a recurring loss of place.

This loss reflects an assault on our basic "right to the city" – and more precisely, our right to continue existing within one's own home/urban-imaginary/social life/workshop/playground.

Paradoxically, this loss has been manufactured alongside and in direct proportion to the greatest "economic growth" phase the city has ever experienced. But somehow "growth" doesn't do much for us, or do much for the spaces we choose to inhabit and support.

We don't grow out of our neighborhoods, so much as get grown out of them. New enclaves form in new neighborhoods, but over time, each time, we are forced to ask how committed we are to staying put. One less thing holding us here in this overpriced work-too-much city we love.

Each space is loved and then lost, and what does our commitment matter? Haven't we lost the city already? And yet, we live here now.







“A member-based social club; a lived pedagogy for art, poetics, regionalism, mutual aid, and communing.”

Sunview Luncheonette

The Sunview Luncheonette is a storefront on pause.

Of course we can move to another city, Berlin yesterday, Detroit today, but where then? The Sunview Luncheonette came out of one such period of dissolution, but also of confidence that taking space and digging in was the best answer.

AAC
The Alternative Art College

Middlesbrough, UK
www.alternativeartcollege.co.uk
Session Dates: Sporadically when requested/ needed
Application: No

> "The Alternative Art College sees learning as not just a process for capital gain and a career but the avenue for social change questioning of the world around us."
>
> The Alternative Art College

The Alternative Art College (AAC) is a pragmatic HE protest; experimenting the f*ck out of learning.

The Alternative Art College is as a response to the current educational system in the UK. Its aims are to question aspects of learning aimed to produce consumers of knowledge rather than participators in a grander scheme.

The rational is to share ideas of learning about art with learning with art. It is to get all peers in the network to partake and allow themselves to become agents in a public political sphere. It is through, above and over the structures of neoliberalism that the tensions between art and capital can be addressed. Why is higher education something that is only financially accessible?

AAC is nomadic and sporadic, it is based on a collective wanting to form a space of negotiation and sharing of ideas and practices. It has existed as a three-month long school, one day events and in the digital sphere as skype and slack pages. It is a peer network that forms when there is a need and an urgency, otherwise it lays dormant on its blog as a resource and archive.

Contemporary art created from and for different localities but immediately involved with the swirl of global information and displacement can become an efficient means to resistance, interruption and deconstruction of the hegemonic power of global capitalism and its Ideology.




KEY


EDUCATION 4s
ATION
DENTAL SURGERY
ALTERNATIVE ART COLLEGE

“Learning with and of art is a tension with capital and it’s our prerogative to highlight this tension.”

“Knowledge is priceless and by reclaiming our learning the AAC is attempting to activate a network with urgency.”

The Alternative Art College

The Art & Law Program

New York, USA
2010
www.artlawprogram.com
Session Dates: January - May;
September - December
Application: Yes

"The Art & Law Program use law and jurisprudence as theory, practice and medium to explore."

The Art & Law Program

The Art & Law Program is a think tank with a theoretical and philosophical focus on the effects of law and jurisprudence on cultural production and reception. An examination of how artistic practices challenge and rupture the apparatus of law completes the program.

We are a nonpartisan community that aims to attract individuals in visual art, architecture, criticism, art history, curating, and film, among other fields. Artists with non-traditional practices, and cultural producers interested in the cultural effects of law are encouraged to apply.

Program Fellows meet for weekly seminars in fall or spring terms to discuss readings and visual materials with Director Sergio Muñoz Sarmiento, curator, art historian and Associate Director Lauren van Haaften-Schick, and/or with a guest seminar leader.

Topics covered include territoriality and space, law as medium, tangible and intangible property, language and contracts, moral rights and authorship, and sovereignty and international law. There is a particular emphasis on the understanding of legal cases, texts and materials through a close analysis of reading and writing. Through this analysis of legal structures and modes of thought, the Program aims to critique current artistic, curatorial, theoretical and art historical practices and methodologies.

The Art & Law Program, the first residency of its kind, was founded by Sergio Muñoz Sarmiento.





TBS
The Black School

New York, USA
www.theblack.school
Session Dates: Fall
Application: No

"Learning is a revolutionary act."
The Black School

The Black School is an experimental art school for students to explore art making that promotes community engagement and community building within a range of social issues. The Black School is built on principles of the Freedom Schools of the Civil Rights and The Black Panther Party's Liberation Schools during the Black Power era.

Program sessions are a combination of short workshops covering a range of art making techniques, group discussions on the history of Radical Black politics, visits from practicing artists, and self-initiated projects that address community needs.

Through an introduction to socially engaged art methodologies used by artists and designers, students will be asked to develop a series collaborative projects. Students in the program will be required to participate in a continuum of art projects: asking them to apply the art making techniques and critical thinking learned in the program to address issues in their community.

This program will examine the potential that creative acts have to affect social and political change on a local level. Students will create public art (in various mediums) presenting solutions to problems in their school, neighborhood, or city.

Fall/Winter 2016 programing will conclude with the Black Love Fest in the Spring that will serve as a graduation ceremony, another opportunity for students to share their work and a public event.

"We're interested in making art that proposes solutions."

The Black School

"The central questions being asked by all students, teachers, and participants in The Black School is a) What is The Black School? b) What should The Black School teach? and c) Why are you here?"

The Black School



TCU
The Cheapest University

Paris, France
2015
www.thecheapestuniversity.org
Session Dates: All year round
Application: No

"Is it cheap enough?"
The Cheapest University

The Cheapest University is a free and experimental university currently based in Paris. It has constituted itself through elective affinities, gathering a growing number of participants around an enthusiastic and open spirit. It is artistic and contributive, and does not resist a tendency to merge learning experiences with œuvre making.

The Cheapest University is contributive: it is immediate and committed, depending solely on the will-power of its members – all volunteers. It infiltrates their practice or is infiltrated by it, extending personal research or enabling the invention of collective situations that produce knowledge and/or/as art.

TCU has organized regular meetings, public talks, experimental workshops, and various online forms of research and work. There is no admission procedure, and new members are welcome regardless of their age or state of studies. The goal of The Cheapest University's program is to allow artists to take the co-production and transmission of knowledge in their own hands. Unlike traditional universities, the written form isn't necessarily privileged.

The work of art, all mediums encompassed, and the exhibition are considered as many interfaces allowing access to knowledge produced within TCU.

To be, or to enact the school is a way to get free from notions of success and failure in the artistic dynamics that take place within it, replacing them by collaboration and solidarity.


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The Field School
M12STUDIO & CU Boulder

Boulder, CO, USA
www.ruralenvironments.org
Session Dates: May
Application: Yes

"Puts students in touch with various rural landscapes in Colorado, including the High Plains region near the town of Last Chance."

The Field School

The Field School is an intensive off-campus course designed for students interested in the intersection of art and the rural environment. The Field School experience puts students in touch with various rural landscapes and focuses on site and context-based approaches to art creation.

While living and working together in rural environments and on the road, students create site-interpretation artworks exploring various mediums including photography, sculpture, printmaking, and drawing, as well as dialogical projects, social actions, and collaborative experiments.

Based out of the University of Colorado-Boulder, sessions are open to both CU students and students from further afield. For students from other universities: in most cases the 6 hours of Art Practices course credit will transfer to the home institution. This is an advanced or 4000 level course and is also open to graduate students at the 5000 level. Fieldwork for the 2016 session (May 9 – 27) took place throughout the American High Plains, the Rocky Mountain Range, and sites in Northern Arizona.

This course focuses on site-based approaches to art creation and is designed as an experiential course, meaning that students learn through the experience of place, and then by the process of making.

After introductions to each site, students will be responsible for a site interpretation piece.

TOMA
The Other MA

Southend-on-Sea, UK
2016
www.toma-art.com
Application: Yes

> "A socially engaged model, which works as an artist led co-operative, TOMA takes on parts of the structure of a standard art MA, but is also responsive to its artists."
>
> The Other MA

The Other MA (TOMA) is a 12-month alternative art education model, set up by practicing artists and based at Metal Art School in Southend-on-Sea, UK. Designed to fit the everyday lives of 21st century working artists TOMA is a space to develop artistic practice within a critical framework for postgraduate level.

TOMA wants to encourage independent thought alongside close knit community spirit. TOMA artists experience this through self-directed and collaborative study with artists meeting at least three times a month to take part in a variety of activities; lectures, group crits, seminars, tutorials, peer marking and practical workshops.

A socially engaged model, which works as an artist led co-operative, TOMA is responsive to its artists. Fluid and open in its evolution, TOMA is an independent space where there is freedom to choose, learn and grow alongside a community of peer-artists. Participants directly steer the study program, choosing those who come to teach on it and the themes explored.

TOMA is affordable, to attend which goes directly and wholly towards paying for visiting artists, lecturers, exhibitions and tutors.

Earlier this year TOMA recruited 10 practicing artists to join the first year of this alternative art course in Essex. We have now recruited these artists and they started on the program in September 2016.





TPS
The Public School

Los Angeles, USA /
Brussels, Belgium /
International

2007
www.thepublicschool.org
Session Dates: Any time
Application: Yes

"The Public School is a school with no curriculum."
TPS

The Public School (TPS) is not accredited, it does not give out degrees, and it has no affiliation with the public school system.

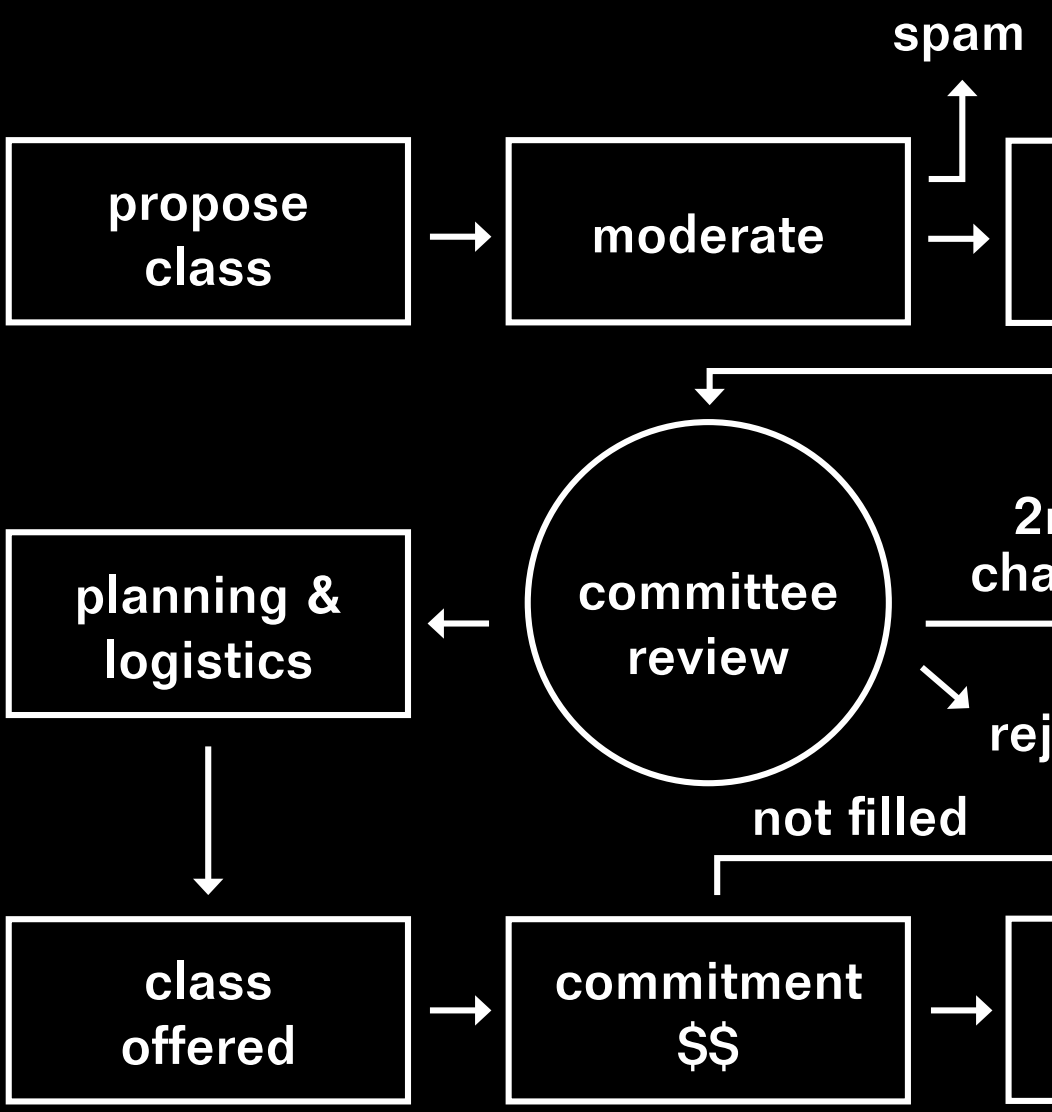
It is a framework that supports autodidactic activities, operating under the assumption that everything is in everything.

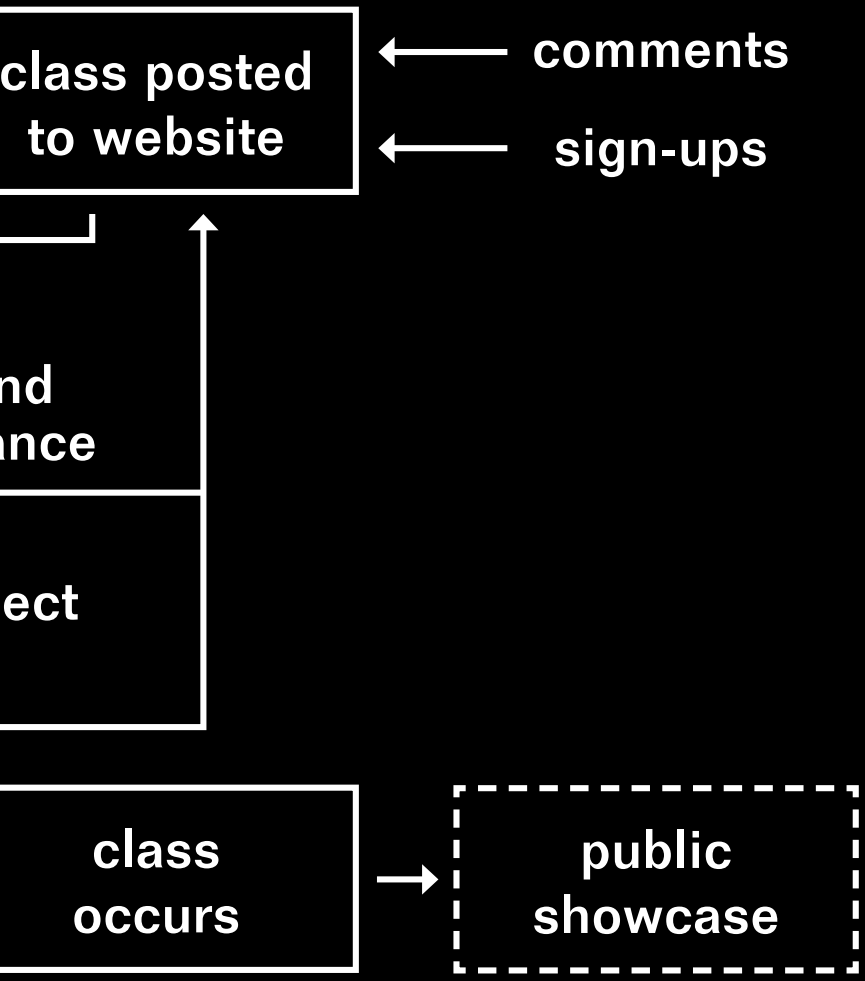
The Public School was initiated in Los Angeles in the basement of Telic Arts Exchange.

At the Alternative Art School Fair, The Public School will hold an informal, collaborative (non) event throughout the weekend. We will offer free tools to members of other schools – and anyone else – interested in contributing past classes, current classes, and new ideas.

We will turn these into an open source format, like a malleable blueprint, for new classes. These will then be available for everyone on Syllabus-hub, a website for a syllabus sharing community. For free schools and other non-institutional learning groups, a "class" is a convenient way to think about any type of learning-related activity (these can be workshops, field trips, screenings, exercises, games, etc). Sometimes these start with a syllabus or outline, but often they develop over time – through self-organization, exploration and experimentation.

For classes like these that emerged without a set plan, a syllabus after the fact is like making a blueprint of a spontaneous tree fort… but one that can still be useful for others, or for next time!


spam
propose class
moderate
committee review
planning & logistics
class offered
commitment $$
not filled


class posted
to website
comments
sign-ups
nd
nce
ect
class
occurs
public
showcase


Selected Morrinho Shorts
the public
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brussels
de publieke
school voor
architectuur
brussel
l'école
publique pour
l'architecture
bruxelles

“The Public School is a school with no curriculum. It is not accredited, it does not give out degrees, and it has no affiliation with the public school system. It is a framework that supports autodidactic activities, operating under the assumption that everything is in everything.”

TPS

SMT
The School of Making Thinking

Abrons Arts Center (Fall/Winter), Catskills (Summer), USA
www.theschoolofmakingthinking.com
Session Dates: Any time
Application: Yes

"We recognize that people, processes, and institutions are always growing and changing and don't occupy a position of stability. As artists, we strive to make this instability generative."

School of Making Thinking

The School of Making Thinking (SMT) is simultaneously an artist/thinker residency program, an experimental college, and a nomadic investigation in intentional living.

Our mission is to create a unique environment where participants are able to develop a creative practice that challenges disciplinary conventions of art-making, thinking and living.

Our program asks: How does art deepen thought and provoke questioning? How is thinking enacted through creative mediums? And how can an environment be structured (or resist structuring) in such a way that these questions can not only be asked, but be lived as well? Every summer SMT runs a hike and hosts a residency program in The Catskills.

Each summer program we hold re-imagines how it will be structured/un-structured, thereby creating immanent environments of making thinking each with a different theme and method. During the Fall, Winter and Spring SMT offers classes at the Abrons Arts Center in NYC which seek to bring rigorous thinking into conversation with experimental pedagogies.

We also recently launched our first journal – QUIDDLE – an interdisciplinary and multi-media journal that aims to enliven and expand our experience of the traditional academic platform. And we recently held our first conference – "Words & [ ] – a Durational Conference of Art & Thought" a 56-hour (French/English

bilingual) event which took place at The Darling Foundry in May 6 – 8, 2016, and featured round-the-clock live programming of hundred interdisciplinary performative presentations.

"The collisions of different practices and ways of living can often be disorienting. We think that, within certain limits, moving outside of our comfort zones is one of the gifts that these collisions bring. Many residents have found that their practice has transformed in unexpected and amazing ways. This being said, we don't push anyone to do anything they don't want to and we strive to always respect personal boundaries. Instead, we articulate this as a mode of openness toward entering into SMT."

School of Making Thinking

"Creating alternative learning spaces is, for us, a form of activism. We have had many residents in the past who have expressed activist-space burn-out, particularly in finding that they couldn't sustain themselves emotionally in "activist spaces". Lots of the staff here have had similar experiences. Within SMT, we want to create a space to talk/think/do activism that also feels sustainable, productive, and GOOD. We know it's not always possible but we think it's more possible than not."

School of Making Thinking





“We recognize that people, processes, and institutions are always growing and changing and don’t occupy a position of stability. As artists, we strive to make this instability generative. In admitting to never fully knowing how things will happen until they happen, we believe that SMT’s fluidity and non-sedimented nature can allow for exciting unfoldings.”

The School of Making Thinking

TVS
The Ventriloquist Summerschool

Oslo, Norway
2015
www.the.ventriloqui.st/summerschool
Session Dates: 2nd week of every August
Application: Yes

"We see the summer school format as a low-resolution infrastructural/citizenship move: we're taking charge in shaping and responding to the regional context we're working and living in towards the discussions we want to have."

The Ventriloquist Summerschool is a week-long situation open to participants within design or any other field. It was founded in Oslo by João Doria and Kristina Ketola Bore out of an interest in provoking a discussion about the role of voice, discourse and accountability in artistic practices.

It invokes Graphic Design as a field of mediation between diverse fields such as the Visual and Performance Arts, Architecture, Music and Writing. Each edition runs under an umbrella theme (2015: Voice; 2016: Illusion), developed through a set of workshops, a public evening program and the required infrastructure for doing work such as materials allowance and a print room. This is shown to the public through a final event of any format to be defined by the participants themselves.

The summer school aims to create a network concerned with the aforementioned issues and is open to accommodating new ones within the same universe, encouraging its participants and tutors to continue collaborating after the workshop situation is over.

We understand Ventriloquism as the alternation between gaining, losing and recovering a personal perspective in the creative process and when performing creativity among others. One of the core interests of the school is an investigating into which internal or external conditions are required for this to take place.

"The summer school opens up for personal enquiries of subjects within the art and design field. But another side of this is connecting with fields outside of artistic disciplines. When working with ventriloquism in 2015 we invited a ventriloquist; during the illusion-themed edition of this year we brought in magicians, basically asking: What can a very different approach which sits outside our designated disciplines teach us about our own perspectives?"

The Ventriloquist Summerschool

"Our specific concern about voice and discourse comes as a response to the urgency of modeling different modes of practice that emerge from each one's personal history or ways of seeing the world. We're interested in creating a space for exercising our own individuality through doing work while existing together through sharing, discussing and reassessing what we know with the people around us."

The Ventriloquist Summerschool






tast plants?



“We see the summer school format as a low-resolution infrastructural/citizenship move: we’re taking charge in shaping and responding to the regional context we’re working and living in towards the discussions we want to have. Even if happens for a brief moment, the ripples it makes continue throughout the year.”

The Ventriloquist Summerschool

The Zz School of Print Media

Kansas City, MO, USA
www.zzschool.org
Session Dates: Fall/Spring
Application: Yes

"Business plan is... There is no business plan!"
The Zz School of Print Media

The Zz (zee) School of Print Media is a printmaking focused education initiative.

We aim to promote print-based public art, encourage exchange between artists and the community, to create opportunities for artists and educators, and to expand the role of printmaking in the visual arts.

In addition to technical services and equipment access, Zz School rounds out artist opportunity with community based projects and conceptual courses.

We aim to enable artists diversely, creating opportunities for artists to grow the content of their work in tandem with technical ability. Enrollment at Zz School is open to motivated individuals with a desire to develop their skills as artist and learners.

Students can expect to be challenged by technique and craft as well as to develop a wider appreciation for art within historical, cultural, commercial, and contemporary contexts. Our goal is to provide unique and challenging courses to our students and a place for experimentation to our instructors.

Proudly, the Zz School experience takes place in an environment without administrative interference and at Zz School we strive to always put students and instructors first.

Proudly, at Zz School, our instructors are paid more per contact hour than adjunct instructors at the leading art school in our city.





TS
Thinker Space

Philadelphia, Changes each semester, USA

www.thinker-space.org
Session Dates: Spring Semesters
Application: Yes

"Education is a conversation between the learner and the environment. Our job as educators is to make sure that the environment is ready to communicate."

Thinker Space

Thinker Space is a pedagogical experiment in high school education. Each year we bring together a group of second-semester seniors who are about to embark on their post-secondary education life to ask the questions that are on their mind.

Each participant (including the facilitators) propose one unanswerable question that they would like to explore for the course of the semester. Then through discussions, activities, and presentations by guest artists we attempt to gain a deeper understanding of how our question relates to the world and to the questions on other people's minds.

The pedagogy is rooted in horizontal structures and improvisation. The syllabus is established week by week in response to the discussion that happens during our time together, and anyone has the opportunity to «lead» the group in an activity. Behind our process is a belief that when we explore the same idea, we end up with a shallow understanding of one idea.

Over the last two years we've had two co-horts of eight students each. We've explored concepts like "What is free-will?", "How do extremists find reason in their actions?", "Can you be radical and conservative?", "What is nothingness?", "Do we have choice?" and "Do you need to be mad to be an artist?"

By the end we always have more questons than answers, but we believe that questions are more valuable than answers because they lead to exploration instead of endings.






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“In order to have a classroom without hierarchy it is necessary to not have experts. In order to not have experts, value must be placed on questions instead of answers.”

Thinker Space

Being a teacher means preparing so that you become comfortable with any direction the class wants to take you instead of demanding that the class conform to your preparation.

TI
Transart Institute

New York, USA
www.transart.org
Session Dates: year round with three one month breaks
Application: Yes

"The education is not just a paper-chase and is most relevant, effective and powerful when vitally connected to projects and initiatives in the world, beyond the walls of the academy."

Transart Institute

Transart Institute is an independent, utopian, post-national and trans-disciplinary "unschool art school", it embodies the idea that participation in a vibrant and current graduate experience requires possibilities untethered to geography. We offer an MFA and PhD only for creative work as well as a non-credit summer academy.

Our focus and strength has centered on an exceptional international teaching, research and learning program that leads to higher degrees in creative, curatorial and trans-cultural practices.

Adopting a respiratory model of meeting and dispersing, Transart positions itself in the gaps where art practice, knowledge production and research processes operate; in the tensions between, across, through and beyond recognised paradigms.

Encouraging active student-driven learning over passive educational models, our students and faculty – from all over the planet – meet bi-annually as we continue to work wherever we live, actively supported by the Transart community.

We actively blur and erase any divide between academia and current cultural and social concerns, theory and practice offering opportunities to create and forge meaningful international and trans-disciplinary relationships, establish networks and foster experiences that expand, enhance and sustain their individual and collective practices.

US
Uncertainty School

Seoul, South Korea /
New York, USA
www.uncertaintyschool.org
Session Dates: July and August
Application: Yes

"Uncertainty school imagines the future of the museum as an accessible public institution, artists as an instigator for social justice and a biennale as a resource for participatory pedagogy."

Uncertainty School

Uncertainty School is a school to explore potential that cannot be described in a language of the world of certainty. Uncertainty School is inclusive for people who have distinct senses and ways of communicating, moving and thinking.

The participants and collaborators are a mix of artists, social workers, activist, people with and without disability. The school's curriculum focuses on art, technology, disability, and their correlation with one another, and aims at unlearning of exclusive or discriminatory viewpoints we have unconsciously accepted. Uncertainty School invites artists, activists and students main participants, regardless of disability.

The school holds workshops for participants and public seminars open to general audience.

The school provides sign language interpretation, translation, stenography, taking participants' various types of disability into consideration, and offers education in a space easily accessible by the people with varying types of physical disabilities.

Uncertainty School encourages participants to develop their independent artistic practice while forming a community of interdependent learning, in pursuit of a genuine value system based on fairness, beyond the concept of pro forma equality.

UNIDEE
University of Ideas

Biella, Italy
www.cittadellarte.it/unidee
Session Dates: April
Application: Yes

"If the humankind considers the possibility of openness and transformation, this would depend primarily on education."

Michelangelo Pistoletto on UNIDEE – University of Ideas

UNIDEE – University of Ideas, inheriting a long experience of residency for international artists (2000-2012), launched within the unique and special context of Cittadellarte the experimentation of an educational prototype or "model" that combined theory with practice.

Through residential dynamics, UNIDEE sees education as a life experience and social process characterised by the particular cognitive and emotional intensity of the exchange by members of the spontaneous community that is formed each week within the module.

This is an educational model based on a research and project laboratory under the guidance of a mentor who is an expert in the theme of that specific module, and the participation of a guest with the objective of examining the topics in their complexity and many facets, trying to maintain a balance of the thought forms and free or unforeseeable situations.

The didactic approach is a demo-practical one of responsible use of power, in the manner of circulating and distributing knowledge within the group, in the dual-dialogue between mentor and guest and between the mentor and participants where the horizontal and circular sharing of knowledge is aimed at the creation of a common ground and language. A brief time, a pause of one week or longer is what the participants allow themselves away from their usual routine so as to expand on a topic or a project, and therefore return to study or work in their own contexts.







"UNIDEE aims to form 'artivators', people who intend to use art as a methodology, practice and language, becoming agents for the activation of responsible actions and processes in the territories in which they live."

UNIDEE-University of Ideas

The Third Paradise creates the basis for a new educational vision committed on each level of formation. It is necessary to begin the third phase of the human evolution, the one based on responsibility, after the ancestral age of incounsciousness regulated by nature, and after the age of consciousness generated by artificial progress.
Michelangelo Pistoletto on UNIDEE – University of Ideas

UOIEA
Union of Initatives for Educational Assembly

New York, USA
2008
www.yuoiea.com
Session Dates: variable
Application: No

"The UOIEA research into early childhood pedagogy is an inquiry into what happens when the impressionability that we assign to childhood is considered as integral and relevant to the grown-up discourse of art and art making."

The Union of Initatives for Educational Assembly (UOIEA) invokes the frameworks and aesthetics of early child pedagogy as model and method for artistic engagement.

The UOIEA is a rubric and archive established by Anna Craycroft for her collective projects of research, exhibitions, and education that have considered art as always already a practice of teaching and learning.

The public presentations of the UOIEA to date have been based on methods from early child pedagogy, but the UOIEA is designed for all ages, exploring how we put our worlds together and take ourselves apart.

There is a redundancy in the combination of the terms art and education. In some respects art and education are near identical enterprises.

Each seeks to develop or manipulate communication systems in order to affect the way its participants see, think, feel or behave. Artistic and pedagogic practices both assist in the cultivation of citizens and the reinforcement of institutional power.

However when the two words are placed side by side it is their differences that become highlighted, not their similarities.




I.E.A


GAVIN
WELLS
GAVIN
WELLS
grace
HWANG
GRACE
HWANG

“In order for art education to stop parroting the social dynamics and organizational frameworks of other institutions, it must recognize that the studio is a classroom, the classroom is an exhibition, the museum is a curriculum, the lesson is a social experiment, the artwork is a teacher, the artist is a student and so on.”

Union of Initiatives for Educational Assembly

Re—sources

Arthur Fournier Fine and Rare

New York, USA
www.arthurfournier.com

Fournier Fine & Rare is an independent dealers of archives, complete-run serials, rare books and ephemera in all fields and genres with particular emphasis on design, music and the visual arts.

We specialize in primary source materials related to the transformative cultural movements of the late 20th century, modern conflicts, disruptive technologies, music and the visual arts.

Booklyn

New York, USA
1999
www.booklyn.org

Booklyn is an artist-run, non-profit 501/3, consensus-governed, artist and bookmakers organization headquartered in Greenpoint, Brooklyn. Booklyn helps artists document, exhibit, and distribute their artwork and provides the general public and educational institutions with services and programs involving contemporary artists' publications and works on paper. Booklyn assists artists in inventorying and cataloging their archives and collections and finds institutions to acquire, conserve, and provide access to these resources.

Booklyn has created a global network connecting hundreds of artists and educational organizations. Through that network, Booklyn has distributed thousands of books and artworks used by an audience reaching into the hundreds of thousands.

Booklyn produces and curates exhibitions in its own gallery as well as at museums, libraries, universities, and other public sites. The Project Space is a venue for emerging curators. Booklyn also collaborates with major exhibiting institutions to produce and curate exhibitions of artists' books and related media.

With the goal of creating fair, sustainable and self-sufficient cultural economies, Booklyn designs creative and effective fundraising publications for arts and activist organizations, connecting like-minded individuals and groups to a growing global support network.





Brooklyn Art Library

New York, USA
www.brooklynartlibrary.com

Brooklyn Art Library is home to The Sketchbook Project collection in its physical form. Brooklyn Art Library is home to over 35,000 sketchbooks created by artists from all over the globe. Our goal is to support professional and amateur artists by providing a platform for them to create, display and market their work using sketchbooks as a medium.

The library serves as a reading room where you can get cozy and spend an afternoon enjoying artwork in a hands-on experience with the help of our librarians.

With so many books in the library, we've developed our own system that makes it easy for anyone to explore. Each book is individually barcoded and cataloged with searchable details, like where the book is from, the materials used, the artist's name, tag words, and much more.

Whether you are interested in seeing a book about robots, a book created in Berlin, or even books selected for you at random, you can search and explore using your own mobile device when in our space.

Located in Brooklyn, NY, this space is where The Sketchbook Project's diverse contributors come together and serves as our link to New York's creative community. Our storefront encourages interaction between artists and their audience, and introduces our members' work to new viewers.

Brooklyn Art Library also hosts readings, artist presentations, and welcomes group visits.

Common Field

Online, National Network, USA
www.commonfield.org
Session Dates: ongoing
Application: self-selecting members

Common Field is a network of contemporary, experimental artist organizations and organizers. Common Field is new a platform for learning and exchange.

Common Field member organizations include artist-run and artist-centered art spaces, publications, digital projects, festivals, residencies, collectives, and collaboratives. Individual members include arts directors, administrators, curators, organizers, and producers, as well as artists who organize as part of their practice.

Common Field members create interdisciplinary and hybrid forms for art production, reception, and dissemination. They generate independent, responsive, grassroots, artist-centered cultures. They support artists and their experiments, connect artists with the public in intimate and generative ways, and are deeply involved in the shapes and characters of their contexts and communities. Members stimulate ideation, imagination, and innovation for artists and the world at large.

Inspired by a history of associations and initiatives for alternative arts organizations, Common Field updates that precedent for the digital age.

Common Field's programs include convenings, research, resources, and advocacy.

The aim is to develop a more visible, accessible and resourced field of visual arts organizations and organizers.






EXIT

“We have an opportunity to rethink the ways that the art ecosystem works.”

Leyden Rodriguez-Casanova,
Common Field Convening Organizer
Miami 2016, artist and co-founder of
Dimension Variable, Miami

Inventory Press

New York, USA
www.inventorypress.com

"Inventory Press provides a setting for the exploration of topics that likely wouldn't otherwise receive deserved attention."

Inventory Press

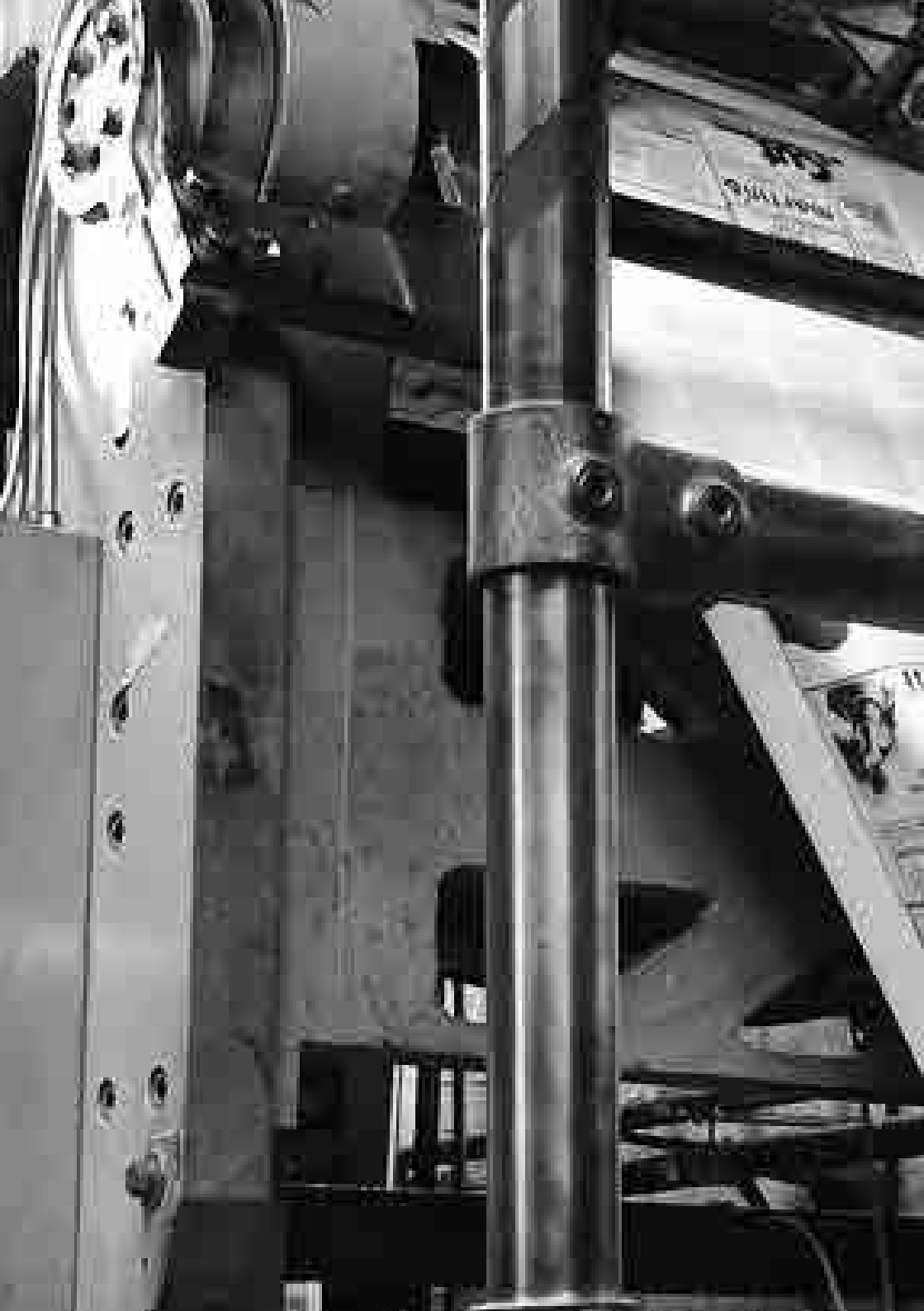
Inventory Press was Founded by Adam Michaels of design studio Project Projects.

Inventory Press publishes books on topics in art, architecture, design, and music, with an emphasis on subcultures, minor histories, and the sociopolitical aspects of material culture.

In 2016, Inventory Press issued an expanded reprint of the Blueprint for Counter Education, one of the defining (but neglected) works of radical pedagogy of the Vietnam War era.

Proclaimed by Richard Kostelanetz as "perhaps one of the most extraordinary books ever issued by an American commercial publisher," the original book (published in 1970) served as a foundation for the Critical Studies curriculum at CalArts.

Accompanied by large graphic posters that could serve as a portable learning environment for a new process-based model of education, and a bibliography and checklist that map patterns and relationships between radical thought and artistic practice from the avant-gardes to postmodernism, Marcuse and McLuhan serve as points of anchorage for this exploratory box set designed to encourage self-directed learning.




martin's

OSSAI
Open Source and Space Administration Institute for Alternative Research

Nomadic
1999
Session Dates: all year by appointment

OSSAI experiments open source approach to education, research, information sharing and alternative space creation.

We developed unique techniques for collaboration and research inspired by intersections of instructions, art and programming languages that inspire our participants in a communal effort to develop modular spaces, plans and architectures with open concept and representation using instructions that rewrite themselves, self replicate, and that are able to learn from changing environment.

We believe that when materialized via ideas of Open Source, through negotiations and exchange in open decision making these environments will form socially or culturally inclusive space.

Ideal of OSSAI is to help communities to develop or reclaim spaces that are deeply synced with community needs via maximized and precisely focused collaboration and to map disappearance of public spaces globally.

OSSAI is aiming to establish an international institute that will: research public space and commons globally, develop methods of theoretical research on possibilities of Open Source Public Space and Open Source Architecture that includes, democratization/reclamation/creation of common spaces, advocate for Open Source Space.

Provisions Library

Fairfax, VA, USA
www.provisionslibrary.org

Provisions Library investigates the relationship between art and social change using research, production, and education to explore models for a more inclusive, equitable, and connected society.

From its library home in George Mason University's School of Art in Fairfax, Virginia and at sites throughout the District, Provisions produces and supports projects in the US Capitol Region and across the globe.

Zone Books

New York, USA
1985
www.zonebooks.org

Zone Books is an independent nonprofit publishing house founded in 1985.

The publisher of a select list of titles in the arts, humanities, and social sciences, Zone Books is committed to original English-language texts as well as to the translation of significant works by contemporary authors.

Zone Books are edited by Jonathan Crary, Michel Feher, Hal Foster, ans Ramona Nadaff, and designed by Bruce Mau and Julie Fry.

Zone Books are distributed by The MIT Press.

Pro—gram

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Program

Program

Saturday, November 19, 2016
12am – 1:30pm
Imagining a School: Building Space for Creative Liberation
Lecturers: Carol Becker, Luis Camnitzer, Dorothea Rockburne, Victoria Sobel
Moderator: Catherine Despont
Spanning five generations of wisdom–ages ranging from 20s to 80s–participants will consider how art methodology is changing, how it should change, and how the act of school building is influencing this shifting landscape. The panelists will reflect on their collective experience as teachers and students of diverse educational structures: from Rockburne's time as a student at Black Mountain College, to Camnitzer's experimental curriculum at SUNY Old Westbury, to Becker's position as Dean of the School of the Arts at Columbia University or her former role as Dean at the Art Institute of Chicago, to Victoria Sobel, who was a co-founder of the Free Cooper Union campaign and is, along with Casey Gollan, a current Vera List Center Fellow. The panel will set out a framework through which we might better understand the role of the artist in society and the ways that arts education engages with and defines cultural evolution.

Saturday, November 19, 2016
2pm – 3:30pm
How is alternative education important to artistic practice?
Transart invites four artists to consider how their experiences with alternative educational have shaped the way they think, exchange, create and teach.
Lecturers: Lynn Book, Jean Marie Casbarian, Andrew

Cooks, Andrea Haenggi, Virgil Wong.
Moderator: Jean Marie Casbarian

Saturday, November 19, 2016
2pm – 3:30pm
How can alternative systems impact traditional arts education?
What happens when you inject elements of alternative art school practices into established institutions?
Lecturers: Ox-Bow, Daniel Bozhkov, School of the Future
Moderator: Regine Basha

Saturday, November 19, 2016
2pm – 3:30pm
The Price of Education
Lecturers: Sommerskolen, The Cheapest University
How and why schools run programs for free: a discussion of alternative funding structures and access.
Moderator: AltMFA

Saturday, November 19, 2016
3:45pm – 5:15pm
Anhoek Record Examination
Mary Walling Blackburn and Beatriz Balanta of The Anhoek School will administer their version of the Graduate Record Examination (GRE). The ARE undoes the benign voice of the standardized test, awakens the participant to the history of violence embedded in the form while activating it as a site for aesthetic expression.
Lecturer: Mary Walling Blackburn and Beatriz Balanta

Saturday, November 19, 2016
3:45pm – 5:15pm
Art and Democracy
What is art's role in shaping education for social change and

engaged citizenry?
Lecturers: UNIDEE, The Black School, UOIEA (Anna Craycroft)
Moderator: Provisions Library

Saturday, November 19, 2016
3:45pm – 5:15pm
The Social Arts College / The Value of a Liberal Arts Education for Arts Practitioners.
Roundtable discussion hosted by the Brooklyn Institute for Social Research, a liberal arts education and research center built with and for working adults.
Lecturers: Brooklyn Institute for Social Researc, Ajay Singh Chaudhary, Rebecca Ariel Porte, Audrey Nicolaides

Saturday, November 19, 2016
5:30pm – 7pm
Year One
Three programs that were launched in the last year discuss how and why they formed, how they selected their respective structures, and what shared lessons they learned in the process.
Lecturers: Enrol Yourself, Nomad9
Moderator: Black Mountain College

Saturday, November 19, 2016
5:30pm – 7pm
Self-Governance as Pedagogy: Of Other Spaces
Are "school" and "residency" the only institutions we can think of as pedagogical structures? How might embodying the "school" serve as a tactical and strategic model for how exchanges and activities should be carried out in general?
Lecturers: Abram Coetsee, Alex Strada, Damien Davis, Lauren van Haaften-Schick.

Saturday, November 19, 2016
5:30pm – 7pm
Unlearning
A conversation charting the concept of unlearning.
Lecturers: Uncertainty School, Shift/Work

Sunday, November 20, 2016
12am – 1:30pm
The Architecture of Arts Education
Lecturer: Craig Wilkins
Noted architect and educator, Dr. Craig L. Wilkins, PhD, RA, will present on what it means to make-do spatially, drawing on his work as a practitioner and activist, and suggest ways we can co-create radical, challenging, and empowering educational spaces together. Wilkins is author of The Aesthetics of Equity: Notes on Race, Space, Architecture, and Music, which deconstructs how the marginalization of African Americans is authorized within the field of architecture and outlines how activist forms of expression shape and sustain communities, fashioning an architectural theory around the site of environmental conflict constructed by hip-hop culture. Dr. Wilkins will consider the role of institutional space–and practices ambivalent to its sanction–in the production of transformative sites, art and artists.

Sunday, November 20, 2016
2pm – 3:30pm
Open Source and Online
How are art schools using virtual tools/space to share and run their programs?
Lecturers: The Public School, OSSAI

Sunday, November 20, 2016
2pm – 3:30pm
Hybrid Practice

How are new combinations of traditionally distinct disciplines coming together in arts education?
Moderator: Archeworks.
Lecturers: SFPC, Zz School of Print Media, Southland Institute

Sunday, November 20, 2016
2pm – 3:30pm
Innovating Critique (Roundtables)
Roundtable discussion on alternative models of critique – one of the defining characteristics of arts education – that considers the values at play in the standard art school critique form.
Lecturers: Arts Letters and Numbers

Sunday, November 20, 2016
3:45pm – 5:15pm
Local and International Perspectives
How can schools strengthen local perspectives while being open to international communities? Three schools speak to the challenges and values of global perspectives.
Moderator: SOMA
Lecturers: School of Critical Engagement, ecole de Hogbonu, Beta-Local

Sunday, November 20, 2016
3:45pm – 5:15pm
Responsive Programming / A Conversation Between The Ventriloquist Summerschool and Sheila Levrant de Bretteville
Lecturers: The Ventriloquist Summerschool, Sheila Levrant de Bretteville

Sunday, November 20, 2016
3:45pm – 5:15pm

Body / Text / Play – Embodied Thinking (workshop)
Come read and play with texts with The SMT in this embodied thinking workshop. Participants will be given a relevant theoretical text to discuss and are then invited to create movement/performance scores to activate key feelings, ideas and values embedded within the text.
Moderator: The School of Making Thinking

Sunday, November 20, 2016
5:30pm – 7pm
Unanswerable Questions (workshop)
There will be a table with 8 chairs. No one will sit at the table to start. A facilitator will select a topic out of a hat. Topics will be past topics that ThinkerSpace students have explored including but not limited to: radical conservatism, moral imperialism, labels, time, democracy, free will, nothing, etc.
Moderators: ThinkerSpace

Sunday, November 20, 2016
5:30pm – 7pm
(Re)incorporating Art in Everyday Life
Schools that institute communal practices and aesthetics in everyday life.
Moderator: Grizedale Arts
Lecturers: Sunview Luncheonette, School of Apocalypse, New Earth Resiliency Training Module (NERTM)

Part—ners

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Pioneer Works is a non-profit arts center for research and experimentation in contemporary culture. Through a broad range of exhibitions, performances, arts and science residencies, and educational programs, Pioneer Works seeks to transcend traditional disciplinary boundaries, foster community, and provide a space where alternative modes of thought are supported and activated in tangible ways.

www.pioneerworks.org



Biennale de Paris is a biennial without works of art, therefore, without exhibition, without curators, without spectators and without art market. Since 2000, by its new identity, Biennale de Paris is a strategy at the service of practices which are disobedient to the dominant art regime. Biennale de Paris takes place where it happens and when it happens: it exists in real time. Each biennial begins when the previous one ends. Biennale de Paris refuses to be thought by art.

The strategy: being liquid, converting the rifts in spaces, when the ground is occupied, to occupy the underground. It is a kind of custom-made biennial, which is adapted to the practices, to their locality and temporality. The participant-authors are considered as partners. They have a decision-making power on Biennale de Paris. Biennale de Paris is a horizontal institution and constitutes a critical mass composed by many initiatives which would otherwise have been isolated and without impact.

www.biennaledeparis.org

Pixartprinting specializes in printing a variety of products for creative professionals. Our products range from business cards and books, to large format items, such as retractable banners, flag displays, and signage. We pride ourselves on offering custom, cost-effective solutions.

Pixartprinting has been serving creative professionals and helping them achieve their visions and goals since 1994. Since then, we have grown our product catalog, printing abilities, and locations, and we now operate in nine countries.

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Alternative Art School Fair
First Edition
November 19-20, 2016

Editions Biennale de Paris
ISBN 2-900176-02-6
EAN 9782900176023

biennaledeparis.org