GLOBAL ENCOUNTERS AT A DUTCH MFA
Intercultural dialogue in higher art education

INTERNATIONALISERING
OPENHEID
DIVERSITEIT

“een expositie die overtuigend laat zien dat de exclusief westere blik op de kunstgeschiedenis niet langer houdbaar is, mag vervolgens op zijn minst een hint geven naar nieuwe manieren waarop we kunst, afkomstig uit zulke verschillende culturen, met zulke verschillende achtergronden, kunnen bekijken. [...] Postwar [...] weet nog niet voldoende los te komen van het eigen verleden, om nieuwe, alternative manieren van kijken te suggereren.”

‘De westere blik op kunst is niet langer houdbaar’
Hans den Hartog Jager, NRC Handelsblad, 19 oktober 2016

Biennale Venetië 2015

“[...] de editie van Enwezor, getiteld All the World’s Futures is verreweg de meest globale van alle Biennales. Hij selecteerde 136 kunstenaars uit 53 landen, van wie 88 voor het eerst op de Biennale exposeren. Waren voorheen Europa en de Verenigde Staten hofleveranciers, dit jaar komen de meeste kunstenaars uit Afrika en Azië. En het mooie is: daar wordt nergens de nadruk op gelegd. [...] Met al die stemmen uit al die verschillende werelddelen is de Biennale van Venetië met recht de belangrijkste barometer van de kunst.”

(Smallenburg, Sandra. NRC Handelsblad, 13 mei 2015, C2)
Biënnale Venetië 2005:

“The transnational art world has put in place a language game replete with conversational presuppositions, hermeneutical gambits, recurring themes, and sense making strategies. This is a worldwide discursive framework – [...] a toolkit [...] for approaching and deciphering if not all then at least a very great deal of ambitious art from all over.”

COLLECTIVITEIT
COMMUNITY
CONVERSATIE
"I was more (like an) estranged [Babylonian] that did not understand the exchanged language of ‘ways of seeing’ [...] How can I say what I see, what can I see, or more likely what should I see and after all, what do I see? If I cannot say it, don’t I see it?"

Summer Yoon, MFA Painting, 2012-14.
Why are you painting black people?
I didn’t know I had to have a specific reason to do so.
You better have a damn good reason to do so!

How come refugees are now your topic?
I’m interested in why we should think of these people as refugees.

It makes me feel really sad to see you do this.
I am really concerned about you…

You are not making a point, have no position in this issue.

You cannot deny decades of post-racial and post-colonial insights!

It’s shocking.

But these issues are not yours to address…

[individualiteit]

INDIVIDUALITEIT
INTRAPERSONEEL
INTERPERSONEEL
INTRACULTUREEL
INTERCULTUREEL

‘[the alien] already appears within myself and within ourselves in terms of an inrasubjective and intra-cultural otherness’

(Bernhard Waldenfels, The Question of the Other, 2007, p. 9)
Dialogic Conversations
‘Though no shared agreements maybe reached, through the process of exchange people may become more aware of their own views and expand their understanding of one another.’ (Richard Sennett, 2012, 19)

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

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

Dialogic Education
Ronald C. Arnett

Third Space
Homi Bhabha

Transcultural Space
David Thomas

Intermonde
Maurice Merleau-Ponty

INDIVIDUALITEIT
INTRAPERSONLIJK
INTERPERSOONLIJK
INTRACULTUREEL
INTERCULTUREEL
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- (Auto)etnografische studie naar spreken over kunst in Master of Fine Arts programma’s FMI
- Etnomethodologie (conversatie-analyse)
- (Participatieve) observatie van groepsbijeenkomsten
- (Biografisch-narratieve) Interviews met participanten (studenten en docenten)
Art here [Europe] is different, it’s seen in a different way. Here there’s actual time for it, there’s money for it, there is opportunity for it. And so people aren’t like in a hurry and they don’t have to shout everything you know? I mean the, the luxury of art is allowed here in its fullest and it’s exercised in any variety of means that it can be, that needs some time to get used to.
And so when I saw a few works by different artists here, I just didn’t see the immediacy of them. They were very successful in their sincerity and in their process and in their, you know, but in the beginning I just like, it meant nothing to me, to be honest. Like it’s unnecessary, it was kind of unnecessary to me...

Student, Noord - Afrika

I don’t know how art can be powerful here. But I think that art in dictatorships are much more powerful than these kind of societies. Because when almost everything is allowed, in a way everything can be in this danger of being empty of meaning. If you consider art as a form of fighting the system, as a form of will to change things, which I agree to... when everything is allowed what can you do? Nothing.
In countries like mine, just by very small details you can create a huge change, you can create a big fight. Just by showing for example, a women’s breast in a painting. You can make a storm out of it. But here you can do everything, and everything has been experienced. People are like, okay. And walk away. So maybe then again we go back to the burden of freedom.

Student, Midden-Oosten
Tussen ruimte

Lichamelijkheid
Verwachtingen
Ruimte van indirectie
Responsiviteit
STAMELEN

STOTTEREN

RUIMTE VOOR [afbeelding verwijderd]

AARZELEN

LUISTEREN