PARADOX European Fine Art Forum

Urgencies and Emergencies
Turku 2020

The 2020 Paradox European Fine Art forum Urgencies and Emergencies is hosted by the Arts Academy at Turku University of Applied Sciences Wednesday 16th – Saturday 19th September 2020.

CALL FOR CONTRIBUTIONS

DEADLINE EXTENDED UNTIL March 22ND, 2020

PARADOX is changing from its previous biennial conference format towards a peripatetic, annual forum. We intend to build upon previous successes while placing greater emphasis on this unique opportunity for those engaged in Fine Art education in Europe, and beyond, to physically gather together.

The aim is to generate an annual forum at which we can cooperatively identify and discuss emergencies and their urgencies, and think through concerns and challenges that will bear influence on the present and future conditioning of Fine Art education at all levels. We will simultaneously engage processes to consider new approaches, methods, forms, and models that can advance and nurture Fine Art education in pressurised, conflictual and complicated times.

We live, teach, study and develop Fine Art as a subject in a complex and pressurised time. A time in which we are confronted by issues of social and environmental justice, contraventions of human rights, and restrictions that disregard the potential for equalities to be asserted. We live with a planet where humans and non-human species are forced towards increasingly disharmonious and endangered relations including through pollution, enforced displacement, extreme extraction and hyper-capitalisation, accompanied by ongoing denial and subjugation of forms of knowledge that have forewarned us of our epoch and offered strategies for its amelioration. Across the globe we are witness to a recent escalation of undemocratic forms
of state-craft, that employ populist and nationalistic rhetorics whilst eschewing accountability and purposing cultures of fear to invoke forms of subjugation, to atomise solidarities and to produce socio-economic filterisation. In many regions the knowledges, beliefs, heritages and rights of peoples’ remain subjected to processes of exclusion via minoritisation, and are thus vulnerable to being discounted and disregarded; misinterpreted through processes of visionary co-optation or assimilation; or deemed illegal and thus rendered as a statistic of carceral industrial developments. The Demos is being constricted as public goods are evicted, then sold off in the name of efficiency. Many citizens are expected to allow themselves to become distracted to these urgencies through finding strategies to survive as a foundational emergency that marks our times.

Art, its institutions and systems, and its workers - present and future - are inevitably intertwined with these issues and challenges. Alongside the elaboration of the generally unregulated art market; private finance, capital and philanthropy continue to influence the management, content and economies of museum, gallery and education sectors. Simultaneously, forms of public management are being destined to govern through methodologies of managerialism, metricisation and measurability. Employment is enlarged through precarity and the conventional artworld demands a nomadism and global sociability that only some can afford, with sifting systems that delineate its concepts of access. The field of Fine Art education is, thus, susceptible to being implicated in the practicing of such conditions and their replication, reproduction and repetition through the work of education.

At the same time we are witness to: new coalitions and formations of collectivism in art with solidarities being produced across borders and between digital and live platforms; an invigoration of multi-perspectival knowledge production across disciplines, practices and communities; new exhibitionary and curatorial paradigms that seek to merge politics and artistic praxis; models to revitalise critical and radical pedagogies that will take account of the empowerment of those being discriminated against and disillusioned; demands and strategies to re-purpose art’s institutions in order to preserve public goods; increased discourse on the politics of care, and art’s role in environmentalism, sustainability and human rights; and the application of technologies towards cross-border co-operation and networking.

Fine Art – and its education – is a heterogeneous arena that continually evolves and is arguably, able to play generative roles in: the identification and communication of analysis of existing and burgeoning phenomena; conceiving of, and providing platforms for the incubation and sustenance of imaginaries that are norm-critical and analyse power-relations; sustain exposure to alterities through critique of dominant systems and precepts of knowledge; develop operational strategies for relations between art, citizens and societies to conceive of change; receptivity to what histories should be attended to when conceiving of relations between presents and futures; formal, conceptual; aesthetic and technological innovation; a capacity to deviate from conventional and dominant forms of narrativization, and dissolve disciplinary boundaries in order to develop methodological transformation; influence civic, national and transnational mediations of art’s institutions; develop communities of practice founded on respectful and ethical affiliations, but also of divergence and disagreement; locate the power of image and action across generations and geographies.
of praxis; and actively engage publics in the identification, production, communication and discussion of the emergencies and urgencies of our time and orchestrate individual and cooperative responses to them.

We are seeking papers, provocations, facilitated discussions and dialogues, and workshops that grapple with the intertwined issues making connections between such issues and Global Human Rights, Care/Well Being, and the development of ongoing Sustainable Development Goals (SDG) within the context of Fine Art curricula and in the structural formation of art/s academies. From a myriad of perspectives, experiences and philosophies we are seeking a range of proposals for contributions that reflect on these topics, and others. What types of innovations are required in curricula, the formation of departments and the structures of art academies to address these concerns?

The forum calls upon those engaged in the sector: cultural workers, students, educators, researchers, administrators, and academic managers. We are genuinely committed to supporting colleagues to discuss the temporal, ideological, political, pedagogical, ethical; and procedural, operational and governing dynamics that may inform how we define the emergencies of our time, and on whose behalf we are warranted to distinguish the urgencies and responses.

We will maintain our dedication to submissions from individuals though we are especially keen to receive proposals from colleagues, collaborators, co-workers from inside one or more institutions; or indeed from those who are not in full-time employment in art academies; and those who are engaged in issues and forms of education beyond the art academy in ways that can inform debate regarding Fine Art education.

Questions to be asked may include but are not limited to:

- What are the emergencies that Fine Art education is engaging with, and how does a collegiate respond and responsibly define the urgency?
- How do we develop a “culture of care” in – potentially for – the academy?
- How do we make a sustainable curriculum in a time of Brexit, environmental crisis, mass displacement?
- How do infringements of freedoms of speech and of expression become challengeable via Fine Art education and the art academy?
- What is the role of ethics in the future of teaching?
- How do we address the question of whether to ‘no-platform, or not?’ within the art academy?
- What does a resilient and generative sustainable curriculum design look like as students and faculty grapple with challenges to the rule of law, human rights, and the concept of dignity?
- How can we recruit, implement and nurture – and produce the structural changes – required to diversify the narratives, peoples, knowledges, practices and philosophies that are currently under-presented in faculty, students and in curricula?
• How does Fine Art education sustain criticality whilst responding to increasing demands of managerialism, bureaucratisation, and corporatisation?
• How do we prepare students for ‘life-after-school’ in ways that take account of employability and of precarity?
• To what other arenas and disciplines may we look – and develop coalitions with – to produce a resilient and progressive dynamic for the future of Fine Art education and its management?
• What skill sets for researchers, educators, students and academic administrators are needed to address these complexities in our classrooms and beyond?
• What is the role and responsibility of the art academy in civic, national and transnational lives in our pressurized and trouble times?
• How can research environments be formed to make contributions that identify and generate discourse on how to prioritise for knowledge production that will address current, ongoing and future emergencies?
• What forms of coalition can be developed for art educators, students and managers at a moment when several regimes seek to decrease mobility and exchange?

Forum Formats:

• Papers:
  For this we will consider highly developed papers but that are as yet unpublished. Therefore, papers should not have been previously published, presented or under review in the same version elsewhere. If an earlier iteration of a paper has been previously presented elsewhere then please declare this in your submission form. We will consider individually or multiply authored papers.

  Papers should be a maximum of 20 minutes duration when orally presented. Please consider the poly-linguistic nature of PARADOX Forums when considering the written length of your paper and its delivery. For many people attending PARADOX Forums English may be their second or third language.

  Please be aware that papers may be organized into sessions. If you desire a version of your paper to be circulated to attendees in advance, then please state this preference in the contribution section of the submissions form.

• Provocations:
  For this we will consider short papers and oral, performative and rhetorical presentations that can further inspire debate at the forum. These will emanate from thoughts that are nascent and/or explore controversial or risk-taking ideas or be in formats that are antithetical to regular academic conventions.

  We will consider individually or multiply authored provocations. Provocations should be a maximum of 10 minutes in duration when presented. Please consider the poly-
linguistic nature of PARADOX Forums when considering the written length of your paper and its delivery. For many people attending PARADOX Forums English may be their second or third language.

Please be aware that provocations may be organized into sessions and thus become panel-type sessions, with a moderator appointed. If you desire a version of your contributions to be circulated to attendees in advance then please state this preference in the contribution section of the submissions form.

- Panels:
For these we will consider a series of formats including solely papers-based sessions; solely provocations-based sessions etc. However, these must be convened by a minimum of two people who are both able to be in attendance and moderate the panel. Submissions should include three papers/provocations maximum. Each must adhere to the durations stated above: 20 minutes maximum per individual paper, and 10 minutes maximum per individual provocation.

If you desire for a version of your contributions to be circulated to attendees in advance then please state this preference in the contribution section of the submissions form.

You should name intended contributors with their permission, on the submission form.

- Facilitated Discussions and Dialogues:
For these we will consider questions, challenges, problems, ideas, and proposed responses to them that are individually, collaboratively or collectively proposed but the unpacking of which is dependent on the active participation of attendees within and at the overall forum. Perhaps more spontaneous that other formats we are keen to ensure these are highly interactive, polyvocal and inter-subjective. Submissions should include the question, challenge, problem or idea being posed and a description of the method/s by which it will be facilitated. A minimum and maximum amount of co-participants should also be stated on the submission form.

- Workshops:
For these we will consider submissions to facilitate workshops that share skills, strategies, methods and experiences; or indeed to test methods under consideration or development in a supportive, and critically responsive environment. When describing your workshop contribution identify if there are any specific groups, skill-sets, roles, perspectives etc. that you are especially keen to workshop with. A minimum and maximum amount of co-participants should also be stated on the submission form.
Peer Review Statement:
We recognize that many of the contributors gain support from their institutions only for peer reviewed conferences. PARADOX Steering Committee acts here as a Peer Reviewer. The results will be announced by April 6th 2020.

Paradox Publication Statement:
If you are selected as a presenter at the PARADOX European Fine Art forum 2020, we will have a separate editorial process for the book of abstracts and other Paradox publications.

Forum Fee:

- Free for presenters
- Institution fee of 150 euro
- Free for artists/freelancers