

AIAS, International Association of Independent Art and Design Schools / Newsletter September 2008 / Topic 1 / Topic 2 / Topic 3 / email@aias-artdesign.org / www.aias-artdesign.org / 1/13



— January 24, 2011

— Headline 1
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— INFORMATION FOLDER

INTERNATIONAL ASSOCIATION OF INDEPENDENT ART AND
DESIGN SCHOOLS
www.aias-artdesign.org

Body

January 2011

On the 30th of November 1990, the International Association of Independent Art and Design Schools (AIAS) was founded in the Bauhaus, Dessau Germany.

This Association was an initiative of the Schule für Gestaltung in Basel and the Gerrit Rietveld Academie in Amsterdam. The aim is to re-enforce and strengthen the contacts between the participating institutions, all of which are schools of higher education with strong traditions and high standards of quality, which can contribute to the internationalisation of education in the arts.

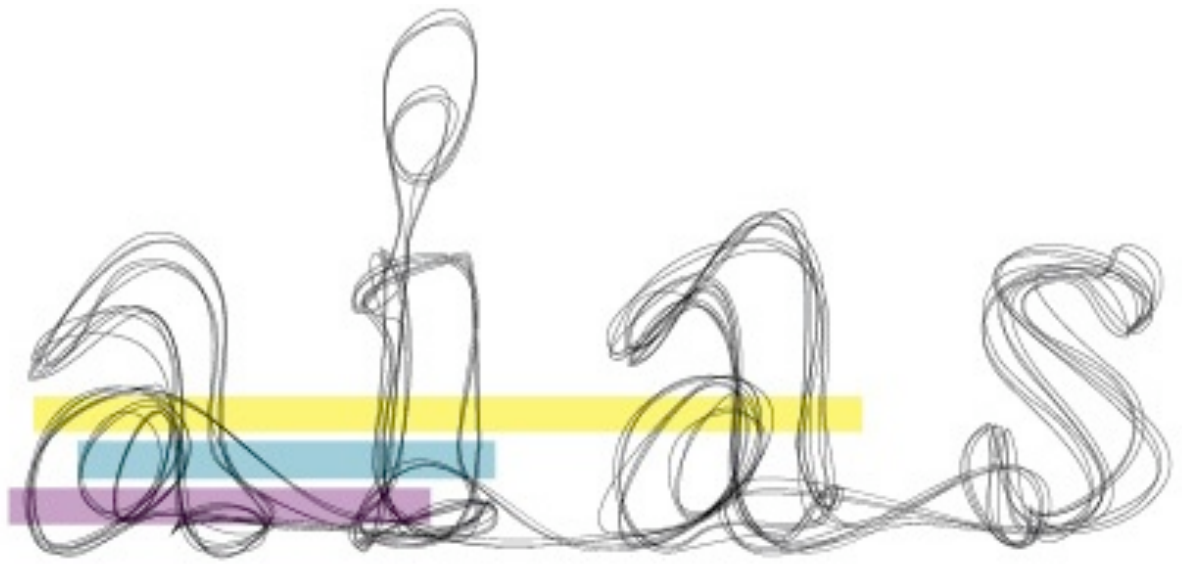
The following aims of the Association are:

- to promote a high international level in art and design education;
- to promote the general interest of its members;
- to further their mutual contacts;
- to promote further international contacts;
- to promote co-operation regarding education programs, certificates and research;
- to promote the exchange of students, teachers, external examiners and researchers;
- to facilitate co-operation in organising research projects, exhibitions and seminars;
- to make students aware of their cultural responsibility and to support them in their development and in becoming critical and creative members of society;
- and further, to strengthen the personal contact between the members.

The contribution fee is € 1220,— per year.

The Members of AIAS are:

1. Ecoles d'Art de Geneva, Geneva, Switzerland
2. Toyo Institute of Art and Design, Tokyo, Japan
3. Studio Art Centers International, Florence, Italy
4. Zürcher Hochschule für Gestaltung, Switzerland
5. ArtEZ Academy of the Arts, Enschede, the Netherlands
6. Gerrit Rietveld Academie, Amsterdam, the Netherlands
7. School of Visual Arts, New York, U.S.A.
8. Bisen, Hokkaido College of Art and Design, Sapporo, Japan
9. Kaywon School of Art and Design, Kyunggi-do, Korea
10. Universidade de Évora, Departamento de Artes, Secção de Artes Visuais Edifício dos Leões, Évora, Portugal
11. Maryland Institute College of Art (MICA), Baltimore Maryland, U.S.A.
12. Limkokwing University College of Creative Technology, Selangor, Malaysia



13. National Art School Sydney, Australia
14. E. Geppert Academy of Art and Design, Wroclaw, Poland
15. Marmara University Faculty of Fine Arts
16. Tianjin Academy of Fine Art, China
17. School of Art Bowling Green State University, Ohio, U.S.A.
18. CCAD Columbus College of Art & Design, 60 Cleveland Ave, Columbus, Ohio, U.S.A.

The Board Members are:

Jan Stinchcomb

Dean of Undergraduate Studies and Faculty
Maryland Institute College of Art (MICA)

Young-Jin Kang (Treasurer)

President of the Kaywon School of Art and Design

Ray Allen (member)

Vice President for Academic Affairs, Maryland Institute College of Art

Jacek Szewczy

Director E. Geppert Academy of Art and Design

Els Nieuwenhuis (Secretary General)

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AIAS President Emeritus:

Simon den Hartog, former president of the Gerrit Rietveld Academie and co-founder of AIAS

Sipke Huismans, former president of AKI

Peter Sonderen, former president of ArtEZ Academy of the Arts, Enschede

Annual activities

The first General Assembly in 1990 was held at the Bauhaus in Dessau, Germany

The 1991 General Assembly was held in both the Schule für Gestaltung in Basel and the Schule für Gestaltung in Zürich.

The 1992 General Assembly was held at the AR.CO in Lisbon. For the first time workshops for advanced students and professors from AIAS member schools, were affiliated to the General Assembly.

The 1993 General Assembly was held at the UIAH in Helsinki, with workshops for students and professors from AIAS-member-schools.

In 1994 both the General Assembly and workshops were organised by the ESAG in Paris.

In 1995 the General Assembly and workshops took place at the Toyo Institute of Art and Design in Tokyo.

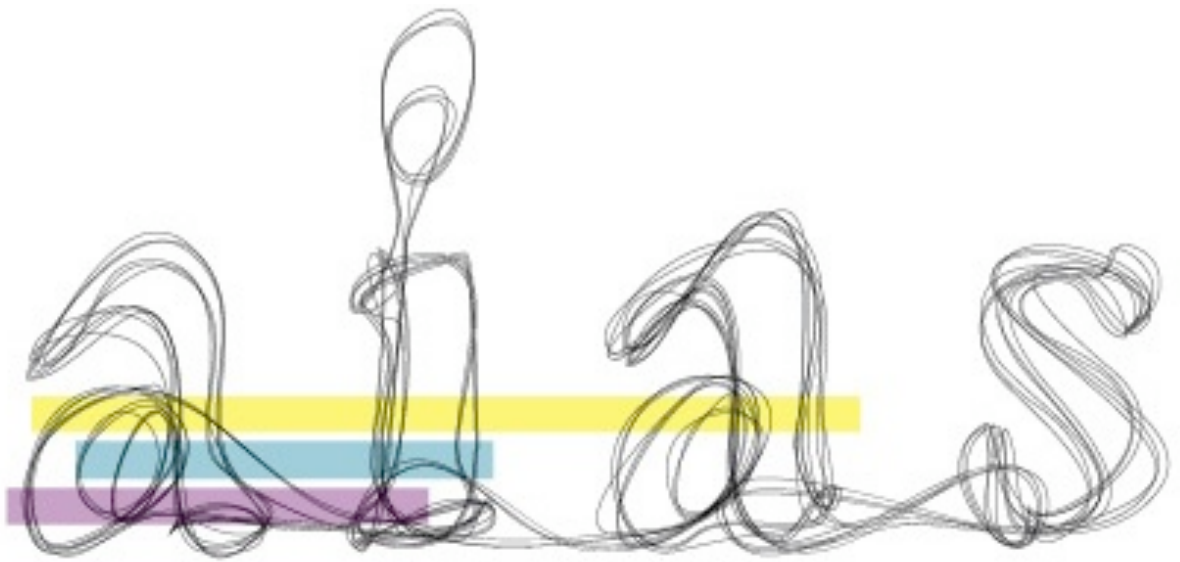
The 1996 General Assembly and workshops were organised at the Hochschule für Künstlerische und Industrielle Gestaltung in Linz, Austria.

The 1997 General Assembly and workshops were hosted by the Hochschule für Kunst und Design in Halle, Germany.

In 1998 the General Assembly was held at the School of Visual Arts in New York and in connection to this a workshop was organised for theoretical teachers based on the theme: Art education after 2000.

In 1999 the General Assembly was combined with the AIAS student seminar Park of the Future at the grounds of the Westergasfabriek in Amsterdam. This seminar was also the official closing of the program organised on the occasion of the celebration of 75 years Gerrit Rietveld Academie and the retirement of president Simon den Hartog.

The 2000 AIAS event, both general assembly and workshops were organised by the Ecoles d'Art and the écoles des Arts Décoratifs, Geneva.



In 2001 the annual AIAS event was organised by the Wimbledon School of Art.

In 2002 the general assembly and debate were organised by the Kaywon School of Art and Design, Seoul, Korea.

The 2003 general assembly was organised by SACI, Florence, Italy

In 2004 the general assembly and the Debate “Eye Wonder” were organised by the AKI, Enschede, the Netherlands

The 2005 debate, general assembly and affiliated workshops with the theme techno cultures in art, were organised by MICA, Baltimore, U.S.A.

In 2006 the Universidade de Évora, Portugal organized the Debate Neolandscape. Teresa Furtado organized the affiliated workshops in co operation with Annet Couwenberg of MICA and Margaret Wibmer of Artez Academy of Fine Arts, Enschede.

The Zürcher Hochschule für Kunst und Design in 2007 organized both workshops and Debates on the theme ‘Art and Knowledge’.

In 2008 the Faculty of Fine Arts of the Marmara University in Istanbul organized the workshops and the Debates. The theme of the Debates was Migration and Artistic Hybridization.

The University College Falmouth organized workshops and Symposium in 2009 around the theme the relationship between the visual arts and ecological thinking.

On the occasion of the 20th anniversary of AIAS, member school TAFE organized 2010 the annual event and anniversary festivities in Tianjin China under the title Kites of Different Skies for both workshops and lectures.

AIAS-Prize-of-Honour

In 1994 the AIAS-board developed the idea of an AIAS-Prize-of-Honour, with each member-school entering its best graduate of Art and Design in the competition. The work of all the nominees for the prize is exhibited in the school organising the next General Assembly and workshops.

During the general assembly of 1994 at the Esag in Paris, a jury of experts from the AIAS member-schools awarded the prize of Honour to two candidates: Ana Yokochi (AR.CO, Lisbon) for Art, and Harm W. Hogenbirk (Gerrit Rietveld Academie, Amsterdam) for Design. The prize winners received an amount of DM 4.000.- each. An exhibition of all the candidates’ work was then held in a gallery in St Germain des Prés in Paris.

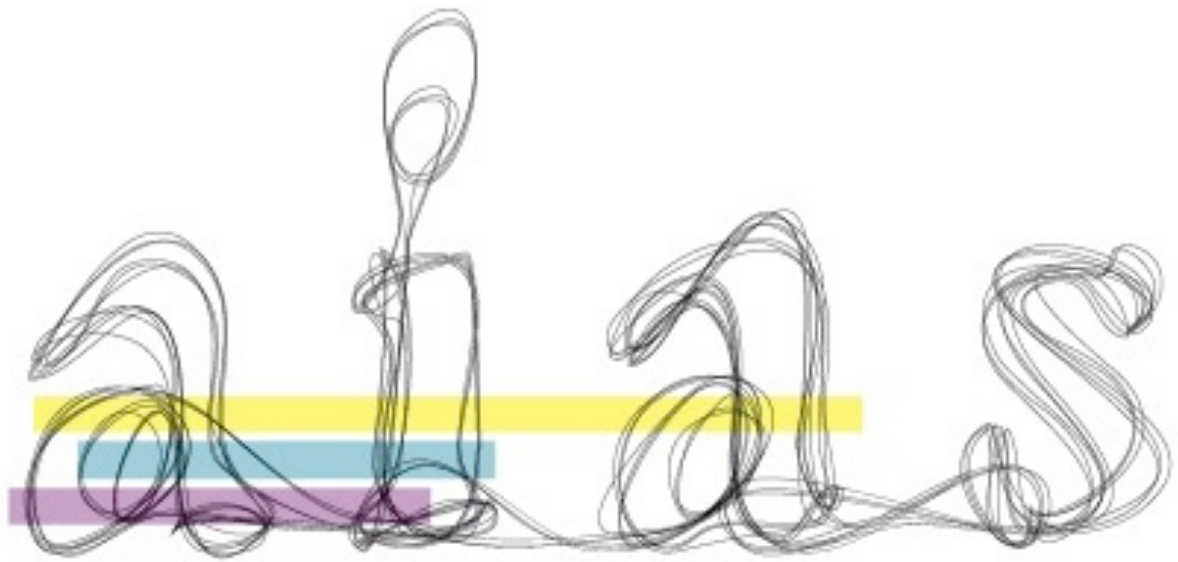
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In 1995 the AIAS-prize-of-Honour exhibition took place in Toyo Bijutsu Gakko of Tokyo, with the best graduates of the Graphic Design departments submitting their work. The jury chose two prize winners: Mart in Kurzbein (Schule für Gestaltung, Zürich) and Heleen Krijgsman (Gerrit Rietveld Academie, Amsterdam). They both received DM 2.000.

In 1996 the best graduates of Film and Video were eligible for the AIAS-Prize-of-Honour. At the Hochschule für Künstlerische und Industrielle Gestaltung in Linz, the jury unanimously chose the video animation of Volker t Schlecht (Hochschule für Kunst und Design, Burg Giebichenstein Halle) as the best contribution. He received an amount of DM 4.000.

On the occasion of the 1996 General Assembly at the Hochschule für Künstlerische und Industrielle Gestaltung, Linz, two former prize-winners, Anna Yokochi from AR.CO Heleen Krijgsman of the Gerrit Rietveld Academie, were invited for a round table discussion about the effects of winning the AIAS-Prize-of-Honour.

In 1997 the AIAS-Prize-of-Honour was hosted by the Hochschule für Kunst und Design in Halle. The jury decided against awarding a first prize because of the lack of aesthetic quality of the presented works. Instead the



jury proposed to spend the remaining prize money (DM 4.000.-) on an extra workshop with the theme 'Destroyed Landscapes', which was organised by the Hochschule für Kunst und Design in Halle in the spring of 1998.

During the AIAS-workshop Park of the Future organised by the Gerrit Rietveld Academie in Amsterdam, the jury of experts from the AIAS member schools choose the prize of Honour winner 1999 from the works presented at the Park of the Future exhibition at the grounds of the Westergasfabriek. The prize has occasionally been raised to DM 10.000.

The winners were Annelie se Sojer (AKI) and a group of artists from Bristol (guest-)school of Art UK: Sean Hopper, Leon Whi te, Luke Griffin. The prize winners received DM 5.000,- each.

The AIAS-Prize-of-Honour 2000 was exhibited in Geneva and was divided in an award for Design and an award for Fine Arts. Janneke Küpfer from the Rietveld Academie won the prize for Fine Arts (DM 2000). The design award for design was for the partnership Cor inne Bonnard and Sophie Rubin (Ecoles des Arts Décoratifs, Geneva) Bonnard and Rubin received DM 2000 together.

The 2001 edition of the Prize was exhibited at the Wimbledon School of Art. The winners were Luzia Hur ler (école supérieure des beaux-arts, Geneva) and Jinee Yoo (Kaywon School of Art and Design).

Bo-hyung Seo, (Kaywon School of Art and Design, Seoul) and Helgi Thor ssonn (the Rietveld Academie, Amsterdam), were the winners of the AIAS-prize-of-Honour 2002 in Seoul. There was an exhibition of all the nominees works in the exhibition hall at the campus of the school. In 2003 there was no competition because this year there were no workshops affiliated to the general assembly. The 2004 prizes were won by Hye-Kyoung-Ham (Kaywon School of Art and Design) and Maria Zervou (Gerrit Rietveld Academie).

The competition was organised by AKI, Enschede.

The jury of the AIAS prize competition in Baltimore came to the unanimous decision to chose for the multimedia work submitted by Sung-Min Bae, Gwan-Young Baek, and Dea-Hyun Ko from the Kaywon School of Art and Design, Seoul, Korea, to receive the AIAS Prize of Honour 2005. The works of all participants were shown in the schools gallery.

Avi Kr i sp in from the Rietveld Academie was awarded with the Prize of Honour 2006 and in 2007 the winner was Sachi Myachi from the Rietveld Academie.

Suzanne Richle from the Zürcher Hochschule für Gestaltung, Switzerland was the winner of the Prize of Honour 2008 in Istanbul.

Laura Culham allunus of the University College Falmouth won the prize in 2009.

On the occasion of the 20th anniversary of AIAS affiliated to the AIAS 2010 event at TAFA, Tianjin, China, the nomenees for the AIAS prize of Honour were all participating students during the workshops on kite design.

The jury decided a joint prize for the kites of Na-Young from the Kaywon School of Art and Deign and Kuang Li from TAFA.

AIAS Exchange Programs

1991: a Glass workshop in Lisbon

1992: a Ceramics workshop in Lisbon

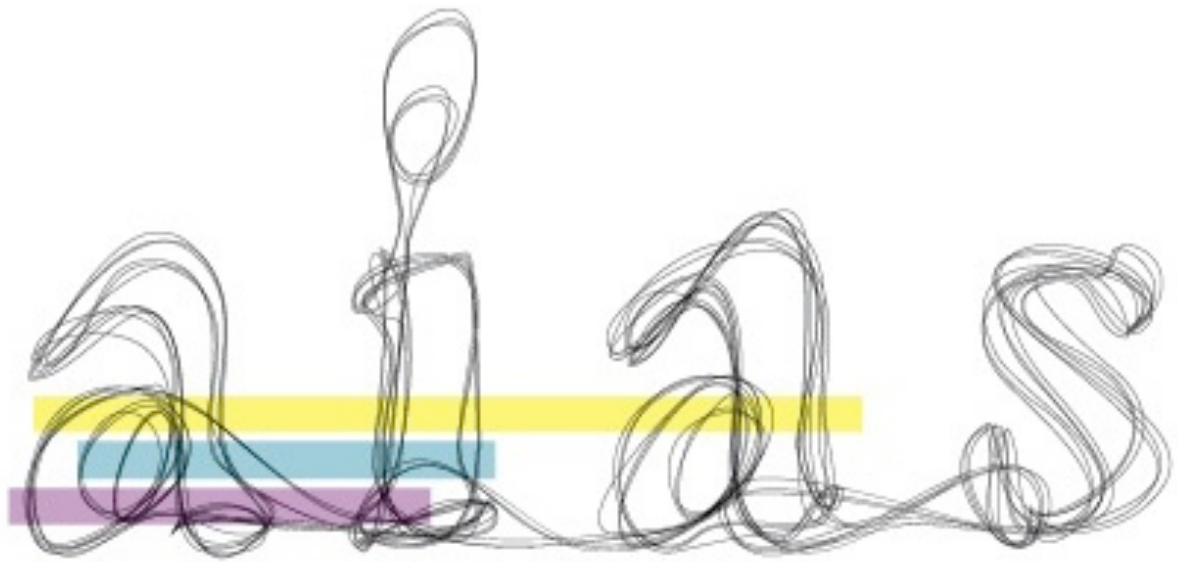
Workshops proceeded the General Assembly 1992 at the AR.CO, Lisbon

1993: a Glass workshop in Lisbon

1993: 4 Industrial Design workshops to develop tools for projects/designs to be made by people with disabilities.

Workshops proceeded the General Assembly 1993 at the UIAH, Helsinki

1994: a Fashion workshop with participants from Basel, Germany and Enschede, the Netherlands



Workshops proceeded the General Assembly 1994 at the ESAG, Paris

1995: from May the 14th-28th, the Bentlage workshops were organised in the city of Rheine at the castle of Bentlage, participants from various AIAS member-schools worked together.

The participants did not represent their own school, but AIAS as a whole. The initiator of these workshops was the member-school ArtEZ Aki in Enschede, the Netherlands.

Workshops proceeded the General Assembly 1995 at the Toyo Bijutsu Gakko of Tokyo

1996: A Steering Committee was founded which discussed "Art Education in the Future".

This resulted in a report that was reviewed at the 1996 General Assembly in Linz, Austria.

Participants of the Steering Committee: Manuel da Costa Cabral (chairman) member of the AIAS Executive Committee, Adrienne Goehler, Hochschule für Bildende Künste, Hamburg,

Manuel Castro Caldas, AR.CO, Lisbon, Harald Arnkil, UIAH, Helsinki and René van der Land, Gerrit Rietveld Academie, Amsterdam

Workshops proceeded the General Assembly at the Hochschule für Künstlerische und Industrielle Gestaltung, Linz

1997: In May the second Bentlage workshops took place. Because more schools sent students, for our association it was an even bigger success than the workshops 1995

The Hochschule für Kunst und Design in Halle, Germany organised workshops in various disciplines, all connected to the theme "Destroyed Landscapes" based on the former brown coal mining fields in Geiseltal. Participants from various member-schools worked together.

1998: The extra AIAS-prize-of-Honour workshop with the theme Destroyed Landscapes was organised by the Hochschule für Bildende Künste in Halle.

Workshops in New York for AIAS theoretical professors on the theme Art education after 2000.

1999: Park of the Future, International Student Seminar.

2000: Bentlage workshop Drawing the Future, for drawing professors of the AIAS schools, The exhibition will travel through several countries.

The Ecoles d'Art de Geneva and Ecoles des Arts Décoratifs organised the yearly workshops, affiliated to the general assembly

During the general assembly a seminar was organised by the AIAS-board. The name of the seminar was Drawing the Future.

2001: The Wimbledon School of Art and Design organised a special workshop about the Bologna Declaration

2002: The Kaywon School of Art and Design organised an international symposium called Digital Shaman.

2003: SACI Florence organised the general assembly and debate

In October was the third edition of the Bentlage workshops. The media was printmaking. Students from all over the world worked together in the Rheine Germany.

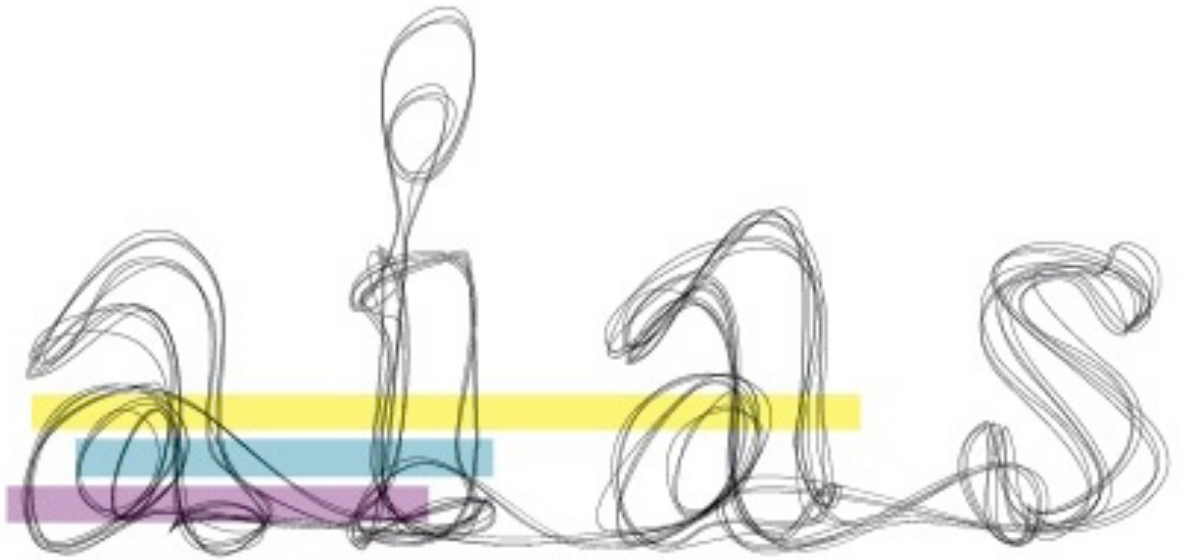
2004: The last week of April the Debate and workshops Eye Wonder was organised by AKI Enschede in cooperation

with the Technical University Twente

2005: The workshop Techno-Cultures in Art were organised affiliated with the debate about the same theme by MICA Baltimore

2006: The workshop Take it from the World was organized affiliated with the AIAS 2006 event in Portugal.

2007: Two workshops were organized: One workshop was organized by the Research Group Photography of HGKZ, and was meant for advanced students in all disciplines and also for professors (acting as participants in the workshops). The second workshop was organized by the Multi Media department of HGKZ.



2008: extra workshop for AIAS professors in the Pan Museum Emmerich, organized by Uwe Poth and Margret Wibmer

Extra workshop for AIAS professors at the grounds of the Nolan Trust Foundation in Presteigne, Great Britain, organized by Rod Bugg (former AIAS Board member) and Margret Wibmer.

Workshops for advanced AIAS students on the occasion of the annual event in Istanbul. Affiliated to the event Debates were held on the theme Migration and Artistic Hybridization.

2009: Former Board member Rod Bugg organize two special AIAS workshops on the grounds of the Nolan Trust Foundation in Presteigne, England.

2010: workshops and lectures linked to the annual event at TAFA, Tianjin

AIAS Statements

From 2000 – 2005, as a result of the annual Debates of the association, the present editorial members formulated an AIAS Statement. These Statements carry the name of the city where the seminar was organised.

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GENEVA STATEMENT

the art school of the future

November 2000

the New Art Academy must offer the newest equipment inside the school;

The key function of education is to share ideas and to communicate. The student will choose the equipment necessary as a tool for developing ideas.

The New Art Academy teaches the student to use the tools needed.

There are extra possibilities to archive and communicate using the newest equipment

The level of creative discussion is the most important part of art education.

An art academy is the right way to teach art students.

The centre of art education is the discussion table, where a student is physically present to exchange ideas.

AIAS declares:

That the new art schools should incorporate both the skills of the past with the technology of the future. The artist has need of all technical methods from which to pick how to create his/her works

The art school should be the site of skills and forum of debate. Skills can be learnt in- or outside the art school, but the real function of the art school is the discussion of the ideas behind the content of art.

The 'artist' is an intellectual philosophical commentator, not only an artisan.

LONDON STATEMENT

Artistic creation and broad bandwidth interactive networks

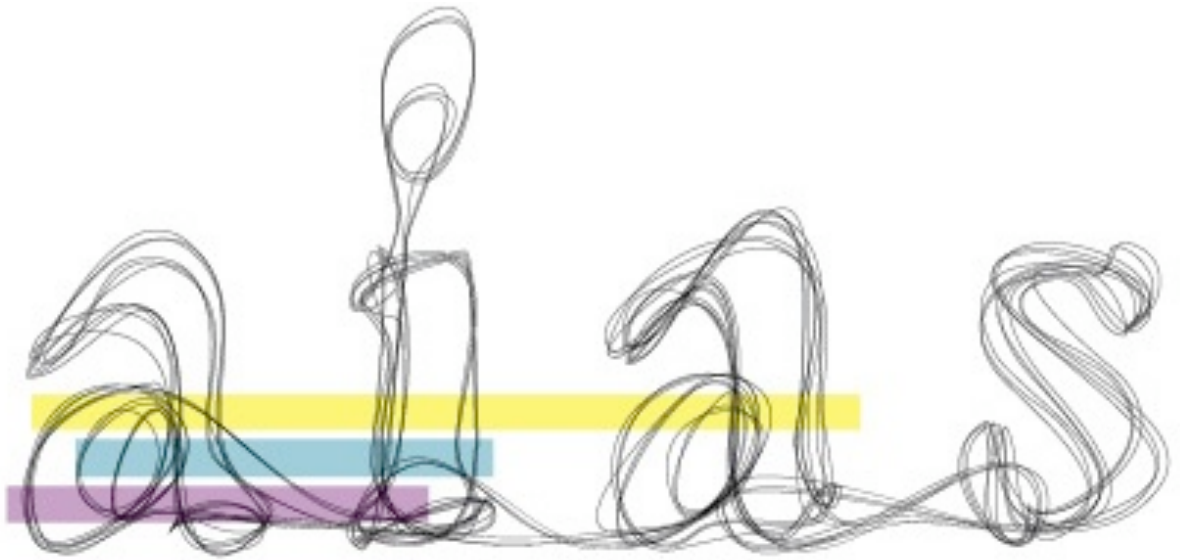
November 2001

The General Assembly at Wimbledon took as its theme the use of Broad Bandwidth Interactive Networks for artistic creation. AIAS member attended a presentation of the Marcel project which links art institutions in collaborative artistic creation. Members of the General Assembly discussed the potential for digital interactive networking, which resulted in the following declaration:

AIAS members confirmed a commitment:

To respond to the challenges of working creatively across space and time through the new opportunities made available through the broad bandwidth networks.

To promote artistic experimentation and collaboration in all forms of interactive art, acknowledging that the creative practitioner should be central to the initiation, setting up and use of broad bandwidth interactive networks.



AIAS members also confirmed a commitment to the following points:

To aid the development of broad bandwidth interactive networks

To develop creative and experimental uses, roles and functions for such networks

To device events/programmes/performances/exhibitions/interventions in connected institutions for 'transmission' over the network

To promote philosophical exchange between art and science

To develop the potential of the network as an educational tool

To develop co-operation between art and industry in this area

To participate in the development of cultural expression on the network

SEOUL STATEMENT

the digital shaman

November 2002

It is proposed that in order to promote interactive networks in which communication and web art/design can be experimented, key contact persons be appointed in each AIAS member school and provided with proper resources to connect Asia and Europe under the current circumstance.

It is proposed that AIAS Media Festival on-line be held every other year in order to unfold events, programmes, performances, exhibitions, seminars and interventions in connected institutions.

It is proposed that an AIAS forum on-line be constructed so that professors, lecturers and students can have more serious discussions. Here, philosophical, theoretical and educational exchange will occur between art/design and media technology.

It is proposed that an apparatus be set up for supporting mutual exchange and real contacts among students. As Korea and Japan are remote from Europe, the opportunity of mutual visit among institutions should be broadened and financial support for exchange exhibition among students and academic exchange among

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professors should be strengthened.

FLORENCE STATEMENT

The influence of the past on contemporary art

May 2003

The discussion on the theme, how knowledge of the past helps us when looking at the contemporary and vice versa, was influenced by its location: Florence, a city which can also be seen as a historical museum.

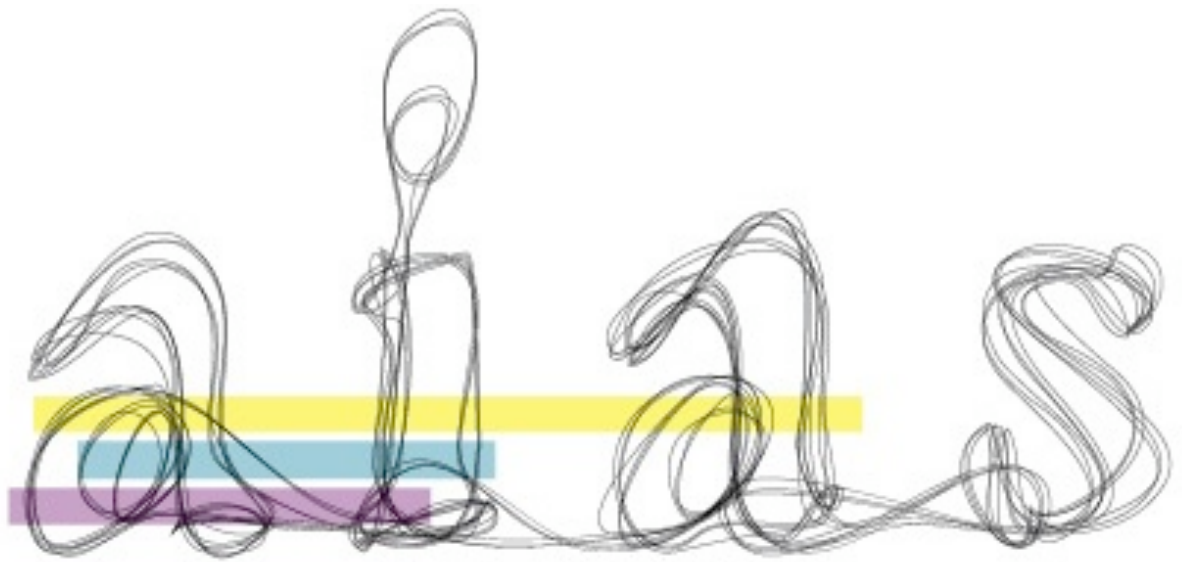
The arts of the (recent) past can be an inspiring source for artistic production, but contemporary art doesn't stem from it in a direct, causal, linear way. Influences from outside the (visual) arts on artistic production should not be disregarded. Art schools have an important task in creating an interesting artistic and intellectual climate, regionally, nationally and internationally. Projects that are organised by art institutions, large or small, can have a wider range than just to facilitate or educate students. They should also bring about an interaction with the outside world. Art nowadays is a global matter, AIAS can help in the exchange of people, as well as the exchange of information and experience.

ENSCHDE STATEMENT

Eye Wonder- Mediation-science and art

April 2004

The AIAS meeting at AKI, Academy of Fine Art and Design, had two contrasting and complementary themes: 'Eye wonder' and 'Mediation'. Whereas 'Eye wonder' focuses on the possibility of individual i.e. authentic creativity, 'mediation' implies the contrary: every artistic deed is in one way or another always mediated by



culture and its technologies. In this view an original or pure vision is impossible. The independent 'I' of modern

art -- as a modern(-istic) concept -- emerged out of western processes of modernization. These processes in their turn are, however, intertwined with specific technological mediations. The validity of concepts is coextensive with the shelf life of its accompanying mediations.

Today, we witness a rapid globalization process that is propelled by the world-wide expansion of transport- and communication technologies. Should this development lead to a levelling down of all cultural differences and should this imply the birth of a universal technological culture? In other words, does technology lead necessarily

to a monolithic development of culture? If so, what does this mean for creativity, for the differentiation and spreading of images and meanings? Art schools should take a stance on the issues of globalisation versus cultural identity.

BALTIMORE STATEMENT

Techno-Cultures in Art

November 2005

AIAS's meeting at MICA in October 2005 revolved around the seemingly broad theme of Techno-Cultures in Art. Its three keynotes and numerous workshops heightened and clarified that culture, technology, its media, and

the artistic works that span the last century have reached a watershed in which its distinct status, its 'independence,' its autonomy are no longer easily understood as either 'novel' or 'new.' Media technologies are ubiquitous, integrated, and have been assimilated into every aspect of cultural activity.

Our work as educators, artists, and historians can no longer simply work independently with the media or through the media but must work resolutely to establish the critical theoretical, artistic and historical foundations

largely absent from the canonic-but technophobic-histories of 20th century art. From the optical theatres of the phantasmagoria to the sweeping omnipresence of Google Earth, the sweeping impact of communicative media has reanimated the 'singular' image, reformulated the 'singular' viewer, reconsidered the 'singular' effect, reintroduced temporality into the 'singular' myth(s) of modernism.

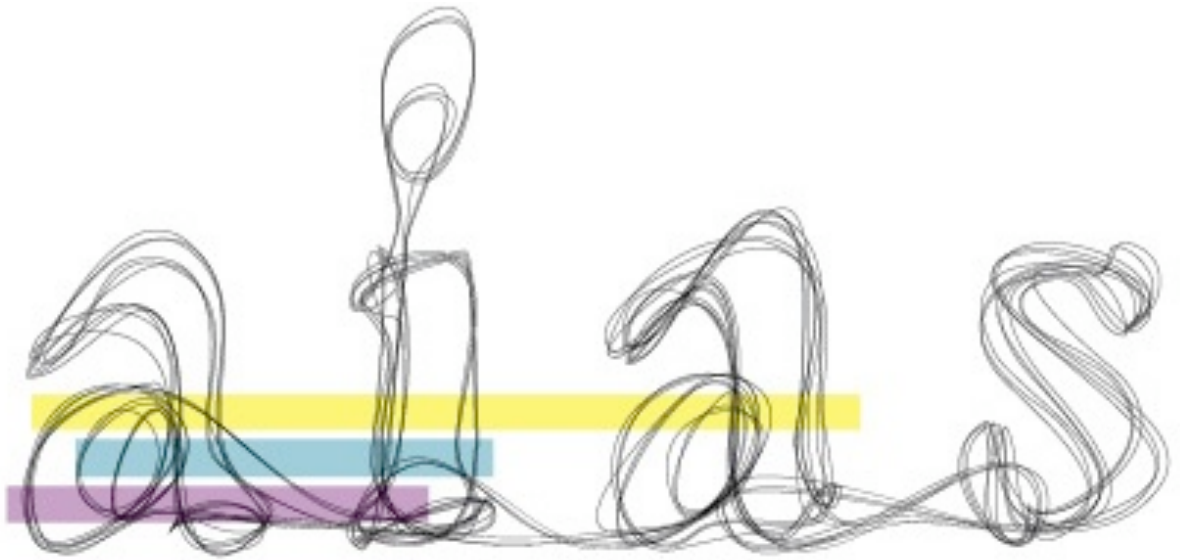
In this rethinking of singularity we bear the larger responsibility of sustaining an experimental atmosphere that has distinguished a 'media art' whose immediate collaborative formation challenged and displaced the hierarchies of lingering auteur theories in favor of stagings with broad social and artistic meanings. In this our histories, images, audiences are now socially implicated in dynamic forms that liberate them from narrow institutional judgments and yet merge them into the circuits of a thriving international culture.

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Accounting for this explosive potential will necessitate serious reconsiderations of the 'media' as either unique or new. In its place we have now reached a stage in which the rewriting, rethinking and reevaluation of modernity

comes as the crucial method in which to focus both our educational approaches to 'media studies' and to evolve a more fully articulated approach to the communicative sphere in which circulation, interaction, 'virtualization,' computability, etc., are no longer mystifications, but necessary components for any coherent understanding of or artistic intervention into the reverberations of an omni-present, omnivorous, and increasingly omni-potent, mediasphere.

AIAS declares:



AIAS supports the sustainability of a diversity of cultures;
 AIAS provides a platform for intercultural exchange between art students and teachers;
 Artistic research into technological mediations and their effects on cultures is needed;
 Technology is susceptible to cultural differentiation and artists should take the lead
 AIAS encourages intercultural discussions and conferences on topics such as globalization, artistic identity, the historicity of perceptions and images
 AIAS provides an interactive network upheld by digital means in which technological globalization coincides with a multiplicity of artistic mediations
 Further, all activities will continue to be initiated and stimulated through close contacts between member-schools.

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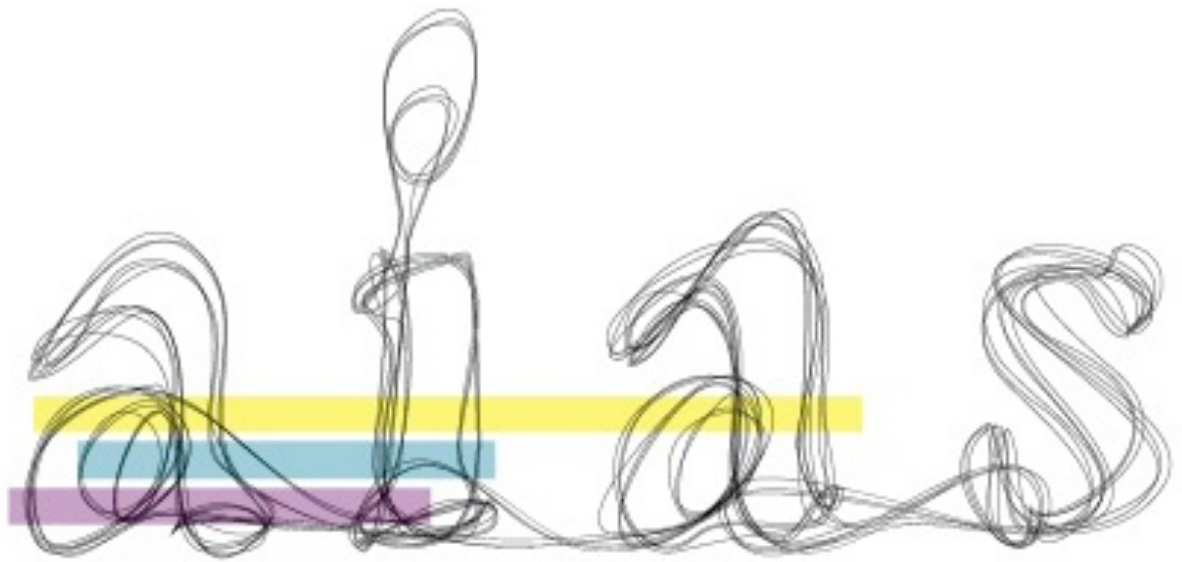
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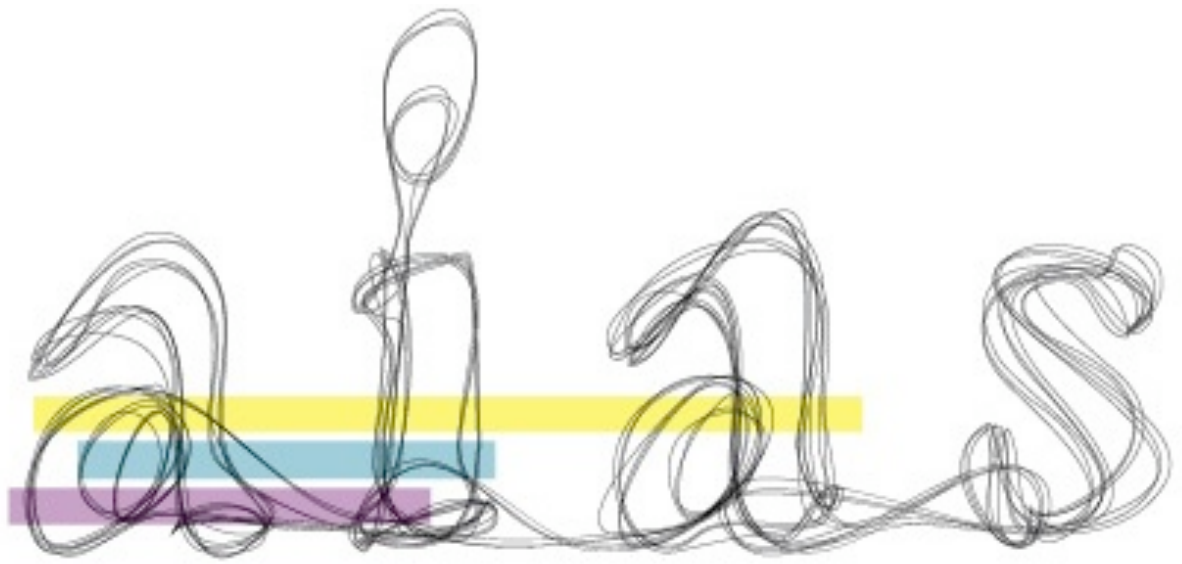
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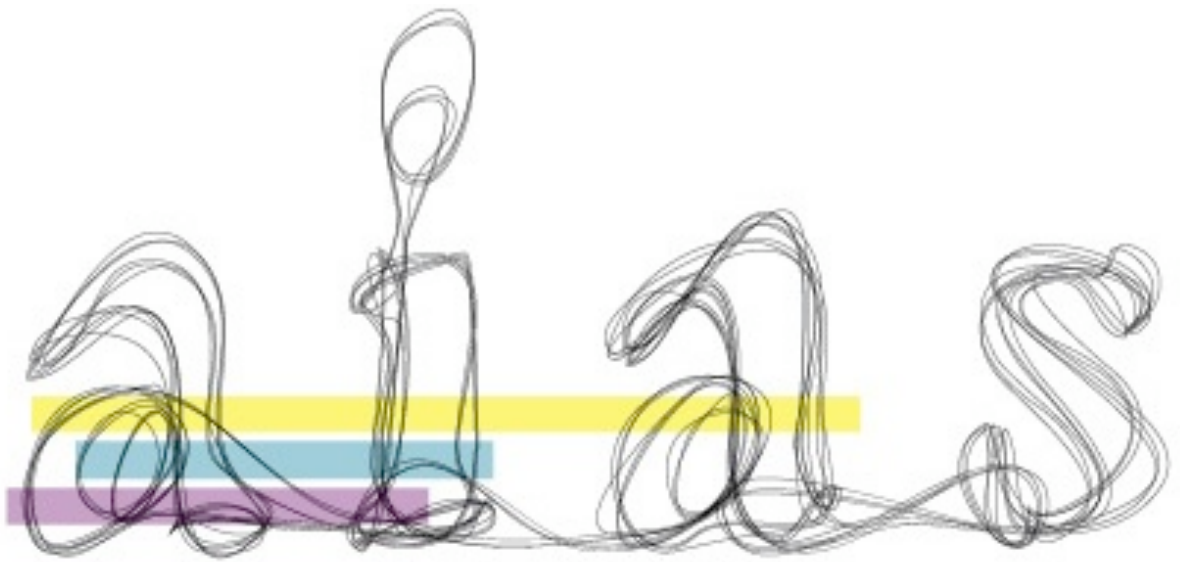
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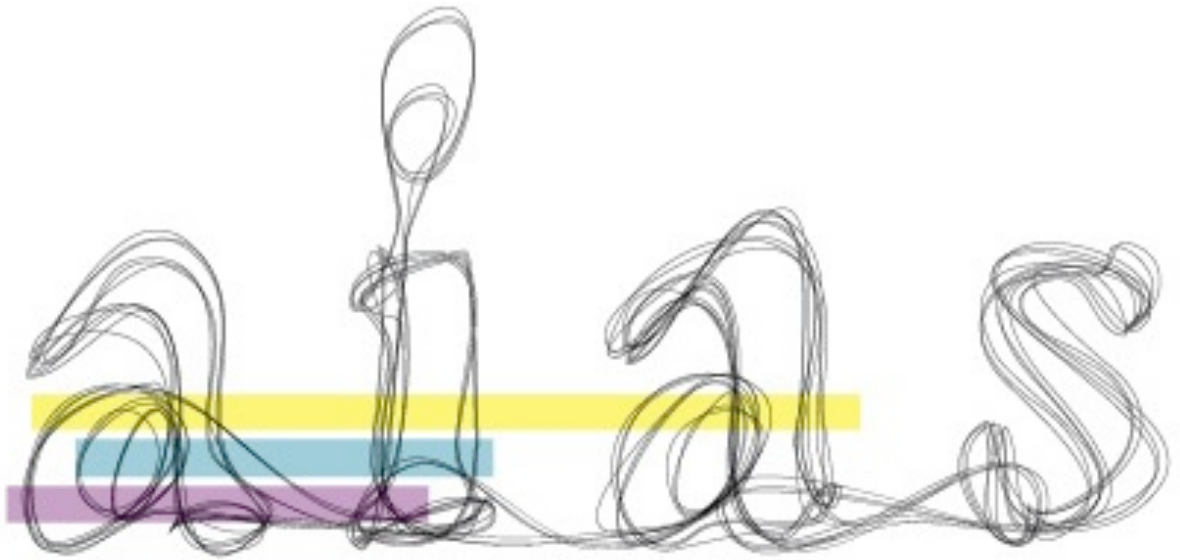
AIAS SECRETARY GENERAL

Els Nieuwenhuis
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Aias Ambassadors

In 2007 A group of teachers from diverse Aias schools are appointed as Aias ambassadors. They will actively search for possibilities to organize extra workshops for students and professors in between the annual events.

The Ambassadors are:



Margret Wibmer, AKI ArtEZ Academy of the Art Enschede, (Head)
 Lorraine Kypiotis, National Art School Sydney
 Devabil Kara, Marmara University Faculty of Fine Arts, Istanbul
 Romeo di Loreto, SACI, Florence
 Annet Couwenberg, MICA Baltimore
 Young-june Lee, Kawon School of Art and Design, Seoul
 Magda Grzybowska, E. Geppert Academy of Art and Design, Wroclaw

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Ben Zegers, Gerrit Rietveld Academie, Amsterdam (ad interim)

Aias Editors

The idea is worked out to also install a group of AIAS editors, who will organize extra workshops for theoretical teachers about special topics in art education.

The editors are:

Chief editor: Peter Sonderen

Timothy Druckrey, MICA, Baltimore

Jeroen Boomgaard, Gerrit Rietveld Academie, Amsterdam

Alexander Kutnick, School of Visual Arts, New York

Andrzej Kostolowski, E. Geppert Academy of Art and Design, Wroclaw

Young-june Lee, Kaywon School of Art and Design, Seoul

Wang Yanjun, TAFA, Tianjin, hina Prof. Dr. İsmail Tunal, Marmara University Faculty of Fine Arts, Istanbul,

Maria Antonia Rinaldi, SACI, Florence,

Ian Greig, National Art School Sydney

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