Introduction: Research / Art + Pedagogy / or, Time in Critical Practice

/MICHAEL STONE-RICHARDS

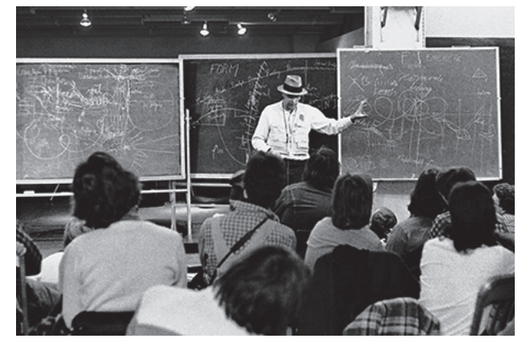
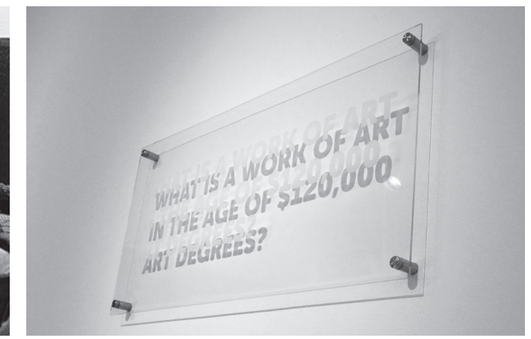
In the Winter semester of 2018, I conducted, for the first time, a seminar in Critical Practice on *Art + Pedagogy from Socrates to Joseph Beuys* at CCS. There were 12 students, exceptional students, who were willing to take a risk, a risk since only a handful of them could have had any idea what to expect. As I have long come to learn, one-half of the students were returning students and the other half were present because the first half had encouraged their friends to come join the class. Certain classes fill themselves and this was one of them. What I have also come to learn is that the new group of students – each exceptional in their major and indeed used to being so considered, oh, and normally they are "done with their Humanities" – will be nervous because they find themselves, not listening to a lecture, but in study groups in class practicing the close reading of texts in discussion with their peers. Their friends, who encouraged them to come check out the class, will be responsible for getting them to hang in there as the potential of the experience of discovery sets in. All this was present on the first day of *Art + Pedagogy* as we discussed in overview texts by Plato (*Meno* and *The Symposium / Banquet*), Montaigne (on the art of conversation), Debord (on the ideology of dialogue), Freud and Lacan (on the transference), Kierkegaard (fragments on the impossibility of learning), Freire and bell hooks (on the politics of teaching and learning), and Michael Asher (on time and duration in the crit), that we would be reading over the semester. We also reviewed the artists and practices we would engage in terms of Critical Practice: the dinner gathering (Michael Rakowitz, Theaster Gates, Mary Jane Jacob's curated *Conversations at the Castle*, Detroit Soup[1]), Suzanne Lacy drawing on learning with Allan Kaprow, Beuys who considered that being *a teacher was his greatest work* of art in comparison with which art objects were detritus, etc.

Right: *Flyer for Art + Pedagogy* by Jessica Newberry

Art + Pedagogy

from Socrates to Joseph Beuys

Winter 2018, Wednesday 12.45 - 3.30

Socrates famously said to his student, Meno: "I don't know that I can teach you, and I don't even know that you can learn! The best I can be is a midwife to ideas." At first, Socrates is talking about Virtue, but also, Justice, Beauty, Art. Joseph Beuys declared that "To be a teacher is my greatest work of art." If we do not know that we can learn, and do not know that we can teach, why, then, do we talk so much about Art, as a society spend so much on Art, and go into debt to "learn" about something that we are not even sure can be learned? What are the implications of making pedagogy - and with it dialogue and a changed relationship between "teacher" and "student" - the subject of art? Art + Pedagogy from Socrates to Joseph Beuys looks at why teaching / pedagogy (BFA/MFA/PhD; Paulo Freire, Jacques Rancière, Lygia Clark, etc.) along with dialogue / conversation and the meal as a vehicle of self-learning and new strategies of inter-subjectivity (Plato's The Banquet / Symposium, Dante's The Banquet, Theaster Gates, Rirkrit Tiravanija, Michael Rakowitz, InCubate, Detroit Soup, etc.) have become such prominent, troubling, and exciting subjects in contemporary art practices precisely at the moment when there is recognition that the democratization of art and its institutions begun in the Twentieth Century is over and the techniques for transmitting / teaching this "art" have become obsolete. Students are invited to conclude the semester with a student-curated meal and conversation or Banquet of friends. The documentation - video, photography, etc - will be part of the class.

Normally, things begin to pick up by week 3 or at the latest week 4, but in this case, something happened when in week 2, picking up on some tremors I had felt in week 1, I introduced earlier than planned (after a discussion with the class) Michael Asher's post-studio crit at CalArts. (Sarah Thornton's *Seven Days in the Art World* was our port of entry.[2]) A switch had been flipped on. There was light. There was discussion. There was passion. There was anger. Frustration in abundance. Much quoting of texts. Everyone could see their situation framed and ready for discussion in front of them, as if a specimen were there awaiting vivisection. Just about everyone hated the Crit – to be capitalized henceforth – and just about everyone grasped something of the implication that if the main *institution* of teaching in a school of art and design, namely, the Crit, is not fit for purpose then something more profound was at fault in the very nature of what instruction / learning might be (not mean but be) in the *epistemological frame* of an art and design school.

The passions ignited by discussion of Asher's post-studio crit – and not a single student had ever heard of Asher, still less his post-studio class – stunned me. I have not infrequently been in a situation when class discussion takes off and as a teacher one becomes an engaged observer trying to stay out of the way, but this went on for three weeks before I said that I would re-work the syllabus and pursue new but related pistes. - For example, Robert Irwin would enter the new iteration of the seminar.

I have a precise memory – and notations – of what was said during these discussions, but let me start here: *Students themselves must take some responsibility for the failure of Crits*. I was struck by the maturity of this recognition and the quality of the observations which it provoked. Even more, however, the Crit *itself* was the problem. In Asher's practice, on the other hand, students saw a whole new practice of temporality and agency: that a Crit might run for 12 or 15 hours did not frighten them but instead excited them; that the "professor" did not speak, or barely so,

Here the aims of the class started to come into focus:

Point 1: A main aim of the class was to consider the nature and purpose of teaching / learning as the transmission of values that constitute *a field of practice*, knowing that, as Plato explored in the Socratic dialogues, values and ideas die and so there is nothing inevitable or necessary about a particular set of ideas that is being currently taught.

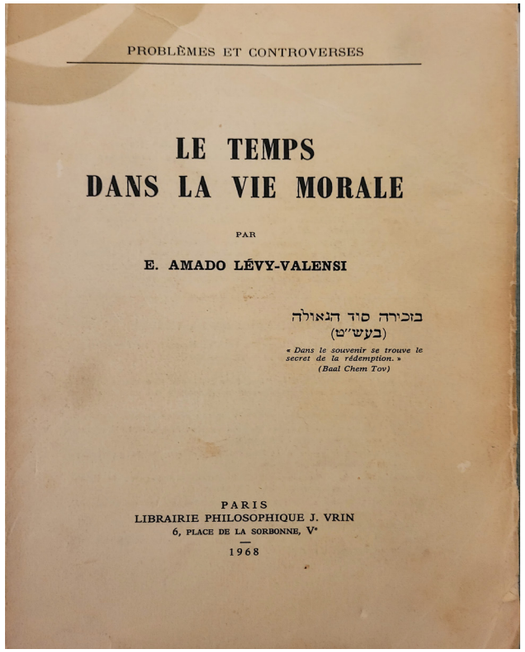
Point 2: We read Howard Singerman's exceptional book, *Art Subjects*,[3] on the history of the MFA in the American academy and how the MFA was explicitly never intended to become, and is not to this day, a degree connected with the ability to teach.

intrigued them, even more so as they would come to grasp that the implied *practice of listening* and utmost presence left students to come to their own realizations about the strength and weaknesses of their work;[4] from this many students started a discussion about the role of *duration* in the Crit, being *durationally embedded*, both instructor and students, hence no outsiders joining the Crit simply to talk about their own taste or aesthetic; above all, what they got a hold of tight was the idea that the silence of the instructor in the practice of the Crit meant that the work was not there to be turned slowly into a copy of their instructor's work or become an instance of the instructor's taste. Here Robert Irwin joined Asher – my own deep interest in Irwin was wholly due to one of the most important CCS alums, the artist Michael E. Smith, whose work is in dialogue with Irwin's thinking on spatiality - especially the Irwin who observed:

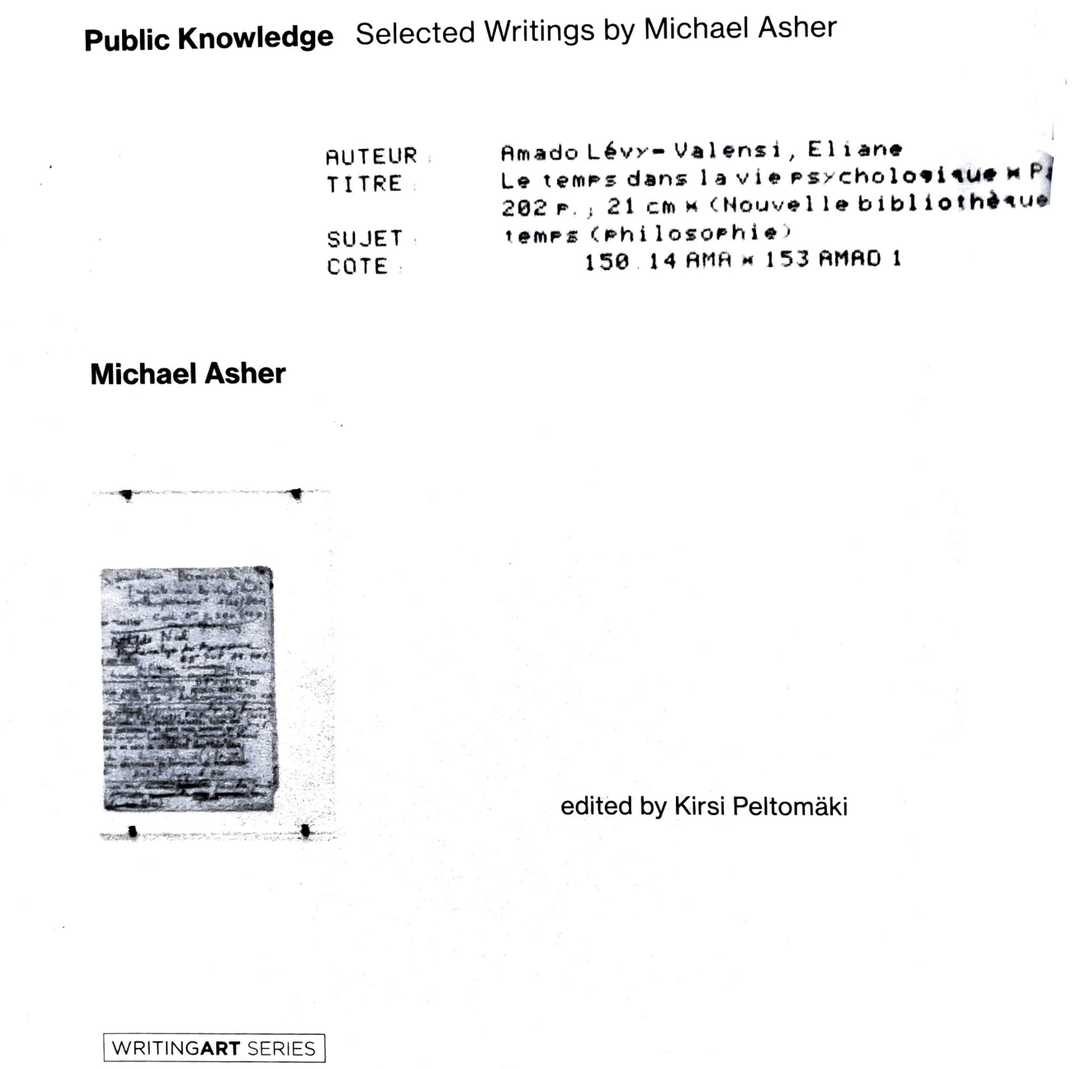
> All the time my ideal of teaching has been to argue with people on behalf of the idea that they are responsible for their own activities, that they are really, in a sense, the question, that ultimately they *are* what it is they have to contribute. The most critical part of that is for them to begin developing the ability to assign their own tasks and make their own criticism in direct relation to their own needs and not in light of some abstract criteria. Because once you learn how to make your own assignments instead of relying on someone else, then you have learned the only thing you really need to get out of school, that is, you've learned how to learn. You've become your own teacher.[5]

What a rich passage! Not the least important aspect of this reflection is the awareness that in teaching one teaches not to the thing (product or stuff) but to the *person – they are what it is they have to contribute* – a person who is learning to self-authorize and who in doing so places oneself *in question*, the most perilous of acts. As teachers we often casually forget the existential dimension involved in becoming who we are, and, even more casually, we commit the grave error of thinking that it is only the good, the successful, or the great ones whose struggles matter, whereas every single person endures their struggle toward their ideal of self.

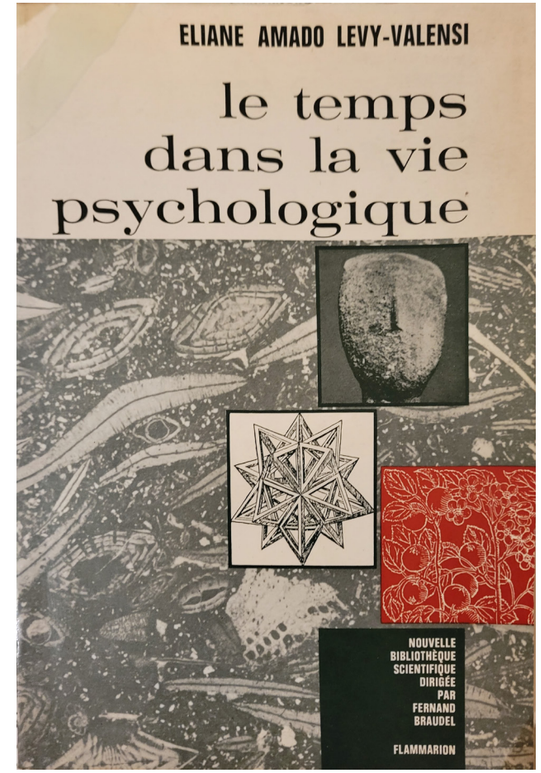
The term *research* has come to mean many things within the framework of Critical Studies, that is, the variety of Critical Theory developed within the art school responding to the epistemological and methodological challenges posed by the *cultural* triumph of the twentieth-century avant-garde. (The *negation* of classical Critical Theory, for example, is made possible by and is a reflection upon the practice of negation in the avant-garde, just as the avant-garde refusal of genres is made materially equivalent to the refusal of the departmentalization of knowledge on the part of Critical Theory.[6]) Artist research, artistic research, research-driven design, and more. The arrival of the PhD in Art testifies to the expansion of research even as we



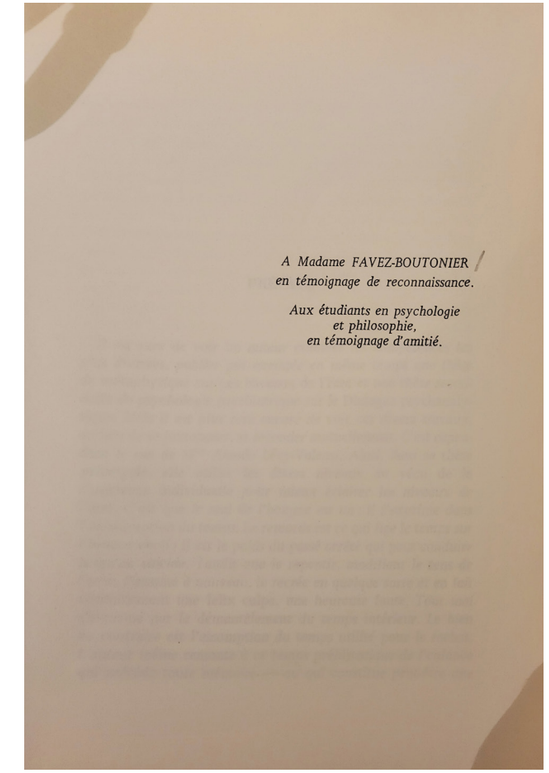
Le temps dans la vie morale, 1968. Cover of Eliane Amado Lévy-Valensi from the personal library of Michael Stone-Richards originally acquired to study the tradition of moral psychology and time in the thought of Guy Debord



Cover of *Public Knowledge: Selected Writings by Michael Asher*, 2019.
The cover shows an installation detail of a work in the Centre Pompidou's *Michael Asher*, 1991.



Le temps dans la vie psychologique, 1965. Cover of Eliane Amado Lévy-Valensi from the personal library of Michael Stone-Richards originally acquired to study the tradition of moral psychology and time in the thought of Guy Debord



Dedication of Le temps dans la vie psychologique to Madame FAVEZ-BOUTONIER (in recognition) and Lévy-Valensi's students in psychology and philosophy (in friendship), 1965

In the light of this concentration on the Crit other issues, epistemological and methodological, started to come into visibility:

Observation 1: A key question that emerged from discussions on the Crit, a question which formulated a concept, was the following: What do we want a Crit to be: an artisanal *imprinting* or *a critical practice*? Artisanal imprinting pointed to the absorption of the instructor's studio practice[7] the best version of which might be, say, a conservatory approach, whilst the idea of a critical practice, *pace* Asher, Irwin, but also Roland Barthes' conception of co-creation and mothering in the space of the seminar, that is, the shared space of learning, pointed to critical practice, research, and knowledge.

Observation 2: There was a fascination with Barthes' conception of co-creation and mothering as developed in his "To the Seminar"[8] – the genre of the German lieder *An die Musik* (with reference also to Rilke) was discussed as also the transferential dimension in learning – from which the following question: What if the Crit as conventionally established is a refusal of co-creation? This led to an examination of the mothering aspect of Asher's post-studio crit, that is, the space of the Crit as an envelope *jointly created by all who participate*.

are not in steady agreement about its nature and practice (something made clear by NASAD documents[9]), but it is clear, however, that the development of the PhD in Art is a direct function of the fact that the MFA was never meant to be a teaching degree and the art and design school is caught in an incoherence between those who want to teach a studio practice (more or less well)[10] and those for whom college-level education requires something more rigorous than savoir-faire as well as something more epistemologically and ethically urgent. Here it is worth quoting Asher when he observes with a certain simplicity – and, I believe, humility – that

> One of the few reasons to have a program in the studio arts is to acquire knowledge about the history of culture and learn its production as a practice for social transformation through the problematizing of representation.[11]
>
> Spontaneous movement like this…listen…!

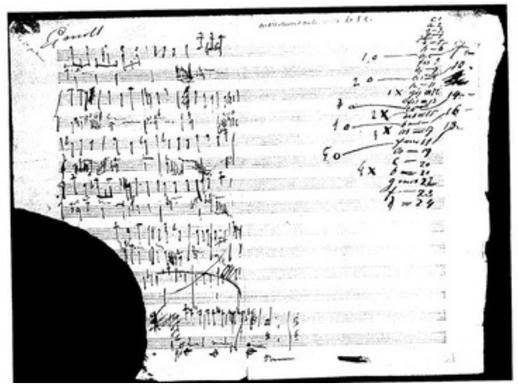
Here the artist has formulated what is, in effect, the guiding principle of late modern art education *as a general principle of education*, that is, "a model of general education. Not in the sense of liberal arts education reform. But that art could be the key to a generalized education […] not just to the work of art, but to the world."[12] This is the Critical Studies of the art school become a Critical Practice, a knowledge *in contact* with, *bearing upon* the world. This view of practice as *contact* with the world is fundamentally Aristotelian, but the late modern tradition, at least as it bears upon art as a general principle of education, as in all matters to do with modern art, is mediated by Kant who, in his anthropology, observed that

> All cultural progress, by means of which the human being advances his education, has the goal of applying this acquired knowledge and skill [that is, practice, MSR] for the world's use.[13] But the most important object in the world to which he can apply them is the human being: because the human being is his own final end. – Therefore to know the human being according to his species as an earthly being endowed with reason especially deserves to be called *knowledge of the world* [emphasis in original], even though he constitutes only one part of the world.[14]

Kant goes on to clarify his sense of *pragmatic anthropology* by saying such knowledge of the world is only called pragmatic "when it contains knowledge of the human being as a *citizen of the world*."[15] In this respect Kant's *pragmatic knowledge* is here a transition between the classical Aristotelian view of practice and the modern view of praxis as formulated by Marx and re-transmitted by Althusser. It is also fundamentally the basis for any critical account of practice as central to the modes of contemporary art as critical engagement with world-making and demystification of representations, that is, the ideologies masked as realities which serve to distort the relations to the world. Eventually this mode of thinking about practice and pedagogy in the art and design school would become formulated using the established language of the PhD, namely, that document of research that makes a contribution to knowledge, or, in the language of Critical Practice, the production of knowledge since there must always be awareness of the material conditions of knowledge-production. (It is, of course, by no means clear that Asher would have been invested in the idea of the PhD in Art, and certainly not as a qualifying degree for teaching.)

Yes, research is the production of knowledge. It is also the examination of the conditions of possibility of the production of knowledge – or representation(s), as Michael Asher rightly observed in a manner typical of his generation of artist-thinkers – but above all, since the inception of the Socratic inquiry (the putting of things and self into question) research, which is fundamentally a *quest*, has been the encounter with spontaneity, since the knowledge that matters is always the one that, unbidden, surprises me, threatens *to change me from my existing idea of myself*. (Education *is* this journey away from the self, and as the "Allegory of the Cave" shows, such learning hurts.[16]) Marcel Proust's *À la recherche du temps perdu* – beyond the inspired translation of C.K. Scott-Moncrieff of that Ilk as *In Remembrance of Things Past* – is a *research*, that is, a *quest*, spontaneously generated by *a non-artistic* event, namely, the memory triggered by the smell of a madeleine dipped in tea, or, as Samuel Beckett put it so dryly: "The whole of Proust's world comes out of his tea cup."[17]

… Spontaneous movement like this …listen …



Chopin ms, *Prelude No. 27* (autograph), Eb minor, the so-called Devil's Trill

That search, re-search, quest required of its author sustained acts of attention and sorting of attention and kinds of memories. That quest, some 7, 200 pages later, encompassed music, art, architecture, manners, dress, social history – there is no critical account of class more precise than that on *display* in *La Recherche* - politics, music, philosophy, and resulted in, and was sustained by, a vast architecture of knowledge as a practice of *reading* through which emerges a practice of living, a practice of deep modes of attention where *attention* is the moment of *contact with life*, a social practice as critical practice.[18] The monk in Kentucky, Robert Merton, like Robert Irwin, saw this clearly when he could say with earned simplicity: education bears on the *person*, and learning - that is, the training of attention[19] - is learning to live:

> Life consists in learning to live one's own, spontaneous, freewheeling: to do this one must recognize what is one's own – be familiar and at home with oneself. This means basically learning who one is, and learning what one has to offer the contemporary world, and then learning how to make that offering valid.
>
> The purpose of education is to show a person how to define himself authentically and spontaneously in relation to his world – not to impose a prefabricated definition of the world.[20]

As all aspects of college-level education come under economic and demographic pressures, it will become increasingly clear that the current pedagogical models are in need of deep revision, even if one believes in the vocational role of college education. The most sophisticated technology will continue to displace people; indeed, technology is being devised which can design technology to enable new kinds of replication without the intervention of people. It is already clear that education in art and design needs a new vocabulary. This moment is an opportunity. It is existential.

From my arrival at CCS I have taught *research* to artists and writers, but I have never reduced *research* to academic research as *typically* understood in the Humanities since I

have never taken that as the only or even dominant model of research, hence as I came to explore the history behind the term *Critical Studies*, as offering alternative models of research and pedagogy, namely, *Critical Studies* as not simply a portmanteau term – like liberal arts – but rather a set of epistemological strategies, something developed within the culture of art and design schools – whence the separate departments of Visual and Critical Studies from Liberal Arts in many of the great schools - something that has emerged with its distinctive language, concepts, and vocabulary, its journals and conferences, but above all its *practices* which have a genealogy, and as a result I have come, over a number of years, to move my own pedagogical practice into teaching seminars in Critical Practice the main concerns of which have been questions bearing on transmission.[21] This emphasis on transmission means nothing is taken for granted, nothing is given, there is no abstract idea of what is good in teaching or learning, no notion that it is a terrible thing if students do not share my sense of what is valuable – but rather that there is a sense of wider fragility in culture and this fragility bears down on the classroom as a principle medium of transmission in culture – hence the concern with seminars and reflections bearing on the transmission of values, the fragile nature of sociality, Care, waste and violence in the modern world, but above all what does it mean to be involved in this queer business of teaching and learning art (and its histories and forms of display that can no longer be wholly contained within art history or even cultural history as traditionally understood), for it is a very strange thing indeed and no amount of professionalization can entirely rid one of the sense of the strangeness of teaching and learning art in an *academic* or art school context – the two contexts are not identical.[22] It might even be said that in these seminars collectively we have tried to return something of the poetry of art through the process of learning about its possible transmission and failures. The following interventions bear testimony to this attempt to think art as lived experience in terms of Critical Practice, *a studio of thought and embodied articulation*, where practice has the sense found in Aristotle, Marx, and Althusser but also Simone Weil: not the production of stuff but the reflexive actions by which selves are transformed in relation to the world, practice as "*the active contact with the real which is distinctive to the human*."[23] Certain students were impacted by the idea of conversation as a medium: thus Shannon Morales-Coccina writes in dialogue form of the Crit; Monique Homan, Mollyanne McLaughlin, and Anisa Rakaj record themselves in conversation practicing Critical Theory; another section is devoted to students' own proposals for what a transformed pedagogy might be with Caleb Gess, Christopher Holdstock, and Brendan Roarty, sharing their "Proposal for Redefining Art School," and Alexander Knepley reflecting on a "(Non)Ideal Pedagogy," and Gabriella Fossano sharing her insights (and demands) "On the Design of an Art School." CCS alum Grant Czuj reflects upon his time and practice in Painting at Yale. (Here I should point out that all these students were or are students in the Minor in Critical Theory.) One item that came up often in our discussion was the role of contemplative or mindful practices as a mark of a new approach to pedagogy and the demand that practices of mindfulness no longer be regarded as an extra, a nice thing or luxury but as an essential to the health of students, as, indeed, a life-practice. The group BFA/MFA/PhD has been exploring this for some time,[24] but Molly Beauregard has also been exploring this question of mindfulness at CCS over 10 years in her class on *Consciousness*, the results of which are now available in a book from SUNY Press.[25] Here Beauregard shares with us a reflection on the development of her practice at CCS which has been deeply influential on the student body – no class fills more quickly at CCS than Beauregard's class on *Consciousness* and we have no doubt that in a thoughtful, student-centered curriculum practices of mindfulness would be offered as part of the Freshman experience as a form of practice in health.

> As I am making a final review of this text, the tennis player Naomi Osaka is in the news for withdrawing from the French Open on grounds of mental health. Her action has triggered a long overdue debate on mental health amongst elite athletes, *but one may see this debate as not primarily a debate about elite athletes but as part-and-parcel of a larger societal conversation on self-care* and the degree to which the obligations of the workplace do not abrogate the needs of care. (Selma James and Sylvia Federici have long made this argument in the context of the politics of Care.) *The "elite athlete" is simply the mechanism for triggering attention for a perceived need*. The work of Molly Beauregard and BFA/MFA/PhD is part of a similar conversation in the art + design school arguing for self-care *in the curriculum and practice of pedagogy* and not simply in an office secreted away with college nurses or counselors to which one makes retreat when it is often too late. What if, following BFA/MFA/PhD and Beauregard, practices of mindfulness were made part of the curriculum from Freshman Year for the eminently practical reason that such practices will lead to more balanced and effective students? Indeed, there is much research to support the view that a broader practice of care toward students would lead to improved pedagogical and personal developments.[26]

This section on Critical Practice closes with a set of reflections on the aporias inherent to late-modern design which I delivered in a panel discussion at the annual AICAD conference held at the School of the Art Institute of Chicago in 2018.

ENDNOTES

1. On Detroit Soup, see Amy Kaherl's "Dinner Music," her memoir in progress, in this issue of *Detroit Research* and her reading online at *Detroit Research* website.
2. Cf. Sarah Thornton, "The Crit," *Seven Days in the Art World* (New York: Norton, 2009), 41-74.
3. Howard Singerman, *Art Subjects: Making Artists in the American University* (Berkeley: University of California Press, 1999).
4. I continue to see in this practice of listening and agency for the students a version of what the Lacanians of the École freudienne de Paris, between 1967 – 1969, called *la Passe* (the pass), which was an experiment in the very foundations of institutionality by allowing candidates for the status of analysts to declare themselves when ready to assume the role of analysts. It was a dangerous but still important idea especially worthy of further investigations *precisely* in a culture of the artworld where no one believes that the acquisition of a degree *eo ipso* confers the status of artist – thus a denial of the performative act of conferring a degree - thereby bringing into question what kind of education (or training?) it is that one has received as well as to foreground, going forward, what education for art and design might become as economic and demographic pressures mount on all aspects of post-secondary education. And yet the art degree – what a practitioner like Rick Lowe, in the context of Social Practice degrees, refers to somewhat contemptuously as *credentials* – retains a gatekeeper function to the Artworld. That there is a pedagogical dimension to Asher's practice is evident - institutional critique is nothing if not pedagogical - the question, rather, is how to read the pedagogical dimension, and its (latent?) Lacanian registers. Here the presence of Lacan in the Centre Pompidou's *Michael Asher* (1991) could be a starting place. In the *Art + Pedagogy* seminar we have explored this dimension of Asher's practice through an ethics of temporality as this bears on but without being limited to the Crit.
5. Robert Irwin, quoted in Lawrence Weschler, "Teaching*," Seeing is Forgetting the Name of the Thing One sees: A Life of Contemporary Artist Robert Irwin* (Berkeley: University of California Press, 1982), 120.
6. Cf. Herbert Marcuse and Bryan Magee, "Marcuse and the Frankfurt School: Dialogue with Herbert Marcuse," in Bryan Magee, *Men of Ideas: Some Creators of Contemporary Philosophy* (London: BBC Books, 1978), 61-73; on Critical Theory

as negation of philosophy (in parallel with Heidegger's negation of metaphysics, and the avant-garde negation of art and poetry and music), cf. Herbert Marcuse, "The Negation of Philosophy," *Reason and Revolution: Hegel and the Rise of Social Theory* (1941) (London: Routledge and Kegan Paul, 1955), 258-262. It would be relatively easy to show that Critical Studies as developed in the contemporary and *international* art + design school is the discursive disciplinary / pedagogical equivalent of Critical Theory, that is, Critical Studies is the negation of liberal arts in favor of a new *critical* practice developed from the intersection of Critical Theory and art + design understood as discursive formations. Within university culture - where "humanism" can indeed have richly innovative defenders - "liberal arts" is an all but meaningless term as disciplinary transformations have all but made liberal arts as a foundation of knowledge redundant. Certain important institutions such as Stanford, Chicago, Columbia, or St. John's College which have a commitment to (an expanded conception of) a Great Books approach cannot be understood as teaching liberal arts in the ordinary sense, rather they have become a training ground in a certain mode of perception through reading (whether the text being read is mathematical, astronomical, or literary).

7. As one student commented to the class: "There was a moment when I realized that all that I was being taught was my teacher's studio practice!"

8. Cf. Roland Barthes, "To the Seminar," *The Rustle of Language*, trans. Richard Howard (Berkeley: University of California Press, 1989), 332-342. The BAK art school in Utrecht organized an artist symposium on the critical practice derivable from Barthes' "To the Seminar." See the discussion moderated by Vivian Sky Rehberg in 2017 at https://www.youtube.com/watch?v=yNKzPgP8gkU&list=PLXNa3iktusntcIqvlgF2MBr8i8OaeewPZ&index=9&t=400s

9. On the question of the PhD / terminal degrees in the Arts, see the very illuminating NASAD Policy Analysis Paper, "Thinking about Terminal Professional Degrees in Art and Design," October 1, 2004. Available at https://nasad.arts-accredit.org/publications/assessment-policy/nasad-policy-analysis-papers/. Accessed 05 – 23 – 21. This document makes clear the extent of tension within the Art + Design school over the issue of the PhD in the Arts as a new terminal requirement; equally clear is NASAD's refusal to take an official side in the debate.

10. And the Conservatory is the highest form of this practice – the Conservatory in music, in acting, etc. Might it be possible to think of Black Mountain College, in its time, as an *experimental Conservatory*? Where, that is, the conservatory is a stricter community of interests and passions, more singular in its orientation, with no obligation to an abstract "general education"?

11. Michael Asher, "Notes on professional degrees in studio art" (ca. 1988), in *Public Knowledge: Selected Writings by Michael Asher*, ed. Kirsi Peltomäki (Cambridge, Mass.: MIT Press, 2019), 203.

12. Stephan Pascher, speaking with Michael Asher, "Conversation with Stephan Pascher on Teaching" (2005), in *Public Knowledge*, 235.

13. *For the world's use*, that is, practice – if it is not simply the production of stuff – must be reflexive. The production of things, to be clear, is also one sense of Aristotelian *poiesis*.

14. Immanuel Kant, "Anthropology from a Pragmatic Point of View," in *Anthropology, History, and Education*, ed. Günther Zöller and Robert B. Louden (Cambridge: CUP, 2014), 31.

15. Kant, "Anthropology," 231-232. Emphasis in original.

16. It does not hurt because some person in authority wants to abuse their authority, impose their prefabricated knowledge on a young mind in the name of a personal conviction, which amounts to little more than a form of abusive implantation. The Socratic example shows that learning must also hurt for the person who would presume to call themselves *teacher*, not least, as Kierkegaard explored in his readings of the *Meno*, because the teacher may not be able to teach – think Moses in Schönberg's *Moses und Aron* (1932 / 1957) – or because what there may be to teach may not be transmissible – think, say, Hölderlin's *Empedocles* or Paul Celan's "Pallaksch. Pallaksch," for which cf. Paul Celan, "Tübingen, Jänner," *Die Niemandsrose / NoOnesRose*, in *Memory Rose into Threshold Speech: The Collected Earlier Poetry*, trans. Pierre Joris (New York: Farrar, Straus, and Giroux, 2020), 264-266; and cf. Søren Kierkegaard, "Thought-Project," *Philosophical Fragments*, trans. Howard V. Hong and Edna H. Hong (Princeton: Princeton University Press, 1985), and Kierkegaard, "The God as Teacher and Savior," *Philosophical Fragments*, 23-36; and finally, Jacques Lacan's *Séminaire* II on "Questions à celui qui enseigne," *Le moi dans la théorie de Freud et dans la technique de la psychanalyse* (Paris: Seuil, 1978), 241-257.

17. Samuel Beckett, *Proust* (New York: Grove Press, 1981), 21.

18. Cf. "Aporias of Attention," forthcoming in Michael Stone-Richards, *Care of the City* (Berlin: Sternberg Press).

19. Paul Celan: " 'Attention', if you allow me a quote from Malebranche via Walter Benjamin's essay on Kafka, 'attention is the natural prayer of the soul'." Paul Celan, "The Meridian," *Collected Prose*, trans. Rosemarie Waldrop (Manchester: PN Review / Carcanet, 1986), 50; and Simone Weil: "Attention, taken to its highest degree, is the same thing as prayer. It presupposes faith and love." Simone Weil, *Gravity and Grace* (1947), trans. Emma Crawford and Mario von de Ruhr (London and New York: Routledge, 2002), 117. *Faith* is a translation of the Greek *pistis*, also *trust*. Learning presupposes trust, but the classroom is also an arena of love, and this is what all reflections on transmission / transference come to realize.

20. Robert Merton, "Learning to Live," *Love and Living*, ed. Brother Patrick Hart (New York: Harcourt, 1979), 3.

21. My own thinking on the question of transmission has long been shaped by Wladimir Granoff, *Filiations: L'avenir du complexe d'Oedipe* (Paris: Minuit, 1975), but also Solange Faladé's final seminar for the École Freudienne before her death on *La Transmission* (2001 – 2002).

22. Cf. the "Conversation" between Michael Craig-Martin and John Baldessari in *Art School (Propositions for the 21st Century)*, ed. Steven Henry Madoff (Cambridge, Mass.: MIT Press, 2019), 41-51.

23. Louis Althusser, "Qu'est-ce que la pratique?" *Initiation à la philosophie pour les non-philosophes* (Paris : PUF, 2014), 163. Emphasis in original.

24. Cf. Susan Jahoda and Caroline Woolard, *Making and Being: Embodiment, Collaboration, and Circulation in the Visual Arts* (New York: Pioneer Works Press, 2020).

25. Cf. Molly Beauregard, *Tuning the Student Mind: A Journey in Consciousness-Centered Education* (Albany: SUNY, 2020).

26. Cf. David Kirp, "Community Colleges should be more than just Free," *The New York Times*, May 25, 2012. https://www.nytimes.com/2021/05/25/opinion/biden-free-community-college.html?campaign_id=39&emc=edit_ty_20210525&instance_id=31506&nl=opinion-today&regi_id=66849993&segment_id=58953&te=1&user_id=4ee170ec26ea24442e7b658c8dd82fae. Accessed 06-07-21.

Hommage to Robert Irwin

(via Lawrence Weschler)
/Michael Stone-Richards

A reading of "Teaching," chapter 10 of *Seeing is Forgetting the Name of the Thing One Sees*

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Introducing Robert Irwin and Michael Asher in Art + Pedagogy / Critical Practice

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CRITIQUE ON THE CRITIQUE:
A Dialogue

SHANNON MORALES-COCINA

Jess: So… Let's start this discussion by critiquing the critique.

Shan: Right. It is very frustrating, being in an art institution, how something so essential as a proper, substantial critique can be lacking or even absent in our studio classes. I've simply had enough of the production mode mentality that is heavily instilled in these courses, as if art making must be boiled down to creative quantity over quality! I believe that some instructors confuse and mishandle pedagogy as way a to impose a superficial transference that would, in their hope, mirror back to them through their students' artwork. My example of this is the non-existent-existent case of Professor A. and B. In times of class critiques or individual studio visits, A. and B. would more often than not voice their own artistic preferences, suggestions that hint at an underlying direction for the student to pick up. If the student translates A. and B.'s artistic vision then the latter is self-satisfied. When their expectations are not met, the latter would either maintain an indifference, marked by an unfavorable disposition toward that student's denied potential, or by spotting a (favorable) capacity they deem in need of being realized, A. and B. would insist the student follow their advised set of tactics that, according to them, are absolutely necessary to ensure the success of the finished piece. Never mind the process the artist is engaged in; what is crucial is the end product. Throughout our studio course, the rapport between student and teachers is maintained, with A. and B. encouraging the former with vague, awkward niceties and the student, at odds from the absence of any real, personable and critical dialogue, continues to produce … Too blinded to consider that the cyclical moto of "Just make a ton of work!" does not substitute for nor facilitate an understanding that comes with a commitment to learn. I cannot speak for all students, so my use of "student" is couched in an abstract and obviously personal way.

I can only attempt to assess what might be needed to solve this institutional dilemma and I believe this can be done best through discussion. Although we do not have the answers now, nor would I suspect to uncover one after this discussion due to the gravity of this topic, I nonetheless believe we will have an easier time recognizing what is evidently lacking in our studios.

...

Jessica and I are both seniors in the Fine Art department. Abi, since you are a junior in the Entertainment Art department, you might have a different perspective on the subject of critique...

Abi: I might have a different perspective, yes, but I agree with and share your sentiments concerning the importance of strengthening our faulty relationships with our teachers and, I will add, our peers as well. These issues need to be addressed. My experience with critique has been lackluster, with no one participating, either in talking about their work or responding to the work of others. The problem is that most people confuse criticality for harshness and so critiques drag on with uncommitted pseudo-comments such as "This is interesting" or "This IS interesting." The usage of the word "interesting" has become a common cover-up for those, even professors, who are terrified to confront works or concepts that demand greater engagement, so really, anything and everything could exist under the umbrella term of "interesting," because it carries no direct negative or positive connotation. The only thing that can be acknowledged from this word usage is that the artist in question has succeeded in doing something "different," although, even then, "interesting" continues to be used even when the work itself is banal and conforming. When I confront my peers about this unacknowledged, silent dismissal, they respond that they choose to be vague in order not to offend anyone and this fear holds them back from speaking plainly how they really feel. It seems like my studio is comprised of individuals who share a self-restricting inclination to be comfortable with practicing ambivalence. Only a few (if any) in the class really challenge themselves to be vulnerable to the art of failure; the trials and tribulations of pedagogy require, like Paulo Freire asserts, faith, love, hope, and critical thinking. Critiques, or any institutional interaction that does not involve this practice of open, loving, honest vulnerability, are shallow inconveniences, only taking in what lies at the surface as opposed to what exists at the depth of the matter.

The instructors, students ... Everyone must be held accountable to contribute to the greater whole, the collective vision of their artistic community. It must be done with everyone pursuing an individual praxis, a sort of noble philosophy that could benefit everyone. I believe this is what Freire means when he writes on employing a praxis; to embrace an engagement that culminates in conscious thought and word, freeing the individual as well as those who are affected by its impact from a deadening monotony that those in power use to oppress the masses enslaved in a modern ritual, a way of being that impedes actual living...

...

How is the critique handled in the Fine Art Department? Is there a sort of model the class abides by?

Jess: There is no absolute model we follow throughout our courses. The nature of a critique is partly dependent on the instructor's preferential method of directing the class, as well as his or her stylistic tastes. Of course, the standard critique touches upon a methodology that concerns looking and speaking about one's work and the work of others. The typical experience is like being involved in a clinical procession, with the art being examined for its flaws. Whatever direction is given is only for the artist to take into their practice so that the failures of this piece or future pieces can be remedied. It's a deadening ritual that offers little to the actual conceptualization of the artist's practice. I've yet to meet a fine arts instructor who has attempted to truly radicalize this normalization of critique. (I wonder how Gilda Snowden or Rick Vian conduct the crit…) That being said, there were sessions led by instructors, whose style of teaching I find to be favorable but by no means extraordinary. It's above sub-par but nonetheless it's an appreciated attempt.

For example, I'm thinking about how Professor C. an adjunct, implements critique. He establishes a structure in which the artist being critiqued is not allowed to speak for the duration of the process, until permission by C. is given. The beginning is spent with the class silently taking in the presented artwork for five minutes. From there, willing members of the class voice their observations on the piece. Interpretation and objective assessments intertwine and assertions are made as to how the piece works aesthetically and conceptually. Sometimes it seems the projected thoughts of the class provide a level of performativity, one that runs to cram into the allotted time, determined to be as close to *effectively efficient* within the short, 20-minute session. Questions are not directed to the student until it is appropriate to do so. It's appropriate to do so when C. initiates the questioning. This point is when the second phase of the critique begins; Professor C. dominates the discussion. C's approach is specific, based on a trained eye and an encyclopedic mind. C. relates the object at hand to the history of art, more importantly, how it relates to the trends and attitudes prevalent in the contemporary art market. How C. sees it, the student's "particular" style is far from idiosyncratic as it is largely shaped by modern culture, a hybridization of ongoing aesthetic practices and ideals. The object that is presented is dissected as to its origins and broken down into small, interconnected parts that reveal a plethora of references which C. names off. They are obscure references that only someone well versed in art-press-release-speak, understood in the pages of *Contemporary Art Daily*, *Art Forum*, and *October*, would recognize. C. lists his referential knowledge in quick succession, as if he's in some show-and-tell and his impressive yet inaccessible know-how brain is in the spotlight, ready for and expectant of applause. Although I am poking fun at him, I am not totally deprecating C's eagerness to broadcast what he is clearly well informed about to the class, because I see how valuable it is to facilitate a level of awareness in regards to the current goings-on in the art world, especially to those who are unacquainted with it. However, the manner in which C. discloses this information is solipsistic, since he seems to be going through what he knows in the form of a self-entertaining, discursive exercise, rather than utilizing this know-how to bridge a dialogue with the class, activating the space of critique as opposed to deadening it with one-sided astute meanderings…

The critique is in the process of concluding when C. grants the student permission to respond to what has been said. What is interesting to note at this point is that the choreographed structure of the critique shifts to one that is even less sound and more sporadic due to certain factors. One: up until the last phase of the session, the

structure is largely ensured to fit C's preferential style of critique; directing the class how one leads the blind. However, the last stage of the crit is marked by C's relinquishing of control. From here, the student must take an initiative to steer the conversation according to what he or she desires to get from the class. Generally, this is when the potential to realize the unsaid or some profound truth falters. The student oftentimes is unable to formulate their thoughts coherently, which leads to the next factor… Two: *There is simply not sufficient time* to develop one's thoughts or ideas. The last phase of the crit is ridiculously rushed, so much so that whatever could be said, even when intentionality is present, is foiled by the session's structure. While C's proficiency to draw out sources is given ample time for the sake of elaboration, the student's own conception of his or her piece, as well as his or her impression of the critique, is hastened to the level of an afterthought.

....

Critique is an art within itself. To be adept at it, one must be able to articulate or at least voice the intentions they had when first making the piece. The student who believes that the impact of the piece performs just enough and could be rightly interpreted in lieu of an explanation... is full of shit. In believing and practicing this false ideal, the student does a disservice to the classroom by acting solely in their own interest, which is (also) solipsistic and pig-headed, a non-approach void of any praxis. I also believe that the practice of confrontation should be actively taken up by the student, so that they can utilize expressive theatricality when asserting their views regarding the feedback. It's an odd thing to assert, but *passivity in the crit should be eradicated*. Ideas cannot end at the 20-minute mark, before the student speaks. Everyone must continue to challenge and be challenged, especially within the transference of teacher and student. Art is passionate, yeah? Critique should be passionate as well, accompanied by the highs and lows of actual feeling. The times I really felt an emotion during a critique, (specifically ones conducted by A. and B.) was when a deep-seated boredom kicked in and I was incredibly restless and resentful, desiring nothing but to leave this joke of an institution. Must revenge always be a bad thing? The crit is not brain surgery. There should be nothing clinical about it. Why not make use of being on the hot seat and tip the scale of authority? Insert that much needed drama, embrace that inner provocateur, Joseph Beuys...

Shan: Interesting observations! I think a rebuttal one might get when it comes to the matter of passion within the classroom is that the crit should be an exercise of criticality, not of emotions. However, it's hard not to agree with you. I mean, being an artist entails the commitment to be attuned to one's emotions (even aesthetic dispositions boil down to whether one feels emotionally bonded to their decisions and tastes). Essentially, being an artist entails the very unique requisite of having to translate one's own self-absorption and self-indulgence to fit a cultural currency. Culture makes a business out of emotions and fabricates new desires all the time. Little seeds of need are implicated in culture's construction of wants. The enterprise of culture is calculative, yes, but it's not clinical. If students are not given the permission to articulate their conflicting feelings, then the end product (which is never really the end product, but the beginning piece that will mark future series to come) will only be as adequate as its semblance to an emotion. An artist makes a business (a dirty word to most creatives) of transcribing human complexities into creative form. Why not embrace that?

...

I'm not sure why, but my experience with the critique is usually the most constructive when it's led by an adjunct. Whether this factor is dependent on the quality of discussion is hard to say, but it is also the case that within my department there is not an adequate amount of full-time nor adjunct professors to formulate such an objective statement... Maybe the practice of style is best implemented when there is a level of distance. Perhaps most instructors who are full-time exploit their secure positions by doing the unremarkable, adequately parroting terms and phrases that perform an appearance of artistic labor without ever really embarking on an interaction or a confrontation that is outside the impersonal, that requires personable sacrifice. In this way, I feel that the trend among those who are typically full-time is one of cyclical standardization, assured of old systems and ideas of art that do not respond well to contemporary malleability, since the old ideals constitute absolutes, like the dichotomy between the "visceral'" and "cerebral." Such language halts the possibility of developing conversation because a distinction is drawn. This obliterates the potential for avant-garde interpretation and understanding, possible only outside these excessively overused, archaic ideals.

Abi: Critique in itself can be quite challenging, since the object or the concept of the work carries with it a wealth of complexity, and reading the work (the art that is presented) is partly contingent on understanding these significant details. I say partly, because I believe that, along with having a level of prior understanding, or at least a sensitivity to how the role of art history and theory can impact the piece and consequently the artist, those involved in the critiquing should also be willing to forgo the pursuit of showcasing their intelligence if it means that honesty will be prioritized. I agree with Jessica in that over-domineering intelligentsia succumbs to its own big-headedness that misses accomplishing anything of sustaining value. A one-sided conversation in which the professor talks to himself is entertaining… as a performance piece. Remember Lucky's speech in *Waiting for Godot*? It's a mad man's academia unraveling on itself.

...

I am also thinking about the way Michael Asher guides his critiques and the trajectory of the student's use of evaluative language, *impacted by temporality*. The *element of time* is drawn out until the point of transformation has reached the couple-hour mark. It's like Donald Winnicott's temporal persistence with his patient in *Playing and Reality*; the usual two-hour therapy session must pass so that the core of free associative learning can begin. From there trust can be established and surface-level politeness will subside in favor of honesty, even a brutal one at that. To be in a shared space for hours on end for the purpose of critique requires nothing short of commitment, love, and an overall vision.

Jess: In the absence of trust, we are facing an institutional crisis in the way our peers conduct critiques. There's a sort of call and response tendency within the classroom in which the students act under the sway of a direction without ever really acting on their own accord. Outside of class, in regards to our senior studio, we don't bother building friendships, since our interactions operate in the role of transaction as opposed to actual human feeling. I remember how dismayed and irritable I became during a fine arts studio meeting, in which the problem of disengagement was posed to the senior class. I gave voice to the growing concern and challenged the class to give me a sufficient answer. I was particularly passionate because the week prior, the work I presented was met with a collective silence from my peers as they sat, vacuously

inattentive whilst the professors droned on about aspects of my work that were visually "cerebral" or "visceral," the same qualities I've heard in previous critiques, repeated back like some uninspired *déjà vu*. Why does there seem to be a persistence – or is it resistance? - within the class to avoid giving name to the thoughts that are no doubt forming and taking place when in the presence of a conceptual piece ... or for that matter, any piece? How has mutual respect gone awry to the point of nonexistence? The response I received was curt and unsophisticated. "Well, we were never taught how to properly critique, so I don't feel inclined to speak." I was outraged, seething in my seat. The meeting ended with the decision to stop continuing group critiques, since constructive feedback could not be achieved on a peer level. Individual critiques between students and teachers took their place and, besides the cyclical "cerebral" and "visceral," nothing of substance resulted from these meetings.

Shan: There's an erosion taking root in our community and "attempts" to build it are structurally unable to do so… As a senior, I have given up on seeking a solution at the undergraduate level. What I am most interested now is in pursuing a critical engagement post-undergrad... but what would that look like?

Abi: I think that would look like you engaging with the surrounding community. No longer would you be restricted to "perform" within the CCS bubble that walls psychically and literally clear distinctions between inside and outside worlds. You are free to pursue what you want! Free to explore in ways you did not pursue while inhibited at school! Free to eat as scarcely as possible, to work at cafes full-time, to apply for countless grants! Free to wander! Free to possibly go to grad school... and then wander some more! You are Free to be Free!

Jess: Hooray!
Shan: Hooray!
Abi: Hooray!

End of transcription.

Not to cut her into a hundred pieces: A Conversation in Critical Theory

/MONIQUE HOMAN, MOLLY MCLAUGHLIN, AND ANISA RAKAJ

Chantal Akerman, *Jeanne Dielmann, 23, quai du Commerce, 1080 Bruxelles*, 1975. Copyright © Chantal Akerman, 1975.

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PROPOSAL FOR REDEFINING ART SCHOOL

/CALEB GESS, CHRISTOPHER HOLDSTOCK, AND BRENDAN ROARTY

Three students, Brendan Roarty ,Christopher Holdstock, and Caleb Gess, propose their formulation of an Art School for the 21st century. They begin by laying out a framework of fundamental principles, after which they describe the working out of these principles and the particulars of their proposed institution.

5 FUNDAMENTAL PRINCIPLES:

1. We don't provide a product, we inspire practice.

We can't guarantee monetary or professional success -- we create an environment where initiative can communally emerge.

"School [currently] prepares for the alienating institutionalization of life by teaching the need to be taught. Once this lesson is learned, people lose their incentive to grow in independence; they no longer find relatedness attractive, and close themselves off to the surprises which life offers when it is not predetermined by institutional definition." ((Ivan Illich, *Deschooling Society*, 47.)

One pitfall we wanted to avoid was inculcating the consumer culture prevalent in many institutions. True learning requires desire and discipline on the part of the student -- that is not something we can provide. We seek to put the onus of living on the student.

2. Consummation is not rooted in production but in the relation of student toknowledge

The student is the end, not the means. Whatever the student produces is merely a byproduct of the act of and engagement in learning. Therefore, it shouldn't be the focus of the evaluation of the student. This of course puts a lot of responsibility on the students to act autonomously and be responsible for their own outcomes, as there is no required output to begin to classify students with. It is the hope that with this freedom and independence, students will take on the added responsibility with an engaged sense of passion.

"The danger of education, I have found, is that it so easily confuses means with ends. Worse than that, it quite easily forgets both and devotes itself merely to the mass production of uneducated graduates - people literally unfit for anything except to take part in an elaborate and completely artificial charade which they and their contemporaries have conspired to call "life" (Thomas Merton, *Love and Living* 11).

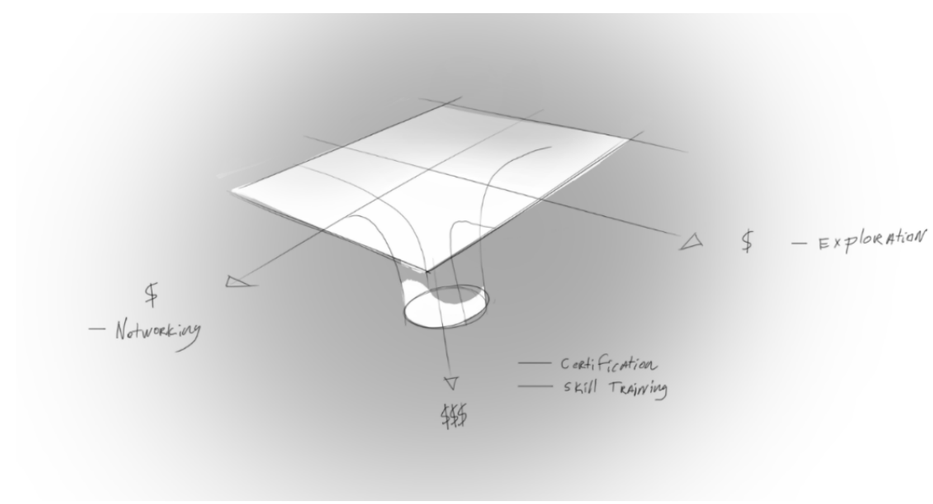
This structure allows the student to be at the center of the wildly branching and vast process of learning, realizing themselves as opposed to falling into a role created for production.

3. Breadth is free, but depth requires investment

"Schools are designed [currently] on the assumption that there is a secret to everything in life; that the quality of life depends on knowing that secret; that secrets can be known only in orderly successions; and that only teachers can properly reveal these secrets. An individual with a schooled mind conceives of the world as a pyramid of classified packages accessible only to those who carry the proper tags. New educational institutions would break apart this pyramid. Their purpose must be to facilitate access for the learner" to allow him to look into the windows of the control room or the parliament, if he cannot get in by the door. (Ivan Illich, *Deschooling Society*, 76.)

Rather than give a hierarchical order to knowledge access, our framework seeks to make breadth accessible to all. We seek to provide access to people and resources as inexpensively as possible. Breadth and exploration are provided at minimal cost because we recognize that low cost "communal dialogue" is fundamental to "capital E" education.

Specialization, for us, is not an ascent up the pyramid of knowledge-acquisition and practice, rather it is a deep-dive into one small body of information. Hence, we seek to flip the pyramid imagined by Illich on its head. Our school is a funnel. Students start at the top and can access breadth from the beginning. If they choose to specialize, they can pay for their own subterranean exploration.



"4. Capital E" Education and Skills Training are Addressed Independently

"An insistence on skill drill alone could be a disaster; equal emphasis must be placed on other kinds of learning. But if schools are the wrong space for learning a skill, they are even worse places for getting an education. School does both tasks badly, partly because it does not distinguish between them. School is inefficient in skill instruction especially because it is curricular. In most schools a program which is meant to improve one skill is chained always to another irrelevant task. History is tied to advancement in math, and class attendance to the right to use the playground." (Ivan Illich, *Deschooling Society*, 17.)

We recognize that skill training is an important part of schooling. We also recognize that deeper learning is not as simple as replicating a single task or repeating information. We think both of these things are important, but that they require a completely different approach to be effective. Therefore, we address them separately.

5. Community / conversation is the space in which real learning happens

"The love of wisdom was nurtured in conversation." Plato

"We believe that learning together is fundamental to a meaningful life. As members of a collective, we learn, labor, and take action in continuous dialogue with one another." (*Making and Being*, 62).

Ideally, the structure presented would create a space where the student population is limited so that each individual can recall everyone else's name, reinforcing a sense of community and intimacy that pushes people to grow together and become inspired locally.

PROPOSED FRAMEWORK:

Entry Requirements

No technical requirement for basic enrollment (or prior schooling)

Our institution would not have any technical requirements for entry. The only barrier to entry would be the minimal monthly fee for facilities and general overhead. We imagine that this would cost somewhere between $200-500 per month. (This rate would depend heavily on the local economy and real estate market. It is fundamentally a lease on space, hence this cost would be dependent on the local market and could fluctuate widely depending on location.) This fee (along with the availability of space in the program-- more on that later) would provide a student access to the space.

In thinking about our cost structure, we like to use the analogy of a software subscription.

Many subscription models offer the basic functionality for nothing, or very little. Once you have tried the software and decided that it will meet your needs, you can invest in the full package. In a similar way, our program allows students access to the space, to other students, and to the social environment for very little money. If a student wants to get further skill training or industry certification they can pay for it as they go and at their pace.

Organizing the cost structure in this way aligns the payment with the expenses of school. A student only pays for what costs the school money. They do not pay out a fixed price without knowing how those funds will be distributed/allocated. The base level, monthly fee, only goes to the facilities and general management. The additional skill/certification fees go directly to the instructors or certification board.

Another benefit to this organizational structure is the greater flexibility given to the student. A student will not be tied down by loan debts for the rest of their life if they decide not to finish school. They can also choose to do school at a slower or faster pace than is typically expected.

Finally, this structure allows a student to experience "Capital E" education at a minimal expense. It follows our 3rd foundational principle: "**Breadth is Cheap, Depth Requires an Investment."**

TIMELINE

The school is open enrollment, as in, students can enroll for different terms whenever they want and leave whenever they want. There is limited space, and therefore limited spots as well. The school would be one thousand or less students, as mentioned above, to create a better sense of community and intimacy. There could be multiple locations housing campuses that form the whole of the school, but each individual site would be small. This limited amount of spots requires some form of hierarchy to sort out who gets a spot.

Rather than having enrollment first come first serve at a specific date, there will be a hierarchy for enrollment as detailed below.

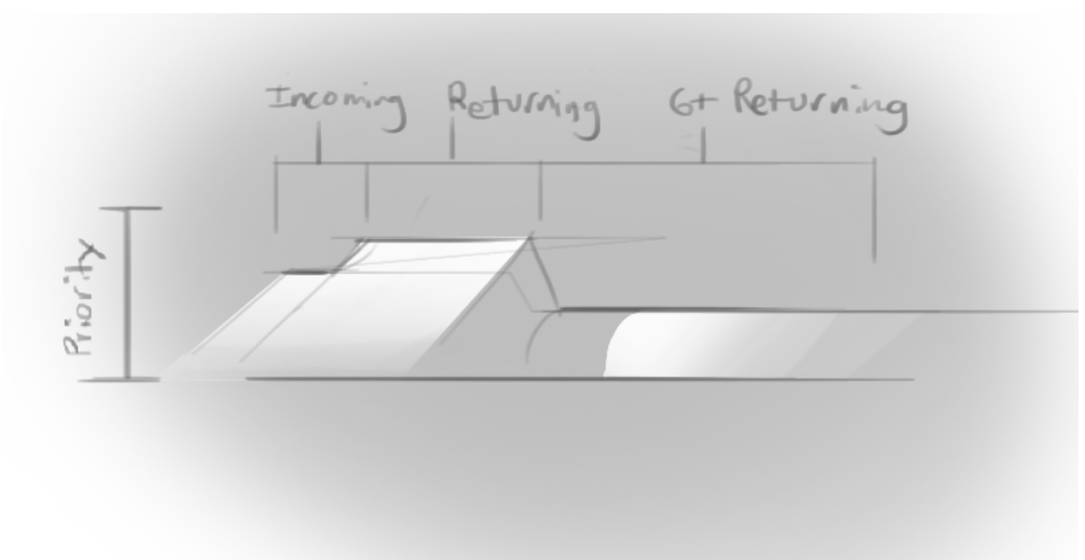
Tier 1 - Current returning students years 2nd - 6th
Tier 2 - Incoming students 1st year
Tier 3 - 6th+ year students

This puts the onus on the students to either have, or develop initiative. Purchasing the commodity of school does not equal social security. By letting students stay for the six

year period the structure gives them room to breathe and find themselves, but also eventually pushes them out into the real world to continue on their own. Students should act out of motivation, responsibility, and autonomy, spending their window of time at the school wisely.

"School [currently] prepares for the alienating institutionalization of life by teaching the need to be taught. Once this lesson is learned, people lose their incentive to grow in independence; they no longer find relatedness attractive, and close themselves off to the surprises which life offers when it is not predetermined by institutional definition." (Ivan Illich, *Deschooling Society*, 47.)

Providing the space to develop the skills you need but disincentivize enrolling for more than 6 years.



SPACE

The skills training section of our institution emphasizes core, multi-disciplinary skills.

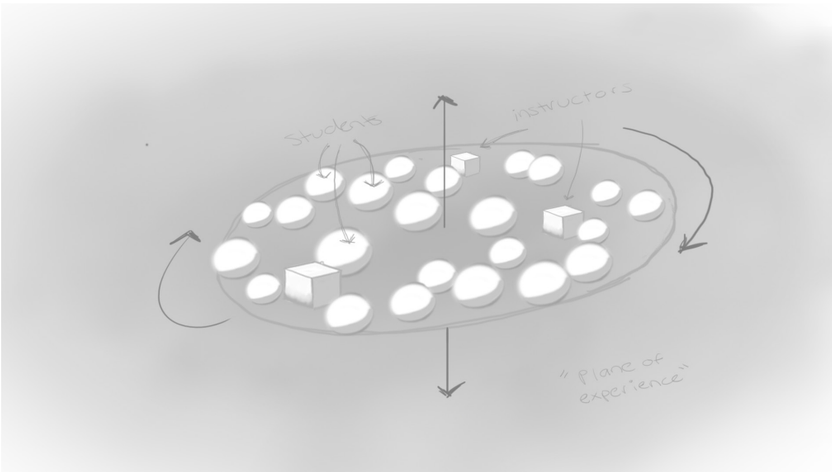
These skills are taught in a foundational context, similar to CCS's foundations courses. Differing from CCS, however, is that Skills Training are offered on an as-need basis. Class availability fluctuates based on student interest. If a class does not exist, the student body can request that a Skills Training course is created. Likewise, as interest in a specific skill diminishes, so does the class.

So while we determined that Skills Training would allow students to refine foundational courses, we knew that a community space was needed to put that developed knowledge to work. As emphasized in *Making & Being*, learning must occur in context. The lines of inquiry that Jahoda and Woolard describe act as an educational web, where all pathways and disciplines that we cross are meaningful. Within those intersecting lines is a singular thread that pulls through our entire educational experience, such as a declared major. An infinite number ofthese threads would ebb and flow through your time at this institution.

"Learning must occur in context, that it cannot be isolated from the conditions that impact the group, each person must take time to get to know the whole group, discover how the lines of inquiry they will undertake are meaningful We hope that your spaces of learning are not only.

places to acquire the skills of research and productions; they are places where you learn how to co-create knowledge, in community" (Jahoda and Woolard, *Making & Being,* 109.)

This thought process led us to the conception of the Suspended Studio, referenced after Barthes' "suspended site" from "To the Seminar." The suspended studio is our institution's second defined space. This space emphasizes individual growth through community and conversation. It utilizes smaller, physical spaces to create intimacy among peers. We conceptualized a space such as this because artists rarely work in isolation. Inspiration is not found in a vacuum. More often, artists are found on teams, working towards a common goal established by that group of people. So while this is the space for personal projects, you have the ability to utilize the knowledge of your peers to push your work forward.



In *Making & Being*, on page 11, one strategy for the learning space is co-creation learning. They ask, "what can we learn from each other?" The belief is that everyone is capable of acting as both the teacher and the learner at various instances of instruction. As such, the Suspended Studio would act as a balanced plane of experience, where students have the ability to mingle, co-create, and play. Instructors would have access to this space in order to provide personalized guidance, but must abide by house rules geared towards preventing excessive authority in a creative space.

RESOURCES

The resources described are broken up into two groups, relating to the spaces described above.

Suspended Space Resources:

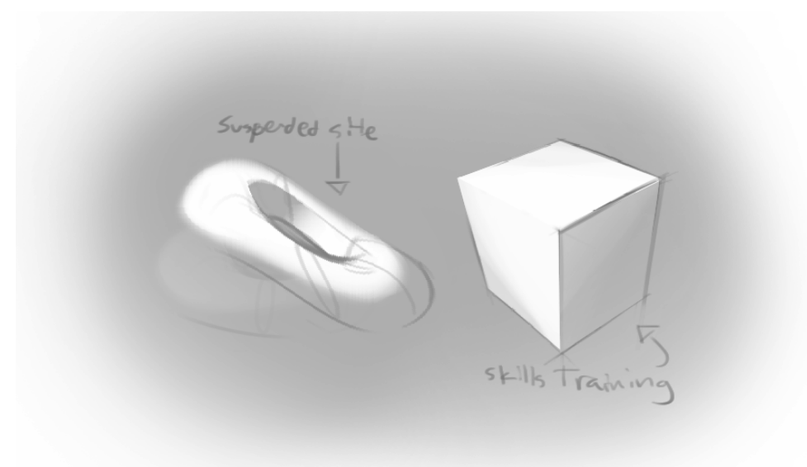
"The seminar assumes responsibility for producing a text, for writing a book (by a montage of writings); or because, on the contrary it regards its own - non-functional practice as already constituting a text" (Roland Barthes, "To the Seminar," 332-333).

The main resource in this space is the space itself, those around you, and the atmosphere and community created by way of these. This space is shifting and lends itself to the creative whims of the community that inhabits it.

Skills Training Resources:

We agree to share the various knowledge and resources held by individual members of the research collective, across the collective, so members can participate as equally as possible." *(Making and Being* , 24.)

This space is categorized by its open access to information. This is realized in the form of databases, libraries, videos, and access to teaching staff.



Teachers are available to students who enroll for Skills Training, and are on payroll. They are open during hours to help students by demand, and lead seminars that are created through mass student interest. It is the student's responsibility to seek out and engage with teachers.

The teachers act as a point of reference and a force of guidance for the students, as not to paint them into corners, but to work with them.

The teachers make up the Certification Panel when it comes to a specific skill. They produce for the student a recommendation rather than a title, and any number of these certifications can be attained given passing the panel. This requires at least one concrete or physical project that displays the skill, and a sort of interview in which the student can intellectually discuss their ideas about concepts in a conversational way.

PAYMENT

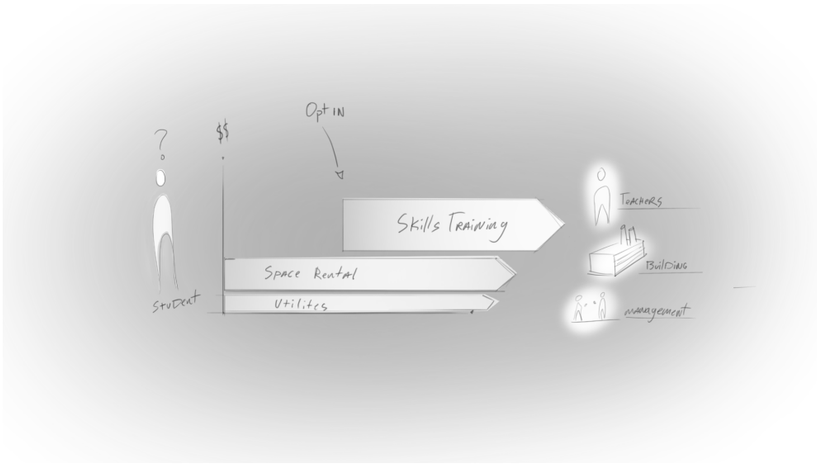
Baseline Tuition

Made up of Utilities and Accommodations for all students.

Personalized Tuition - Students should know what they are paying for directly.

Renting a space (Suspended Space)

Access to teachers and Library Database Resources (Skills Training)



END PRODUCT

Our program does not provide a product. It is a place where students can grow and learn as they see fit. As such, we do not prescribe much in terms of final outcomes. What we do offer:

A Body of work

Though we require no formal thesis, our students will emerge with a body of work that is indicative of their experiences and growth while in the program and experiencing life in the suspended site. We see it as a "living project."

Certification

Our school would not offer traditional diplomas or degrees. This is intentional. We want students to possess (or be willing to develop) the initiative required to chart their own path. Assuch we do not provide a standardized assurance of societal status (a traditional degree).

As such, we do offer skills certifications. Once a student has developed a skill, they can apply for a certification in that specific domain. This certification would be something like a LinkedIn reference, but slightly more official. Obtaining one of these certifications would require a student to show their work or complete a test in front of a body of respected people in this skill. This could be professors or industry professionals. This "nod" of approval would not give students the same assurances as a degree would, but it could serve to indicate that they have obtained a certain level of proficiency to potential employers.

CONCLUSION

To summarize: our re-imagined institution is structured from 5 aforementioned,fundamental principles:

1. We don't provide a product, we inspire practice
2. Consummation is not rooted in production but in the relation of student to knowledge
3. Breadth is free but depth requires investment
4. "Capital E" Education and Skills Training are addressed independently
5. Community / conversation is the space in which real learning happens

Our institution emphasizes personal commitment to the students' own practice and/or discipline.We are only guaranteeing success to the degree of effort which the student provides. As such, mastery of your discipline is dependent on your devotion to your practice in conjunction with guidance from faculty. We de-emphasize production value, not in quality, but in quantity. We would not set expectations for the number of projects completed by the students, but the quality of those projects. As such, consummation is rooted in the students' skills developed. We believe the ways in which we emphasize these principles is what would bring the art institution into the twenty-first century.

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Illich, Ivan. *Deschooling Society.* New York: Harper and Row, 1971.

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(NON) IDEAL PEDAGOGY

/ALEXANDER KNEPLEY

WHY NON-IDEAL? *WHY NOW*?

The first mistake was in the search for ideal, and that search's failure to realize itself. Ideal implies a kind of unachievable separateness that is an ideal acquired through a delusional refusal for the present moment. The modern pedagogy is unmistakably ideal - and in that end, it is left with motionless representations, calling to a void.

The language that recognizes the necessity of a non-ideal pedagogy becomesvery integral to create an understanding of the dangers of convenience, ignorance, of a system trusted that doesn't trust you.

The non-ideal pedagogical space, then, operates very similarly to that of the natural ecosystem grounded in pure function and collective organization.

> The danger of education, I have found, is that it so easily confuses means with ends. Worse than that, it quite easily forgets both and devotes itself merely to the mass production of uneducated graduates—people literally unfit for anything except to take part in an elaborate and completely artificial charade which they and their contemporaries have conspired to call "life."

Thomas Merton, *Love and Living,* 11.

"The idealized market was supposed to deliver 'friction free' exchanges, in which the desires of consumers would be met directly, without the need for intervention or mediation by regulatory agencies. Yet the drive to assess the performance of workers and to measure forms of labor which, by their nature, are resistant to quantification, has inevitably required additional layers of management and bureaucracy. What we have is not a direct comparison of workers' performance or output, but a comparison between the audited representation of that performance and output. Inevitably, a short-circuiting occurs, and work becomes geared towards the generation and massaging of representations rather than to the official goals of the work itself. Indeed, an anthropological study of local government in Britain argues that 'More effort goes into ensuring that a local authority's services are represented correctly than goes into actually improving those services'. This reversal of priorities is one of the hallmarks of a system which can be characterized without hyperbole as 'market Stalinism'. What late capitalism repeats from Stalinism is just this valuing of symbols of achievement over actual achievement."

- Mark Fisher, *Capitalist Realism: Is There No Alternative?*

INSTITUTIONAL VULNERABILITY

Over–Enforcement of Structure Implies a Lack of Trust

Institutional vulnerability, simply being the decentralization of an appearance within a school's representation.

This constitutes the dissolving of authoritative capital obsessed complexities. Honesty and openness at the groundwork of the school.

This decentralization operates simply as the institutions refusal to appear -> forming a necessity to function. Institutional vulnerability is the willingness of the institution to show itself to those which exist within it. In other words, a breaking down of the institution.

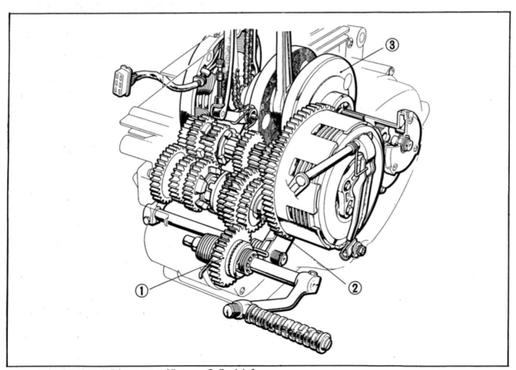


Fig. 87 ① Kick gear ② Primary starter idle gear ③ Crankshaft

The machine knows it's parts, recognizes their importance. Makes no effort to represent them differently. The machine functions because it desires its own function. *1971 Honda CB100 Manual*, Fig. 87

EDUCATIONAL STRUCTURE

Manifestation of trust

An Open Curriculum, Pass/ No Pass Grading, and Removal of Required Prerequisites, go without question.

The Structure of the school desires its own fluidity through these manifestations.

-> Pass/No Pass Grading dissolves the singularization of representation with students work. To pass is to engage with your relationship to your surrounding conditions, which manifests in no particular fashion, if any at all.

-> An educational structure that desires authentic growth, is born from trust. An Open Curriculum acknowledges the artist not simply as a product to fit a mold but as an indiviual capacity for change; in its right mind this non-ideal pedagogical space would not limit its collective to historically standardized ends.

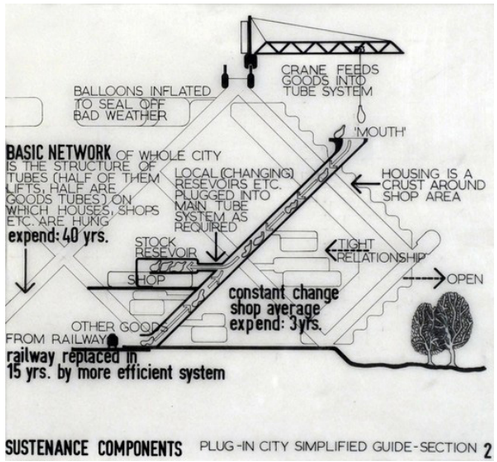
-> Removal of Prerequisites extends into the Removal of Foundations. There is no required skill. There may be recommended classes to take given an understanding as to why certain skills may pertain, but there should not be any forced imprinting of certain modes of production.

THE SPACE AND ITS CONSTRUCTION

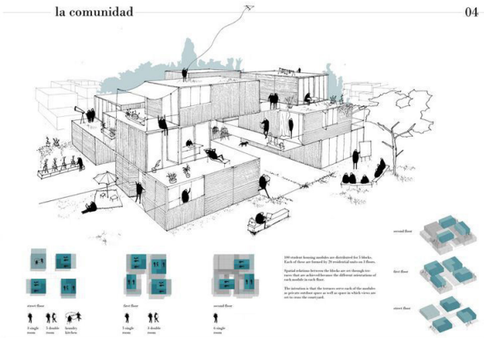
The architectural construction is concerned only with the needs of its users -> never that of permanence - it exists lively in the moment, establishing a tomorrow only if a tomorrow is what the end of today needs.

Modularity is a good model for achieving this fluidity. Arrangeable spaces constituting both a refusal to settle for one movement and an allowance to engage with the more permanent structures.

The relationship between person and space is furthered into an activity of playful engagement. The building lacks the dominative form so keen to the structures of the former institutions.



Plug In City, Peter Cook, Archigram



La comunidad (google search - modular architecture)

1. Psychogeography

As the exploration of urban environments through a playfulness, a drifting.

2. Unitary Urbanism

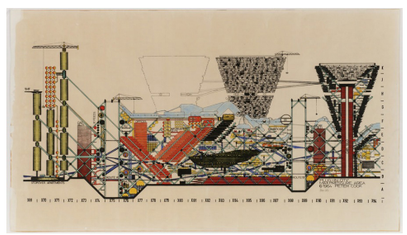
As a critique of urbanism formed by the Letterist International.

3. Speculative Design

As a means to solving issues through design processes and systems.

This pedagogy demands a close connectivity to the all moving parts of a city, with the recognition that all faculties are integral to each other's function.

Location and form dependent on process and fluidity become as important to the specifics of the city as to specifics of the pedagogical space as to actions taking place within them.



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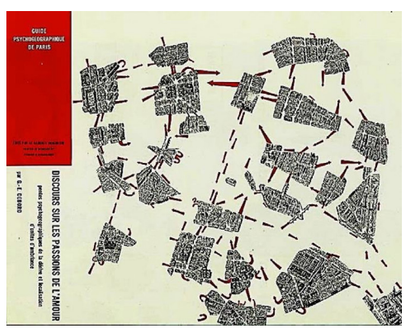
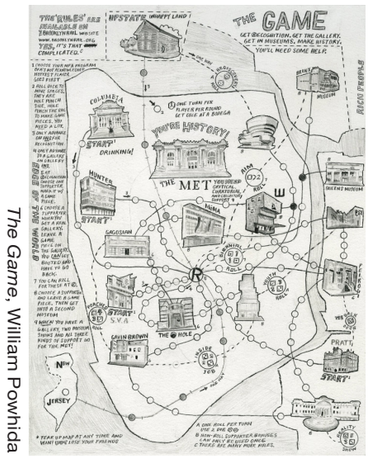


Psychogeographic Guide to Paris, Guy Debord, 1957

THE SPACE AS THE ACTION OF DECONSTRUCTION

The institution deconstructed, acknowledges its relations to the collective that allows it to exist, and acknowledges their capacities and necessities, as people. The deconstruction reflects that of the construction - ecosystemic - therefore fluid, responsive, and alive.

The implications of this way of thinking point to needs and desire beyond specialized forms of art making.

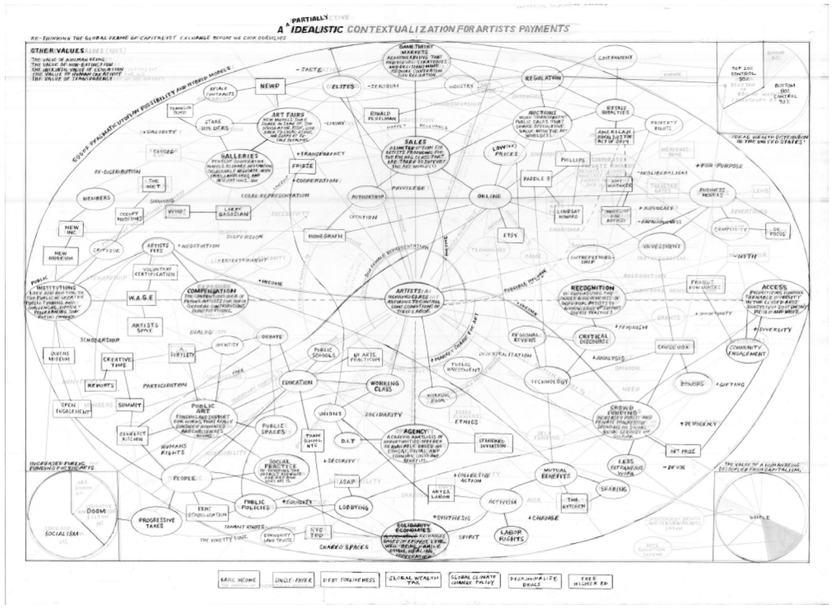


The Game, William Powhida

Elaine de Kooning (centre) assembles Buckminster Fuller's Venetian-blind-strip dome at Black Mountain College, 1948.

The ecosystemic space is as much for art making as art performing or art exhibition.

Whereas the implications of making, performing, exhibiting are right alongside them, in flux (i.e. the real world results of those actions).



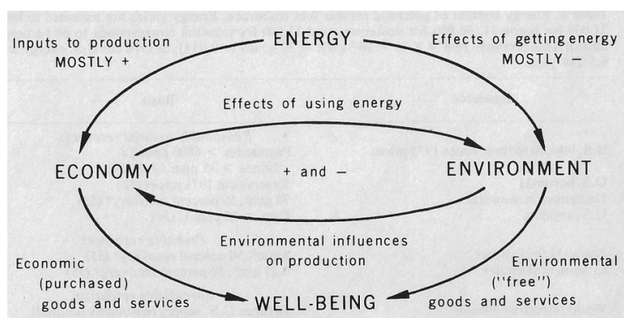
A (Partially) Idealistic Map, William Powhida

DYNAMICS WITHIN SPACE

Trust and fluidity extend from the school's structure into the structure of the classroom. The myth of authority assumes absolute knowledge, and lacks trust, not allowing students to develop their own capacities.

The classroom becomes a space for capacities. It refuses any form of judgment, and chooses allowance.

The previous idealistic institutional time, (how ideal to enforce timed creation of that which is not applicable to time), gone. The work created decides itself. The critique lacks any timed capacities just the same, as to be most in tune with the work to be critiqued, this inevitably removes the forced conversation typical of a crit, and allows the formation of real relationships with the works.



Economy, Environment Map. (are.na)

COMMUNITY AND COLLABORATION

The teacher, then, embodies the mentor. They do not project their understandings of life onto students, but rather allow students the responsibility to create their own understanding, the mentor being simply a mediator of these understandings.

Academic freedom (for students as well as faculty) is a necessity of these dynamics and is the only route that allows students to form under-standings of their relationship to the constantly unfolding present world.

Where previously pedagogical ends and goals where decided by the institutional authority, now we shall have a situation where there is dialogue along with the means for creation, discovery, and growth. Students will occupy a much more fulfilling relationship to their re-responsibility as artist.

> "[A]t the point of encounter (of dialogue) there are neither utter ignoramuses nor perfect sages: there are only people who are attempting, together, to learn more than they now know."
>
> - Paulo Freire, *Pedagogy of the Oppressed*

AT THE CORE OF THE (NON) IDEAL PEDAGOGICAL SPACE IS THE RELEASE FROM ACTUALITY THROUGH KNOWLEDGE.

Where knowledge has become so self-referential and mass produced, there lays a desire for true growth that taught knowledge cannot serve.

All that is then contained within the space is space itself - the world floods in and is mediated by the desire for true growth.

ON THE DESIGN OF AN ART SCHOOL

/GABBI FOSSANO

(This work was originally part of a joint presentation with Lizbeth Alatorre and Jaime Pattison. The current organization and presentation is Gabbi Fossano's)

ASSUMPTIONS

What is an art program for and why one would attend?

Students would like to design/make things whether physical, digital, or intangible and they would like these actions/objects to impact social settings/dialog, however immediate or distant.

Students would like to acquire the ability to *autonomously* make things, meaning, without requiring direct orders.

Students should attend art school in order to build a community and grow as individuals.

Art programs should allow growth for the students through the use of mentorships, flexible studio times, and critics.

GOALS

What is to be gained from attending?

Self–actualization

Mindful and thoughtful learning in school/outside of school

To produce knowledge

"acquire knowledge about the history of culture and learn its production as a practice for social transformation through the problematizing of representation." Michael Asher

Acquire professional practice skills relevant to major

Make connections with peers and mentors

Practice self–sufficiency within a community

If the purpose of education is to achieve self-actualization and produce knowledge yourself, it is reasonable to infer then that the purpose of education through art should not be particularly different, it is simply a difference in the mode of communication. This goal undoubtedly requires a certain amount of criticality which Charles Gains defines as "a strategy for the production of knowledge." Charles Gains

OUTPUT/GRADING

What is to be made or conceived, and what is asked of mentors/students?

Within each semester, students should have a two week period without classes (as is common in many colleges and universities with art departments) where they can work on project(s) of their choice resulting in a one-on-one with their mentor - although mentors are to be around the studios as much as possible if students are in need of assistance.

Grading will be done on a number scale based on their time,sincerity, and effort.

After students receive their number grade, a written explanation of that grade will be provided in order to understand why they received that grade. The only structured assignments will occur in a class separate from the studio during the first semester and in first year.

'STUDENT COMMUNITY'

How do they come to be there, and how many?

The application process is based entirely on quality of work, fit for program, and writing. Grades are not considered.

Each year all admitted students will all be in their studio class together.

To ensure there is diversity of interest and opportunity for connections, the studio class will have a maximum of 20 students. Seminar classes will have a maximum of 12 students.

MENTORS

Who are they, how do they come to be there, and how many?

The department head has the final say on who is hired.Every year the upper two classes get to vote on whether a faculty member stays or is to be replaced. If a faculty member is voted out 4 years in a row, they are gone. Mentors are chosen for their experience in the art world, teaching, and their passion for the creative community. The idea is that they are there to stay, and become a 'permanent' part of the faculty, meaning, no adjuncts. First year of employment is probation, then they may be removed if their ratings are terribly low.

Mentors should be anyone in the school, from students to Faculty

1 FRESHMAN YEAR

Full year Studio Intro to making (basic assignments and groundwork to start) quickly moves into making as they wish, with check–ins and crits; students will participate in crits but will primarily learn from critiquing other contemporary art initially, not student art until mid first semester or whenever there are enough finished pieces

Foundations Classes decided based on students major and interest. 3 slots

S1: Art or Design History (all continents) S2: elective

Full year: Contemporary Art (History/Theory)

2 SOPHOMORE YEAR

Full year Studio classes

Professional practices

Liberal Arts electives for both semesters

3 JUNIOR YEAR

Full year Studio

2 General electives

4 SENIOR YEAR

Full year Senior Studio

Professional Futures class available to students to discuss and prepare for post–grad. Semester 1.

2 general electives.

ORGANIZATION / STRUCTURING OF PEOPLE

Are there foundational requirements? How does someone move through this space and time of learning?

SPACE

What is the architecture/organization of people that best fits an art school?

Each year students share a studio space with walls that wheel. Students are in charge of claiming spaces and sharing them. Seminars are held in other rooms dedicated to them.

There will be a minimum of two spaces for students to showcase their work in - all student run.

The school will also have partnerships with external organizations, and each year there will be at least one off-site pop-up window or full show, organized and curated by students.

All students have 24 hour access to their studios.

TIME

What is the minimum commitment?

During class, students will either present work to one another or have a studio work day with the mentor available to help when needed.

Mentors will participate minimally in crits, not offering judgment, but rather facilitating dialogue and attention, posing questions to encourage responses from students. The crit is finished when the student presenting decides they have nothing more to say.

RESOURCES

What is physically needed to achieve goals?

Grants and budgets should be provided to students for resources required to complete their select projects, given not all students can afford the best materials and resources to make their projects to the best potential.

PAINTING AS DOCUMENT:
REFLECTIONS ON CRITICAL PRACTICE

/GRANT CZUJ

By looking to the painting as a document of class, my practice envelops the use of photographic imagery and materials as assisted readymades to inject specified information of entangled characteristic. The materials that I acquire through various channels contain information; they hold the *energy* to become advocates for the production of knowledge. Materials arise from the ecology of entanglement when one decides to experience what is offered from this ecology. This experience is a form of criticality. One has to look through an operational lens to siphon through a color, a sound, an image, or a document. There is an overabundance of narrative to nearly any material and consumption of these narratives is a lens to an act of analysis that undoubtedly holds baggage. The audience is a curious and inspiring thing. It is impossible to consume an object without some level of biased formulations, making an act of analysis potentially clouded in comparison to the object's intent. These biased leanings can't possibly be uniquely formulated by the individual, as human learning is founded upon imitation and observation as infants. Perhaps, because of this strong analytical bias abundant within any social environment, let alone the colorful and rich cultures and

Administrator:9473, 2020
Bedsheets, throw blanket, printed flannel, treated canvas, Romex, wire, work shirt, rag, treated cotton, acrylic paint.
126" x 73" x 2"

Administrator:0296, 2020
Bedsheets, treated canvas, denim, polyester fleece, cotton, foam, grommet, wire, latex acrylic paint.
132" x114" x 5"

societies worldwide, individualization is, properly speaking, impossible. Can we truly proclaim the individual self when multiple levels of our lives are entangled with others? Concerning myself with the entanglements of my personal experience compared to the larger social environment, I paint with materials as entry points into this entanglement, which in turn expands outwards back into the larger social environment. This is a centripetal and centrifugal force within the studio.

Exploring materiality anchors my practice in the familiarity of my personal experience. I understand process itself is a material, and as materials are entangled with the larger social ecology, my process and practice are also entangled with the larger social ecology. Any material or object is rich with historical experience no matter whose body chooses to embody the working properties of that material. Rope, for example, has been made and used by cultures the world over for centuries and for many reasons. The consumption and meaning of rope are not only dependent on how it is used, but also who uses it and for what. This is the complex process and entanglement of material and body, and within this complexity simple individualization, a kind of appropriation of uniqueness, cannot occur. The body that chooses to practice with material will examine the material in process, and in turn, will develop an orchestra of information out of the entanglement of material and body. With this in mind, I prefer to see a painting as a document.

Administrator:9147, 2020
Bedsheets, polar fleece, treated cotton, printed cotton, wood, poly fill, inkjet print, grommets, latex acrylic paint.
114" x 84" x 2"

Administrator:2589, 2020
Work shirts, bedsheet, cotton, dye, latex acrylic paint, grommets.
73" x 62" x 1"

In my own conception of art, the notion of a painting, and the notion of the self, and the notion of the self-making a painting exceeds the popular image of art as self-expression. Perhaps, if I even tried to create an expression, that expression would in fact be inadequate bordering on false due to the inherent complexities of my entanglement within the larger social ecology. Cause and effect cannot begin with an idea, and end with a painting. The idea, and the painting, are not empirically important for my practice. Perhaps what is most important is *action* and effect. Primary action is seemingly stimulated from the momentum of previous actions, those of which can go back as far as one cares to examine. The effect is maybe not a sum but another action as well. Though the effect can perhaps germinate knowledge that moves forward, a kind of ripple. Not forward as in linear, but, perhaps outward, in all directions.

Czuj's Pit Crit at Yale University, 2021

The paintings that emerge from my practice are rich with a materiality that holds embedded information. This information is a documented entry point into life outside of the painting. It is showing us the importance of these things, materials, and objects, as they are entangled with one another. As the information is both interior and exterior, the materials are a working document, or the effect of action, which is an action that is liquid. A liquid movement that only a painting can register.

As my practice is concerned with process as entangled action, a large part of this process culminates in a painting form that is foundational to the attempts of rewriting context in material. I think of *rewriting* as a similar concept to that of the layered effects of rehabilitation in a socio-economic structuring. The most potent example of this for me in my personal experience is the State confusing the masses of the prison-industrial complex as a means for individualized rehabilitation, the idea of rehabilitation here to be understood in a biopolitical sense where within the terms of life and liberty an individual is incarcerated not as punishment *per se*, but as a means to restructure and train the *life* of the individual to become a valuable constituent member of the *society* of the State. These accused individuals and their histories are placed into a process which attempts to rewrite their person, their life, into a context palatable for the State to move forward with them. This attempt by the State fails as it does not recognize the inmate being entangled and fundamental to State practice on a larger scale. This can be seen most notably in the United States by the rate of recidivism. As with the

complex entanglement of material and body, the complex entanglement of inmate and State allows no room for not only rewriting an individual, but also no room to produce an individual within the practice if rehabilitation.

My studio practice is a painting process that works with commercial paint as a coating material, fundamental in form as this material is produced to function as an applicable protective *film* in what is referred to as the *coatings* industry. This base ingredient is available to contractors and homeowners, a latex acrylic paint designed to coat and protect as a surface application. Here, I am most concerned with the paint as liquid solid material rather than a means of color or expression. All of these paint colors are designed and sold to the masses as ideal colors to use for architectural spaces. This color design rooted in capitalism is an important element in the combination of material entanglement. The paint material is applied in amounts far exceeding the manufacturer's application rate. The paint no longer operates as a surface protection or ideal color, rather it works its way through and saturates the surface material, creating a skin of synthetic pigmentation, a skin opposing its commercial design. This oppositional skin is attempting to rewrite the context of the surface it is applied to by unsuccessfully saturating and overcoming said surface.

This original surface is one of textiles that most commonly exist as standardized forms and images found within the lower- and middle-class structures of White America. I'm concerned here with these class structures as operative forms, and how these forms are administered culturally. This administered structure seems to be so much a part of how socioeconomic systems function, that the fundamental effect of class systems is perhaps repressive tolerance. Those who tolerate this repression are the products of this structuring, a structuring that produces both repression and the waste of people's lives. Within this painting process the synthetic structure of paint material administers itself as a new form by attempting a full saturation and *fossilization* of the textiles. The sewn seams of these textiles reject the attempted full saturation. Because of this, the process leaves hints of the original context, enhancing the realization of repression. This process mimics biopolitical structuring in values of order for the power over life such as within the idea of life and liberty. If order in this way exists as a scale of values, then

Czuj's Studio at Yale University, 2021

classism is fundamental to this ordering.

I am concerning myself here with the lower and middle classes, not only through material, but also as a means to reminisce as a practitioner in these classes, a means to critically analyze the tolerant classes who are taxed with the by-product of social repression and waste. This taxation is a cost the working classes must provide in physical time, ultimately leading to an alienation in one's life, the form of which is a dedication to one's work and what it provides, rather than to one's life and experiences. This dedication to work is tolerated as what work can provide is held with esteem in the broader social context. This taxation or cost is ultimately a repression of limited choice on how to *live*.

Aporetic Propositions on Citizen, Artist, and Participation, or, the Claim of Design*

/Michael Stone-Richards

1. Unless "we" fall into a state of exception we are all citizens and any and all ethical or political responsibilities befall us *qua* citizens.

2. There is no political or ethical responsibility that the artist or designer *qua* artist or designer has that the citizen does not first possess *qua* citizen, and we cannot design citizenship, we can only sustain a fragile culture of citizenship.

3. When Beuys wrote that *Jeder Mensch ist ein Künstler* – Every person is an artist – this was in part a statement about radical democratic potentiality, akin to Simone Weil: We are all capable of creative *action*. What pre-empts or interrupts the flowering of such action remains the question of questions that no traditional idea of art or design can comprehend methodologically or epistemologically.

4. Participation is existence. Its opposite is alienation. If so, why so much talk of participation? What impedes participation? To speak of participation here is first to draw upon the etymological sense of *participation*, namely, to have a share or a part in something; but participation is also a movement – intentional, affectively expressive – by which we grasp possibilities and meanings always a part from the locus of movement; above all, participation is world-building practice. Here *participation* reveals an important feature of our existence, namely, that human existence is always existence or movement in a world beyond bare life, beyond, that is, the Cave. We should more properly speak of *an event of participation between partners in the community of being*, that is, the City, and as such a phenomenon of shared and complex creation. The restriction of movement is the restriction of existence itself, and this is the basis of being able to say that participation is existence. If though what is also intended is political participation, as must be the case, and all participation is conflict, it should be realized *à la Hegel*, as Charles Taylor put it succinctly, that *the aspiration to total and complete participation is rigorously impossible*, and would only serve to magnify the conflict inherent in all human activity. Markus Miessen has made much of this Hegelian insight in his meta-thinking on design. What kind of participation and in what kind of community of affect or shared interests are questions that might point to an emerging conception of the artist / designer as thinker / interrogator in need of new institutional expressions.

5. It is thus ethically required that any restriction of movement, any pre-emption of shared movement that would impede or restrict the modes of existence of any human existence seeking the community of being, the City, should be challenged.

6. But is it as artists or designers, that is, *in the name* of the artist or the designer, that the ethical and concomitant political challenge should be made?

7. First, what the great Harvard, French scholar Paul Bénichou called the sacralization of the artist / writer, namely, the idea that the artist *qua* artist had a special calling or vocation, that is, a secularized but still priestly role, is not something that can any longer be taken seriously. Strictly speaking, it was not first and foremost a Romantic idea. It was an idea born of the French Revolution but it expired with Late Romanticism and was critically buried with the various New Art Histories and Cultural Historicisms of the post-1968 generation of critical theorists.

8. And what if design, the pre-critical idea of design as solution to problems of efficacious structure, is part-and-parcel of the problem?[1] Is there a *competence* unique to designers that entitles a generalization to the level of practice as the Marx of the "Theses on Feuerbach" understood practice, that is, as the dynamic totality of embodied social relations? As Beatriz Colomina and Mark Wigley put it in their recent critical history of design, *Are we Human? Notes on an Archeology of Design*:

> The nineteenth-century dream of "total design" has been realized. The famous slogan of the 1907 Deutscher Werkbund "from the sofa to city planning," updated in 1952 with Ernesto Rogers's "from the spoon to the city," now seems far too modest when the patterns of atoms are being carefully arranged and colossal artifacts, like communication nets, encircle the planet. Designers have become role models in the worlds of science, business, politics, innovation, art, and education but paradoxically they have been left behind by their own concept. They remain within the same limited range of design products and do not participate fully in the expanded world of design. Ironically, this frees them up to invent new concepts of design.[2]

Ironically, that is, the expanded world of design would free up designers to leave behind the lazy emphasis upon products, making things, stuff, and designing places for stuff to occupy. Colomina and Wigley quote Lina Bo Bardi as saying that "The grand attempt to make industrial design a motor for renewing society as a whole has failed – an appalling indictment of the perversity of the system."

9. Design in the expanded field, let us call it – why not! – does not have its pedagogy and is emerging without designers or institutional base in design schools. It is not merely 3-D replicators that will soon make definitively redundant traditional ideas of the *skill* of making, so, too, will the emergence of self-organizing, self-replicating auto-poietic *systems*. The question of what participation, *an event of participation between partners in the community of being*, will then mean will have a new urgency.

10. Again, to quote Colomina and Wigley:

> Designers are always understood as solving a problem. Artists, intellectuals, and writers are expected to ask questions, to make us hesitate, to see our world and ourselves differently for a moment, and therefore to think. Why not design as a way of asking questions? Why not design that produces thought-provoking hesitations in the routines of everyday life rather than simply servicing those routines? Why not design that encourages us to think? Design as an urgent call to reflect on what we and our companion species have become?[3]

At the very least such an expanded conception of design as *interrogation* would not only jettison the concern with stuff, it would expand its thinking into a Care beyond the human – *our companion species* with which we also participate – and become part of a critical activity of biopolitical thought and the non-alienating activity alone worthy of being called participation.

11. It is not as artists or designers that we change the world, but as citizens who will not give up our desire to flourish.

ENDNOTES

* This text was delivered as an introduction to the panel *Citizen-Artist – The Role of Participation* convened by Amy Deines, then Dean of Cranbrook Academy, and moderated by me, Michael Stone-Richards, at the 2018 AICAD conference held at the School of the Art Institute of Chicago.

1. An idea implicitly linked to the domination of knowledge as commodified, as something departmentalized. Cf. the British anthropologist and journalist who anticipated the damage that derivatives would wreak on the world economy, Gillian Tett, *The Silo Effect: The Peril of Expertise and the Promise of Breaking Down Barriers* (New York: Simon and Schuster, 2015).

2. Beatriz Colomina and Mark Wigley, *Are We Human? Notes on an Archeology of Design* (Zürich: Lars Müller, 2016).

3. Colomina and Wigley, *Are we Human*?

ART, CONTEMPLATION, AND PEDAGOGY

/MOLLY BEAUREGARD

Research is formalized curiosity. It is poking and prying with a purpose.
- Zora Neale Hurston

THE STATE OF THE ART

Just shy of one hundred years ago, during an equally tumultuous time in American history, President Franklin Roosevelt introduced the New Deal. As part of the initiative known as the Works Progress Administration (WPA), artists were employed to decorate buildings with murals, make sculptures, write poetry, and engage in theatrical performances. This expansive programming initiative served to further the democratization of the arts in the twentieth century by paying artists to create works that would enrich and enhance the lives of their fellow Americans. Jackson Pollack painted murals, Zora Neale Hurston documented stories, Studs Terkel practiced oral history techniques, Ralph Ellison trained his ear to hear dialogue, Eudora Welty took pictures.

This extraordinary expansion in the arts produced an environment that somehow validated the notion that the arts were in some way "good" for us, that the arts belonged to the masses - not just the social elites - and that the arts could be about anything at all. Think about it: Ralph Ellison and Studs Terkel out in the world chatting with regular folks in the name of the arts. Jackson Pollack painting the walls of the local post office. And Eudora Welty looking for the right shot to capture moments in the lives of regular folk. This expansion represented a democratization of sorts. It signaled to the world that everyone could participate in art making, art appreciation, and art education. It asserted that creating art for the people to appreciate was an end in and of itself that deserved monetary compensation. But then things got wonky. The WPA ended. Its participants went off with their new knowledge and broke all kinds of barriers. Painting post office murals seemed to inspire abstraction. Conversations in the deep south led to a literature devoted to the lived experience of race. Librarians brought the hill people down to the valley. And so on. Eventually, a fellow named Andy Warhol hung a painting of a Brillo Box on a gallery way, Christopher Lee Burden's friend shot him in the arm, and Christo started wrapping large sculptures in fabric. The rest is history.

By the early nineties, the philosopher of art Arthur Danto had declared that art ended in the sixties, writing that "For art to exist there does not even have to be an object to look at and if there are objects in a gallery, they can look like anything at all."[1] All the potential "ism's" left the station, too. And thus, art - having nowhere to go - became attached to individual identity, personal motivation, and like all good things American - monetization. The question, fifty years hence, is if we may be reaching another tipping point in the art world when art and arts education might be reimagined yet again.

Life is a continued oscillation between expansion and contraction. The pendulum swinging back and forth, constantly seeking equilibrium. Moving too far in any one direction often produces an exaggerated retraction in the other. Push and pull. Like the ocean, cultural themes ebb and flow organically, responding to the *feel* of the times. Reflecting on the mission of the WPA, I find myself smiling at the irony. Set up as a work initiative, the WPA actually created pathways for artists to make art for the sake of art. The freedom of this experience expanded the notion of what art could be - as well as offering individuals the requisite 10,000 hours of mastery over medium.

History is littered with a plethora of definitions of art, paradigm-shifting ideas about the nature of creativity, and the rapidly changing attitudes of artists themselves. Art has always served as a mirror reflecting the times - the WPA example is no exception. We know that in ancient cultures, art was anonymous, as the concept of individuality did not yet exist. But, unsurprisingly, individualism has been at the heart of our modern understanding for centuries. As a sociologist, I have always been interested in the intersection between art and culture.

When I tell people that I teach at an art and design school, they immediately assume that I am a working artist. I never dispute their assumption. While I teach in the liberal arts department, I view my work as art. I envision culture as a tapestry of sorts - understanding how it is woven together allows us to see the ways our life patterns are entrenched in our society. As Emerson wrote, "But relations and connection are not somewhere and sometimes, but everywhere and always."[2] What excites me about sociology is that by investigating these connections we begin to understand how we fit in - or don't fit in - with our culture, and by understanding how we are connected we gain the power to more clearly feel and grow empathy for ourselves and others.

Over the years, I have asked myself repeatedly: Is the way that I am teaching sociology inspiring my art and design students to understand their interconnection to each other and the broader world? Do these art students, who work so brilliantly with their hands and eyes, recognize that their lives are equally important works of art?

THE STATE OF EDUCATION

Educational models today function using mechanistic mandates that emphasize skill building. We generally measure our students' learning and define their "progress" by results on tests and papers, class participation, and attendance. Numbers matter. There are a multitude of benefits to this model. However, our system is wildly out of balance. Our test-heavy, career-focused, outcome-oriented educational models have resulted in a profound loss of meaning for students. Learning for the sake of learning is invoked as an abstract concept, but it's not a goal institutions are truly set up to pursue practically with their students. By emphasizing results and performance, I believe educators too often deny the validity of process. As a result, we erode any sense of meaning and purpose that should drive all inquiry and investigation - and art-making.

In my first book, *Tuning the Student Mind: A Journey in Consciousness-Centered Education*,[3] I compare the absurdity of these mechanistic models of education informing curricula pedagogy to the impact of a restaurant manager with no taste buds designing a menu. Someone with no sense of taste will evaluate what the menu looks like, how many minutes the salad takes to get to the table, and how many words the waiter uses when describing the specials. Similarly, the handwringing over grading rubrics, streamlined assignment postings, and attendance policies maintains evaluation as the primary goal of teaching from a management perspective. Additionally, and ironically, as these factors come into play, you need more and more managers to gather information, analyze data, and file accreditation reports. In this model, education becomes a hyper-bureaucracy: managers managing managers who manage administrators, and so on. Where do teachers fit into this equation? What impact does this ultimately have on student experience? And, importantly, when education becomes hyper-attuned to measurement and outcomes, how does it impact curricula development? What type of artists does this educational model send out into the world?

Part of the difficulty in answering these questions lies in the fact that it is challenging for any one person to clearly see the forces that strangle the educational process. Administrators, staff, and faculty remain silo-ed in their offices managing narrowly defined missions. Head-down, task-following, box-checking professionals managing assembly line production mandates. Additionally, and importantly, it is important to remember higher education is embedded in an achievement-oriented culture. Thus, it's a circular process, with students demanding to be trained for specific jobs in specific industries.

I recently bumped into an old friend of mine. She has a daughter in high school, and naturally, I asked what she was up to these days. My friend said to me - with great pride and a beautiful smile, "Oh, Lindsey is so thrilled. She is going to go to Michigan State next year to major in supply side management." Wow. Maybe I just led a sheltered life, but I never knew anyone in high school who dreamed of being a supply-side manager. This comment is in no way intended to discount the value of supply-side managers or to dismiss the reality of seeking a more vocationally oriented degree. People need jobs. We need to keep our economy growing. There is a place for pragmatism and practicality in higher education. That said, the mechanistic model that informs most educational missions combined with a culture that values achievement over all else - with financial success often used as the yardstick for achievement - has rendered higher education moot to many. A degree merely provides a ticket to enter the carnival that is work.

Ironically, and perhaps surprisingly, this is true in art and design schools as well as more traditional institutions. And even in vocationally oriented majors, we see how quickly craft becomes detached from a sense of purpose. Several years ago, I was invited to attend a critique in the interior design department at CCS. We met at a large conference table on a sunny day in the spring. Each student spoke for approximately ten minutes, sharing a vision board and the various materials they had picked to design a proposed health center. All the students possessed the social acumen to a give a strong presentation. They offered justifications for material, color, and other design choices. But, at the end of the presentations, when asked questions about the types of services offered at the clinic or the type of patient they envisioned visiting the clinic, they were stumped. Each of them had designed a pie-in-the-sky clinic - an imaginary building that existed outside the constraints of community expectation, need, or limitation. These students were being trained to perform their craft well, but not to think about the deeper meanings behind what they would create.

This anecdote speaks to the limits of education in a vacuum. How do we teach students to change the world if we don't also teach them the value of reading the world?

SOME THEORIES OF EDUCATION

The problems of traditional education curricula have been well documented. As the Brazilian philosopher of education, Paulo Freire, wrote in his 1972 book *Pedagogy of the Oppressed*: "A careful analysis of the teacher-student relationship - at any level, inside or outside of school, reveals its fundamentally narrative character. This relationship involves a narrating Subject (the teacher) and patient, listening Objects (the students). The contents, whether values or empirical dimensions of reality, tend in the process of being narrated to become lifeless and petrified."[4] More enlightened - or idealized - approaches to education have been offered as well. Consider Thomas Merton's work "Learning to Live" (1969), which advocates for an education that shows a person how to define themselves authentically and spontaneously in relation to their world - rejecting the prefabricated definitions that the world offers.[5] Merton reminds us that there is always a larger picture to be observed and framed than the meaninglessness of personal ambition. He believes in education that functions to help students to find themselves - or "save their souls" in order to save their society. Neil Postman, the communication scholar, echoes this sentiment, albeit in less lofty terms: "Without getting misty-eyed about it, I think we can fairly say that universities have a sacred responsibility to define for their society what is worthwhile knowledge."[6]

The philosopher and educationalist John Dewey believed that education is a social and interactive process wherein students should be encouraged to not only learn a predetermined set of skills but also how to live meaningfully in the world. Helping individuals reach their full potential,

according to Dewey, requires teaching them how to contribute to the good of the whole. An important and sometimes overlooked fact is that while Dewey criticized the traditional separation of curriculum from experiential learning, he didn't reject the idea of systematized knowledge. In fact, he believed that education should follow the path that leads from individual experience toward cumulative experience of humankind.[7] Dewey's thinking illustrates an important point in the development of curricula: Should the mission of higher education be to ensure that students are prepared for work, or should the end goal be to help to create curious, life-long learners? And, importantly, is there a way to synthesize these goals? The directive to "know thyself" permeates much of the American university experience. As professors and mentors, advisors and guidance counselors, we frequently tell our students to follow their passions and ambitions - to act upon what they "know" those inner strivings to be - and yet we too often ignore the role of reflection in the classroom. We ask our students to trust and follow their intuitions without teaching them to tap into intuition in the first place. We assume our students' self-knowledge, even as we eliminate the pursuit of it at almost every turn.

As far back as one hundred years ago, the advent of the modern industrial age demanded an increased emphasis on science, technology, evaluation, and rational inquiry. Even the so-called softer fields like sociology, psychology, and philosophy have striven to discourage students from too much introspection in favor of data and empirical analysis. - Just one quick shout-out: Science works! We have science to thank for revolutionary advances in medicine, transportation, and technology. That said, science in the absence of meaning risks being devoid of morality. Furthermore, science that functions as a system of restraint - in the absence of systems of knowledge - denies us the full capacity of understanding.

But what happens when we tie the rigor of scientific inquiry to the open-ended messiness of self-inquiry? When we give individual students the experience of sharing their innermost truth with others? In my opinion, we nourish not just the mind, but the heart. Shifting the focus from "What do I want to do?" to "Who do I want to be?" reconnects students with their truest passions, jump-starting the process of true learning. The search for meaning, unlike the search for "answers," demands that our students see their educations as dynamic and ongoing -not constricted by the fixed timelines of a particular course or a four-year degree. In short, encouraging a search for meaning in the classroom also promotes life-long learning and curiosity.

CONSCIOUSNESS-CENTERED EDUCATION

I had been teaching sociology for about ten years when I started to notice that I was having an increasingly difficult time connecting with my students on the issues and ideas that I was interested in, and of course that I felt they should be interested in. I specifically remember one day in class when, making an important point, I walked to the back of the classroom. At the time, all twenty-five or so students were busily tapping away on away on their computers. Assuming this activity to be active notetaking, I turned around with a grand flourish, only to recognize a sea of Myspace pages and Tetris gaming on all the students' laptops. Around that same time, I had a particular semester that was heartbreaking to me. I had twenty-two college juniors and seniors enrolled in my class. And over the course of the semester, four of those twenty-two young people quietly and privately confessed to me that they had made serious attempts on their lives. It not only broke my mama heart, but it got me thinking about what the heck was going on with these sad, stressed-out, disengaged students. At the end of that semester, the head of our student wellness center, Val Weiss, gave a presentation that outlined the national epidemic of stress and anxiety that was happening on college campuses across the country. It was also around this same time that I began to seriously question how I might enliven the classroom experience - not only to heal the stress and mental anguish I was seeing - but also to create a more meaningful learning environment. What tools did I have in my own toolbox that I might offer these young people? What I thought about most of all was my own meditation practice and how it had been so transformative in my own life. I did some research and thought about ways that I might incorporate meditation into the core curriculum of my class. What became interesting to me was not to do a review of what meditation was, but to give my students the opportunity to experience meditation. My idea was that I would be imparting the academic, objective information and knowledge-sharing around identity studies, creativity, and the concept of consciousness, but I would also be giving my students a self-reflective technique that we could use together as a group, to sit in silence together so that that silence could then become the underpinning of our experience of learning together. In my research at the time, I couldn't find anything like what I envisioned, which I would call an integrated curriculum - so I began inventing one of my own.

I began to wonder what would happen if I tried to weave together three separate strands of influence into a single brain in my classroom. How might I bring objectivity, subjectivity, and unity together in the classroom? And would an environment that included all three of these approaches to knowing produce a better student, a more compassionate citizen, a happier individual? When I first proposed the idea of integrating meditation into the core curriculum of my class, I was met with deep skepticism and resistance. Administrators and faculty feared that incorporating meditation into an academic class was a move away from academic standards. To be clear: my course is not a course about meditation. But meditation is an integral tool I share with my students that deepens their learning practices and their relationships with themselves and others. My book describes in detail both the process of creating an evidence-based template for learning and the justifications for my course curriculum. In short, I presented research that supports the benefits of meditation - including enhanced creativity, stress reduction, and health benefits - as well as a course syllabus that had the expected kinds of readings you might find in a mid-level sociology course, which I called *Consciousness, Creativity, and Identity.* After a lot of negotiation, the class ran as a one-time, experimental course. But very quickly, when students had the opportunity to participate in the course, everybody wanted to take it. It was immediately over enrolled. Eventually, it was approved to be on our continual rotation of courses. I've been teaching the class for over ten years now at the College for Creative Studies in Detroit.

The course sets out to ask this question: Who am I, not only within my own self, but against the backdrop of the culture at large, and where does my personal story intersect with the cultural moment or the historical

landscape? And, in order to elicit reflection, I continue to ask my students questions throughout the semester: Why do you think you believe what you believe to be true about yourself? Why do you believe what you believe? Are things the way they are because they must be? Or, is it possible that a different cultural pattern might take hold in a society that interacted in a different way? I also start with academic information about the social construction of reality, and the idea that being human is a learned experience. We learn what it means to be human through growing up, through interacting, through being alive in the world, through the subjective experience of everyday life. Once I set the groundwork for students to understand that, then I'm able to say, "So maybe your understanding is partial at best, dependent on your experiences in the world and on what you've been exposed to. And some of your assumptions about other people may be wrong or slightly skewed by your own perspective." After that, I have professionally trained meditation teachers come in and teach my students to meditate. I then do some follow-up so that they truly understand the intellectual underpinnings of how meditation works. We continue to meditate together as a class throughout the semester, and the students are encouraged to develop their own personal meditation practice.

As the semester goes on, we tackle more of the big questions: What types of knowledge do we value? What is the American dream, and what does it look like today? How do we know ourselves? How does the world around us inform our sense of self? Who is responsible for the world around us? What do we really learn in school? What roles do you play in the world? What labels define us and confine us? How is our sense of self influenced by where we grew up or, or the kinds of landscapes that we interact in? What does it mean to be a consumer? What does it mean to be an artist? And, ultimately, these questions lead to the finale of the course: How might we create a more compassionate world, a world that we all really want to live in?

I often find that young people come to the class very ready to whine about how the world has wronged them and their frustrations with the way the world looks. And there is validity to that frustration. No one will deny that there is tremendous sorrow embedded in the world that we live in. That said, there is also a responsibility to live in this world - to walk in that mud, to face that suffering and recognize that there is beauty all around us, too. And that ultimately, we are in it together. The course is intended to serve as a diving board for students to plunge into these questions and think about how they can participate more meaningfully in their own lives and in the lives of other people. Since they are art students, they have the potential ask these questions all the more deeply, and with an exquisite sensitivity maybe not experienced by everyone.

Every semester, I tell my students that the goal of my class is to have them leave the semester knowing less. This confuses them terribly. In our culture, it is no easy task to accept that we may not know everything. One unintended byproduct of the information age is that it can be very difficult to hear anything as new, distinct, or interesting. There is just a tsunami of information rolling toward the beach every freaking day. Information changes so fast and moves so rapidly, it's tough to distinguish what to attend to. It's like having the droning, Charlie Brown teacher voice as the backdrop to your every waking moment. Google search bars at the tip of our fingers ensure that we must have an answer for every question; but, what if we are actually asking the wrong questions? As the Greeks proposed, perhaps we do not even know what we don't know. True learning is humbling, because it makes you recognize that you're just constantly opening another door to the vast terrain of what there is to know. My goal is to elicit excitement and enthusiasm and joy for the process of learning and for asking questions. At the heart of the course is the goal of teaching students to see beyond the individual perspective and engage with the world from a participating or unified consciousness. Objective knowing is distant. Subjective knowing commingles with the stress of the individual. While both are practical in nature, they only align with moral and social responsibility when merged fully with transcendent knowing. This is the knowing that lies within the heart of mystery.

There is no doubt in my mind that integrating contemplative methodologies into the core curriculum at universities will radically change our education system and culture at large. My students report a new enthusiasm for intellectual pursuits after experiencing the silence of their own minds. They also confirm to me that connecting their worlds through personal relations to institutions, images, and texts helps to ground them in the here and now. In other words, peeling back the layers of self *both intellectually and spiritually* opens them to a new understanding of their own authentic selves. Thus, in my classroom, the pendulum swings both ways - connecting the heart and mind in rich and meaningful ways.

A CALL FOR CONTEMPLATIVE PEDAGOGY

The most frequent comment I received after publishing *Tuning the Student Mind*, which takes the reader through a semester of my course and tells the story of how I created the course within the larger context of our educational system, regarded the way the book celebrated my personal teaching style. This comment came in the form of both a critique and a note of congratulations. It seemed that while many folks felt inspired by my teaching story, they didn't recognize the book as a template for their own curriculum development.

In an interview, famed medical doctor and spiritualist Deepak Chopra celebrated my work by telling me that I was "part of a coming revolution." A public relations executive later expressed his doubts that I would have success "selling" my book to a broad audience because the curriculum it heralded was too connected to my personality. He dismissed my ideas for a media campaign for consciousness-centered education by saying, "Molly, you can't teach everywhere!" While I appreciated the supportive compliments, I felt they missed the mark. *Tuning the Student Mind* was never intended to be a book about me. It simply used my story as an illustrative example of consciousness-centered education in action. I began to realize that what I am really trying to impart is an account of how to share *consciousness* as a pedagogic strategy, to outline the foundation for a heart-opening curriculum, a curriculum that would make no claims against existing educational templates but would seek to coexist with them. A curriculum based on the idea of consciousness as fundamental and dedicated to the process of enlivening, transmuting, engaging, and encouraging active participation with said consciousness as an undercurrent to the educational process. In this

context, the critique that my personal teaching style can't be replicated by others is valid, because an educational model that integrates subjectivity must take into account the teacher's individual subjectivity as well. But I think it also misses one of the fundamental principles of consciousness-centered education: I can't teach you to be me, but I can teach you to be you.

This is tricky work on a college campus. It has sometimes been said that creating new curriculum initiatives is akin to moving a graveyard down the street. All the old theorists must be dug up in order to justify any shift in perspective. People feel threatened when asked to question the "old mind" conditioned by traditional learning paradigms. And yet the world is littered with evidence from individual souls who insist that unless we experience an idea, we fall in bondage to it. Again and again, through the arc of history, we are offered examples of genius - including Pollock, Ellison, Hurston, and Welty - who share the same story: *they lived the truth of their knowing*. And in the process, they changed the world.

Consciousness-centered education merges science/rationality/intellectualism with deep, intuitive knowing/feeling. It encourages a new understanding of the power of relatedness - specifically the relationship between subjective, objective, and transcendent ways of knowing. Finally, consciousness-centered educational initiatives represent the synthesis of the two values educators hold most dear: preparing students for the world of work while supporting and developing the hearts and minds of curious, life-long learners. Ultimately, inviting contemplation and meditation into the classroom reaches for the goals Merton so beautifully outlined, solves for Freire's astute critiques, and explodes the potential of this cultural crossroads moment.

ENDNOTES

1. Arthur C. Danto, *After the End of Art: Contemporary Art and the Pale of History* (Princeton University Press, 1997), 16.
2. Ralph Waldo Emerson, *The Spiritual Emerson* (Harmondsworth: Penguin, 2008), 184.
3. Cf. Molly Beauregard, *Tuning the Student Mind: A Journey in Consciousness-Centered Education* (Albany: SUNY Press, 2020).
4. Paulo Freire, *Pedagogy of the Oppressed* (New York: Herder, 1972), 67.
5. Cf. Thomas Merton, "Learning to Live," *Love and Living* (New York: Farrar, Straus, and Girous, 1979). *Love and Living* is a posthumously published collection of Merton's essays, the earliest of which date from 1969.
6. Neil Postman, *Conscientious Objections: Stirring Up Trouble About Language, Technology and Education* (New York: Vintage Books, 1988), 3.
7. Cf. Dr. Elena Achkovska Leshkovska, Dr. Suzana Miovska Spaseva, "John Dewey's Educational Theory and Educational Implications of Howard Gardner's Multiple Intelligences Theory," *International Journal of Cognitive Research in Science, Engineering and Education (IJCRSEE)*, Vol. 4, no.2 (2016).