

EXPERIMENT

Assignment 1: Do a presentation based on a media of your own choice

(Instead of thinking out of the box...)

Assignment 2: Keep a logbook/research portfolio: the Black Book

NARRATIVE
(...what do you find outside of the box to put into it...)



(... or to challenge the notion of the box...)

FORMAT

Afterwork 1: analyse the media and create a reference in APA 7th

Afterwork 2: write a 1000 word essay w/3 images

(... who put the box there?)

SCENARIO

Luis Camnitzer's work LEFTOVERS (2004). 80 boxes stacked 2X3 m. Wrapped in surgical bandages. Red ink stains. Puddles of pigmented resin on the floor. Engaging with politics in Montevideo from New York. Involving documents as this in an assignment, is generally welcomed/invited by this artist.

There are several MAs. There is the MA explained in a course description, and an underlying premise of any course on the programme (ideally). Then there is the MA according to student evaluations. If the MA is surveyed according to a third party—some one else than the school or the students—it is NOKUT (Norwegian Agency for Quality in Education) that does this sort of job, based on its own criteria and routines. If I add Luis Camnitzer to the list, it is because he is an artist that moves between graphics, sculpture and architecture who works with education.

In 2011 he considered leaving art for education. But in education he met the institutions: both scholarly and social. In 2020 he had affirmed his position as a professional artist. In sum, he has settled for the trouble of being an artist, before all other sorts of trouble. When tells people that he works as an artist, they tend to ask (even in New York, where he lives): so, *do you paint?* The assumptions people have about art is anchored in crafts, and so is hierarchical and exclusionary. But Camnitzer wants something else: he wants people to ask—which problem are working on?

Which is why his perspective may be relevant in an MA in design at an art school, such as KHiO. From where I see him, he is a designer who works with the white cube as his studio. So, he is

more interested in how art works, rather than in art works. Claiming a focus on the artistic core—which is one pillar on KHiO's strategy—this is a candidate proposition on what design does. Or, a building block from where we can expand. Camnitzer's educational scope is focussed on assignments: exhibits are occasions to propose tasks to the visitors, and generate encounters: not only between visitors, but between contributors (and what that does).

In sum, Camnitzer doesn't merely want work with education, but to change it. He wants to move our learning culture and institutions from training to education. He is not against working professionally, but not all students seeking an art-school education will be working professionally. Hence the autonomous

"DEFINE THE BORDER THAT SEPARATES THINKING FROM WISHFUL THINKING."

One of Luis Camnitzer's assignment books (2011). Note writing of the same superposed to photo of the original: it could be tributary of the digital myopia of our time. Like: if not type-set on a screen, people would otherwise have trouble reading/relating to it.

need of securing that at least they have an education: and so also the public, society and other educational institutions than art school. He is concerned with how language can be part of working on problems, along with material/pictorial media, where we don't already know the answers.

In teaching students, he gives attention to student-portfolios: not limited to appraising their artistic standard—which is the purpose portfolios commonly serve—but to engage discussions with students, and in class, about a wide range of topics and transform the portfolio into a main educational arena. His focus is on coding: not computer-coding, but producing a problem (of interest) in the form of an assignment. A cardboard understanding of computer-coding, perhaps. But one where coding comes before decoding. Or, learning to write before learning to read.

Not to be an author: but simply to penetrate the task of reading, conceived more broadly as decoding. So, the chief element of coding will involve language; but together with other elements as images, objects and materials. In other words: you cannot learn anything unless you create first manage to create an interesting and operable sense of puzzle. This is why his interest in education takes him somewhere else than to linguistics/concept art, and also somewhere else than to minimalism. Though, at times, his works have invited such comparison by art-critics.

So, there is a life for coding outside of the computers: and, in Luis Camnitzer's lingo, it is called education. His struggle is with the narcissism of the art-field, which constructs art as a need to express and develop oneself, rather than seeing art as a collective educational project. The reason why his work is relevant—and indeed can be used as a lens—to discuss the theory-curriculum of our MA, which features the part of an art-education in design, which is not crafts based. The crafts-base featuring in the department's three specialisations (GI, KK and IM).

The crux of the matter, however, could be whether Luis Camnitzer would be able/willing to see education through a different lens than his own: that is, through a different lens than his design for an artistic practice targeting education (rather than e.g. spectatorship). For instance, whether a crafts-based specialisation in design could be a lens to develop strategic collaborations across the specialisations, the remainder of the school's departments at KHiO, and the variety of arenas outside of the school: 3rd party readability in a professional/not only communicative sense.

However, there is a blind-zone in Camnitzer's basic approach, that we could possibly use to our advantage. Which is how do code time. That is, not only to keep deadlines and monitor one's own progress as an MA-student: but as an assignment in its own right. Making time a problem that we work on through coding (in the cardboard sense). Because as design-people—whether students, teachers or professionals—time is always our problem. So, is there a possibility to make time our fictional ally, rather than an alienating illusion? How can we code time?



Of course, the theory curriculum in our design MA likes to pride itself with the idea that if only the students incorporate the assignments into their repertoire they will find/make more & good time. However, it is in tasking oneself with real problems to create one's own assignments, using all briefs and courses as occasions to this end, and thereby to organise all hand-ins as arenas of encounter between individual work and the level/intelligence of the group. Which means that we should establish ways of working individually with a non-individualistic mindset: that all assignments are done in such a way that others/3rd parties may learn from them. The latter point is core—and strategic—since the programmed objective of the MA, is that it should grant the candidates the competence to teach in their field. Perhaps featuring design as a creative hive more than a professional field: a 2-way critique of academisation.

Three heads (1971). Mixed media. 77,47 X 52,07 cm. Is this a sadistic work? Or, is it a statement against the formal non-political aesthetics of concept art (cf, Joseph Kosuth's [One & Three Chairs](#))?