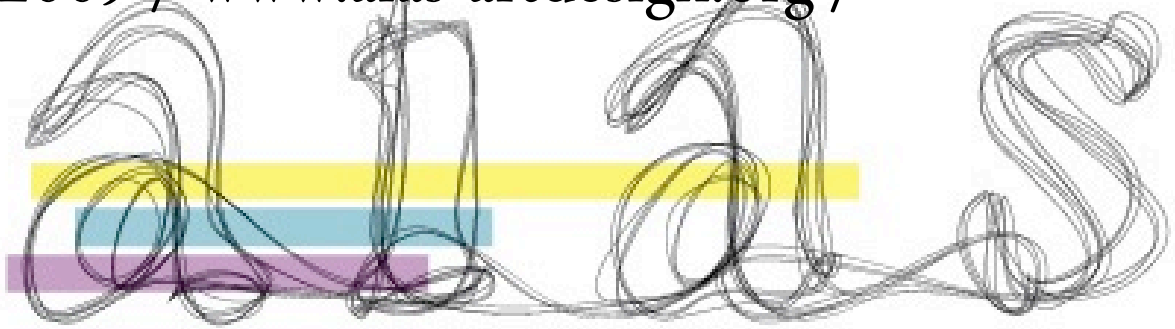


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—On the 30th of November 1990,
the International Association of
Independent Art and Design Schools
(AIAS) was founded in the Bauhaus,
Dessau Germany.

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 internationalization of education in the arts.

—The 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 organizing 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;

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- 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 Bijutsu Gakko of Tokyo, Japan
3. Studio Art Centers International, Florence, Italy
4. Zürcher Hochschule für Gestaltung, Switzerland
5. AKI, ArtEZ Academy of Fine 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. University College Falmouth, England
13. Limkokwing University College of Creative Technology, Selangor, Malaysia
14. National Art School Sydney, Australia
15. Academy of Art and Design, Wroclaw, Poland
16. Marmara University Faculty of Fine Arts
17. Tianjin Academy of Fine Art, China

—The Board Members are:

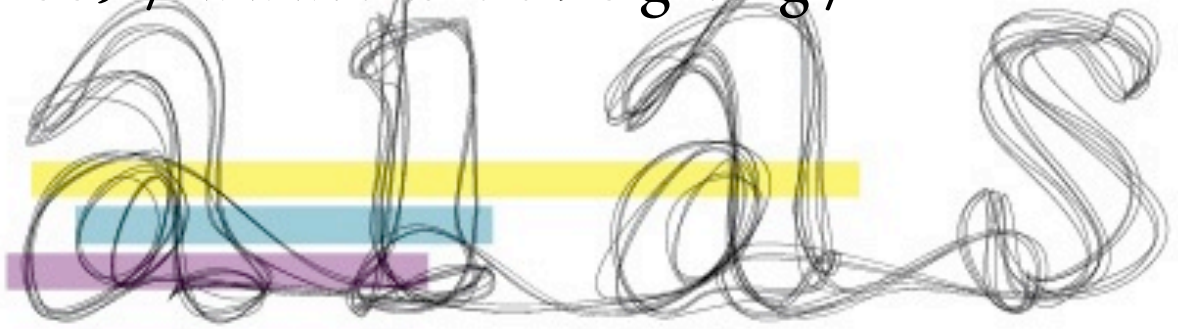
Peter Sonderen

Director of AKI, ArtEZ Academy of Fine Arts, Enschede (president)

Young-Jin Kang (Treasurer)

President of the Kaywon School of Art and Design

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Alan Livingston (member)
Principal of the University College Falmouth

Ray Allen (member)
Vice President for Academic Affairs, Maryland Institute College of Art

Els Nieuwenhuis (Secretary General)

AIAS President Emeritus:
Simon den Hartog, former president of the Gerrit Rietveld Academie and
co-founder of AIAS
Sipke Huismans, former president of ArteZ, AKI

—General Assembly:

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 organized by the ESAG in Paris.

In **1995** the General Assembly and workshops took place at the Toyo Bijutsu Gakko of Tokyo.

The **1996** General Assembly and workshops were organized 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 organized 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 organized on the occasion of the celebration of 75 years Gerrit Rietveld Academie and the retirement of president Simon den Hartog

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

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

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

The **2003** general assembly was organized by SACI, Florence, Italy

In **2004** the general assembly and the Debate "Eye Wonder" were organized by the AKI, Enschede, the Netherlands

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

In **2006** the Universidade de Évora, Portugal organized the Debate Neolandscape. Teresa Furtado organized the the affiliated workshops in co operation with Annet Couwenberg of MICA and Margaret Wibmer of AKI, Artez Academie voor Beeldende Kunsten, 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.

—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 organizing 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.

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: *Martin Kurzbein* (Schule für Gestaltung, Zürich) and *Heleen Krijgsman*

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(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 *Volkert 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 organized by the Hochschule für Kunst und Design in Halle in the spring of **1998**.

During the AIAS-workshop Park of the Future organized 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 *Anneliese Sojer* (AKI) and a group of artists from Bristol (guest-)school of Art UK: *Sean Hopper, Leon White, 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 *Corinne 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 Hurler* (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 Thorsson* (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

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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 Krispin* 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.

—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 organized 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 Academy of Art 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

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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 organized 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 organized 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 traveled 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 organized by the AIAS-board. The theme of the seminar was Drawing the Future.

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

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

2003: SACI Florence organized the general assembly and debate. In October was the third edition of the Bentlage workshops. The media was printmaking. Students from all AIAS schools worked together in the castle of Rheine in Germany.

2004: The last week of April the Debate and workshops Eye Wonder was organized by AKI Enschede in co-operation with the Technical University Twente

2005: The workshop Techno-Cultures in Art were organized 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. Malte Rettberg from Aki, ArtEZ the Academy of Art Enschede, the Netherlands won the AIAS logo competition.

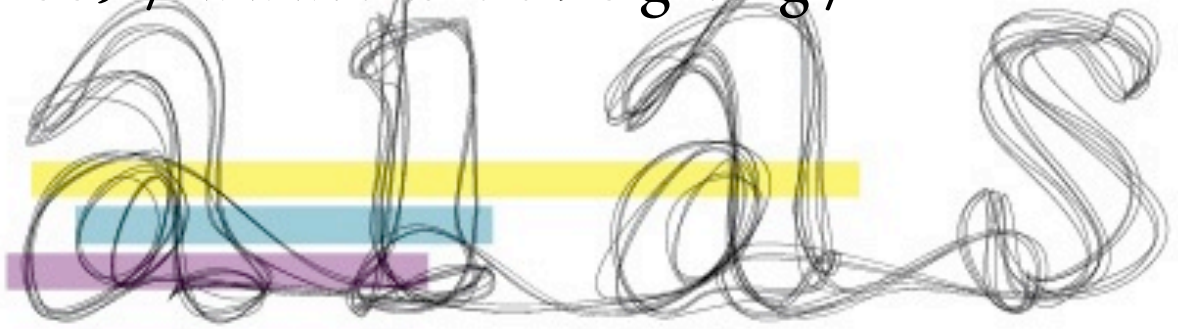
2007: During the annual event two workshops were organized: One by the Research Group Photography of HGKZ, meant for advanced students in all disciplines and also for professors acting as participants in the workshops. The second workshop was organized by the Multi Media department of HGKZ.

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

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in Istanbul. Affiliated to the event Debates were held on the theme Migration and Artistic Hybridization.

As a result of the annual meetings, the present editorial members formulate an AIAS Statement about international art and design education. These Statements carry the name of the city where the seminar was organized.

—AIAS Ambassadors

In 2007 A group of teachers from various 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)

André Klein, Gerrit Rietveld Academie

Lorraine Kypiotis, National Art School Sydney

Nazan Erkmen, Marmara University Faculty of Fine Arts

Romeo di Loreto, SACI

Annet Couwenberg. MICA

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

—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:

Petran Kockelkoren (Chief editor) on behalf of ArtEZ, AKI the Enschede Academy of Visual Arts, the Netherlands

Timothy Druckrey, MICA, Baltimore U.S.A.

Jeroen Boomgaard, Gerrit Rietveld Academie, Amsterdam, the Netherlands

Kate Southworth, University College Falmouth, England

Alexander Kutnick, School of Visual Arts, New York, U.S.A.

Malcolm Quinn, Wimbledon School of Art

Andrzej Kostolowski, Academy of Art and Design, Wroclaw, Poland

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

Meng Jialiang, And Wang Chunshuang, TAFA, Tianjin, P.R. China

Prof. Dr. İsmail Tunal, Marmara University Faculty of Fine Arts, Istanbul, Turkey

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Maria Antonia Rinaldi, SACI, Florence, Italy

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

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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/programs/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, programs, 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

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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
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 organized
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

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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 leveling 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 globalization 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

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theoretical, artistic and historical foundations
largely absent from the canonic-but techno phobic-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 staging 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.
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, media sphere.

ÉVORA STATEMENT
Neo Landscape
November 2006
Under construction

ZÜRCHER STATEMENT
Art and Knowledge
November 2007
Under construction

ISTANBUL STATEMENT

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MIGRATION AND ARTISTIC HYBRIDIZATION
Under construction

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 the member-schools.

—Address list AIAS member schools

November 2008

AUSTRALIA

National Art School Sydney
Forbes Street, Darlinghurst
Sydney NSW2010, Australia
Director Bernard Ollis
Bernard.ollis@det.nsw.edu.au

CHINA

Tianjin Academy of Fine Arts (TAFA)
No.4 Tianwei Road, Hebei District

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Fax: 81-117-176 949
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fax: 82-314201709
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President: Young-Jin Kang (Ph.D)

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Corporate Development
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fax: ++603-83178988
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Contact: Senior Vice-President: Gail Phung

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international.aki@artez.nl
director: Peter Sonderen

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Exchange coördinator: Anne Eshuis

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Jacek Szewczyk, Director
International relations Office:
Beata Ludwiczak
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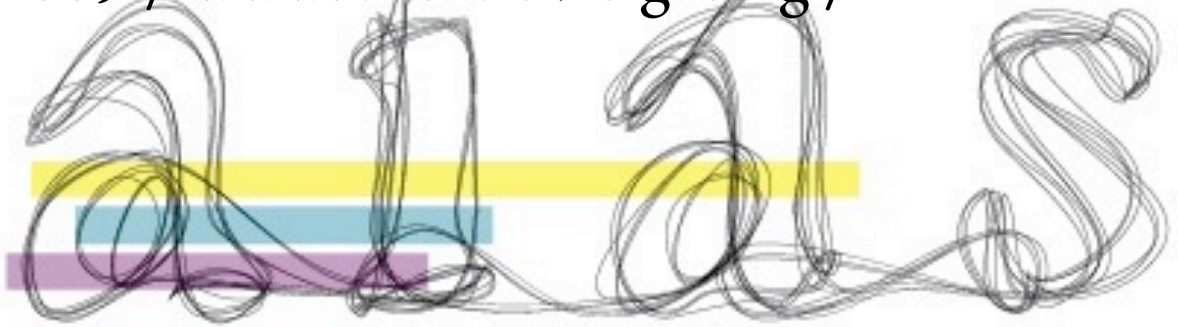
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