

# From Conclusion to Coda

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“If I were inclined to make prophetic judgments, and if I were a betting man, I would here and now predict that the next decade will bring some truly fundamental changes in the theory and practice of art education, changes which will be comparable only to those overwhelming transformations that took place within our profession during the late nineteen twenties and early thirties.”<sup>1</sup>

(Manuel Barkan, 1962)

“We’re gonna groove.”<sup>2</sup>

(Led Zeppelin)

Transformation is movement added to a particular situation; change implies its implementation. Turning, with that statement in mind, to the considerations that prompted the present contributions, we can see that the status quo is in need of redefinition. After all, we find ourselves at a significant turning point with regard to the relationship between art and education – a turning point that is simultaneously also an important connection point, a node, or ‘knot,’ as it were. Its significance is twofold, arising at once from the observation that something is currently changing and from the finding that change is indeed necessary. This observation and this finding are for their

1 Barkan, 1962, p. 12.

2 From the album “Coda,” 1982.

part also fueled by change – creating new ‘knots’ along the way, which is to say that threads are being re-woven to create new connections. This is precisely the kind of alliance that art and education will need to forge in the years ahead. The changing labor market, transformations in life and in the necessary learning environments, technological inventions and social erosion call for a kind of ‘smART education’<sup>3</sup>: a means of finding smart ways to coax this multi-layered change toward a new learning culture. That change, in practice, amounts to a personnel-related, organizational and cultural evolution of universities and schools.<sup>4</sup> This, as the essays in this publication suggest – both on the whole and from different perspectives – means implementing an overall project *that is digital*.

An interlinked e-learning concept consists of various elements that both stand alone and build upon each other as advancements. Learner activation in e-mode is classified as such when geographically – and possibly temporally – separated teachers and learners come together for ‘good teaching.’ The e-learning cooperation between the Zurich University of the Arts (ZHdK) and the Catholic University of Eichstätt-Ingolstadt laid out in this publication also privileged this core criterion of e-learning in an effort to transform the internationalization and hybridization strategies of teaching. Self-directed and networked learning is facilitated through a combination of synchronous and asynchronous parts with their respective multimedial characteristics; a network-like composition of learner-friendly elements reforms traditional linear learning concepts, sparking interactive engagement. The interplay of a dedicated website,<sup>5</sup> podcasts, synchronous lectures (which could segue into open discussions with participants, featuring 30-minute keynote lectures by our guests), modcasts based on those lectures,<sup>6</sup> and finally the open access anthology presented here culminate in a mosaic-as-network that spells out a concept for (self-)education. Taken together, this educational offering is able to draw connections between diverse perspectives – both within the respective disciplines of study and beyond. The didactically choreographed overview of this lecture series aims to constitute a prelude to that end – one that is also accessible to a non-university public and can always be tapped for fu-

3 Cf. Uskov, Howlett & Jain, 2021.

4 Cf. Reisman, 2016.

5 Cf. [www.changingtime-shapingworld.com](http://www.changingtime-shapingworld.com) [27 Dec. 2021].

6 Cf. <https://modcast.zhdk.ch/t/CTSW> [27 Dec. 2021].

ture re-combinations with other disciplines at the cutting edge of the field.<sup>7</sup> This is explicitly a creative act involving dialog on an overarching topic and the ability to situate one's own positions in broader social contexts, on the basis of which new notations rhythmically emerge. Keeping with the metaphor: Just as a metronome sets the rhythm for a piece of music, the thematic framework guides the inner structuring of engagement, setting the pace for reflection on one's own thought processes, feelings and actions with regard to future scenarios.

Inter- and transdisciplinarity, as we have practiced in "Changing Time – Shaping World" and will continue to practice, constitutes an essential prerequisite for realizing the necessary consolidation of our fields of work and research.<sup>8</sup> Like a kaleidoscope, perspectivizations featured in this project offer a range of normative as well as interpretative frames of reference, evidence-based through lines of a diagnosis of the times, frameworks that translate the abstract into the concrete, and best-practice models that could be contextualized with the introductory reflections on the genesis of the e-learning concept implemented in the winter semester of 2021/22.

"Changing Time – Shaping World" can be seen as a kind of contemporary, temporary lab structure for examining the role of art in education, the relationship between the two fields, and their significance for future social coexistence with the help of various specialist perspectives. It is a type of conceptualization with a number of different role models; it is, in essence, about harnessing the potential of inter- and transdisciplinarity for an in-depth

7 One could imagine, for example, e-learning as part of an elastic approach to rigid educational structures: even high school students interested in certain teachers or content could conceivably earn their first course credits toward a university degree by attending college-level lectures. Motivation and especially volition are known to boost school engagement. Free participation in 'compass events' such as these could offer a way to overcome social and geographic barriers. On their own initiative, with guidance from trained teachers, high school students could lay important cornerstones for the future, including making gains toward potential academic scholarships or securing funding for a start-up idea. An accelerator – as episodic involvement in other learning environments often proves to be – could be a gamechanger for future generations, providing an early sense of orientation in the world beyond the usual canon of school subjects and, in other contexts, allowing them to view themselves as part of an interdependent future to be shaped in cooperation with others. The modcasts, as asynchronous, multimodal teaching material, are well-suited to addressing different types of learners of different ages (see also Kerres, 2016).

8 Cf. Foucault, 1970.

exploration of fields including (especially) digital technology and its impact on contemporary society<sup>9</sup> – a further prerequisite for a conscious recognition of the lab structure and its reality-generating potential. Over 30 years ago, Karin Knorr Cetina described labs as local contexts of action wherein precisely those contexts become the ‘social form’ of science.<sup>10</sup> In one of her groundbreaking analyses, Knorr Cetina notes:

The characteristic of laboratories is that the original objects of investigation become invisible in them; they are ‘denatured’ into impulses, reaction components and the like. One can measure the extent of a science’s laboratorization by the extent to which the objects of investigation are detached from their original form of existence and reconstituted as objects in the laboratory.<sup>11</sup>

This is indeed a movement that implies transformation. Since the 1980s, Bruno Latour has advanced the notion of *science in action*,<sup>12</sup> a concept whereby the ‘culture(s)’ of science(s) can be associated with individual ‘places,’ for example with an ‘observatory,’ or ‘field,’ or indeed a ‘laboratory.’ These ‘places’ are about ‘doing’ science. The practice of science bears no other seal, no other signature than that of the *configuration* of science.<sup>13</sup> We speak of it here because it is not a fixed state we are after, or unchanging status, but the creation of something new: as a lab experiment, the outcome of which we do not (yet) know, as the “particular life-form and mode of existence of the scientific real that the experiment represents,”<sup>14</sup> the changeability implications of which we wish to reflect upon. “As on the scientific level itself, epistemological reflection is also about making visible: not of something that lies beneath or beyond, but of links in the planar.”<sup>15</sup> If we again assume with Knorr Cetina that reality in laboratories is not described but created, then the underlying ideas can also be applied to the concept of “Changing Time – Shaping World.” In the lab-like and condensed operating context of interdisciplinary organized sessions, individual subject areas are [decoupled] from their “‘natural’ organiza-

9 See, among others, the médialab founded by Bruno Latour: <https://medialab.sciencespo.fr/en/> [27 Dec. 2021].

10 Cf. Knorr Cetina, 1981.

11 Knorr Cetina, 1988, p. 87.

12 Cf. Latour, 1987.

13 Cf. Rheinberger, 2001.

14 Rheinberger, 2021, p. 9.

15 Ibid.

tional conditions and [‘reconstituted’] within those of cultural actors.”\*<sup>16</sup> The result is a relational bond between actors; cultural interaction leads to accelerated innovation development within the ‘art’ and ‘education’ operation pair.

Educational sciences have become increasingly receptive to the value of the arts in their various manifestations: analog, digital, hybrid, educational and applied, performative and participatory – the arts permeate our lives. Wherever shaping and creation is possible, (we) shape and create, and this in turn determines the way we see, feel, and (will) live. Wherever we make ourselves and the things that surround us visible, wherever we perceive our world between selfie and a drone’s perspective, as Nicholas Mirzoeff<sup>17</sup> has demonstrated, we shape the world.

“Changing Time – Shaping World” makes a vivid contribution to this discourse, as it itself is characterized by different *ways of worldmaking* – as understood by Nelson Goodman:

While we may speak of determining what versions are right as ‘learning about the world,’ ‘the world’ supposedly being that which all right versions describe, all we learn about the world is contained in right versions of it; and while the underlying world, bereft of these, need not be denied to those who love it, it is perhaps on the whole a world well lost.<sup>18</sup>

We pursue these paths because we have long recognized occasions that make change seem necessary. A look beyond, to the place where utopia is conceived, realities are recognized and romance is felt – but also inward, where changes are experienced, modeling is calculated and ideas are reacted to – effectively prevents understanding “Changing Time – Shaping World” as a reset.<sup>19</sup> We begin where existing structures are analyzed and in need of being linked to innovations, taking account of the big issues of our time; proceed from ‘how we see the world’ to ‘how to see the world’<sup>20</sup> – yesterday, today and tomorrow. Not everything that was is discarded, not everything that is has to be changed, but what we see can be used to further the world in its development: to change it in an agile, ‘moving’ way.

The focus of our considerations is still on the comprehensive contexts of education and the arts. It is not about adhering to the limited view of pure ‘art

16 Knorr Cetina, 1988, p. 88.

17 Cf. Mirzoeff, 2016.

18 Goodmann, 1978, p. 4.

19 Cf. Latour, 2016.

20 Cf. Mirzoeff, 2016.

education' with all its historical ballast – a discipline with a seemingly questionable future in the existing form, given its scarce participation in currently urgent scenarios. It is, in essence, about the pioneering role of the arts in education and consequently their position in society as a whole. The arts have limitless potential when it comes to tackling the central issues of our time, exploring and engaging with such topics as digitization, sustainability, and inclusion, and using the means at their disposal to develop solutions. The spaces of the arts and those of education must therefore work together closely in the future; they must come together anew, continually forming turning points as nodes. Symbolizing this notion are the so-called 'infinity spheres' by Anthony James, an artist whose spherical steel, glass and LED sculptures create 'gripping' portals for the viewer to peer into (Fig. 1–2). Resulting from it are small and large cosms, those configurations in space. Such cosms in turn give rise to new educational programs, study formats and research projects. Already one can point to the so-called third pillar, which is to say the impact of scientific or scholarly knowledge on society as a 'third mission' in addition to teaching and research. Given that art – by virtue of its openness and its willingness to join the public laboratory – is paradigmatic of that mission anyway, one could easily imagine a localization of undreamed-of synergies with similar social effect.<sup>21</sup>

A convergence of knowledge as we present it in this synopsis of "Changing Time – Shaping World" represents one of the first steps toward making this kind of social responsibility visible and realizable. The anticipatory potential of the findings and their particular presentation, linked as they are to future prospects from current projects, should be brought to the attention of educational administrations and put up for discussion there. After all, we are firmly convinced that the arts have the necessary firepower to both participate in discourse on the significant issues of our time and to point the way to possible solutions.

"Changing Time – Shaping World" is ultimately aimed at evolution and progression; it seeks equal opportunity and professionalism, is eager to detect and reinforce 'windows of opportunity,' sets store by dialog and a securing of the ability to participate in democracy. Our inter- and transdisciplinary design for "Changing Time – Shaping World" was created with the intent of

21 Examples include initiatives by Olafur Eliasson (<https://www.olafureliasson.net> [27 Dec. 2021]) and Theaster Gates (<https://www.theastergates.com> [27 Dec. 2021]).

having a certain scholarly environment become aware of it and, in so doing, activating a critical mass (in terms of Malcom Gladwell's 'agents of change' theory).<sup>22</sup> Clearly, we want this aspiration of ours to be understood as both an offer and an invitation to act. Those who want change, move!

22 Cf. Gladwell, 2000, p. 33.

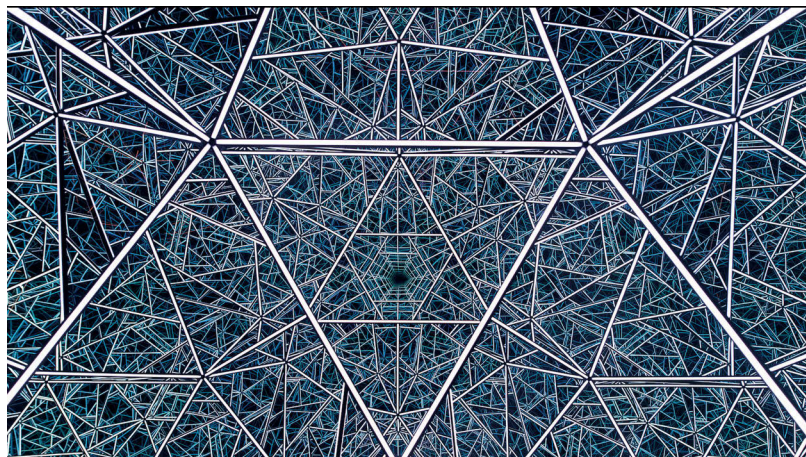


Fig. 1

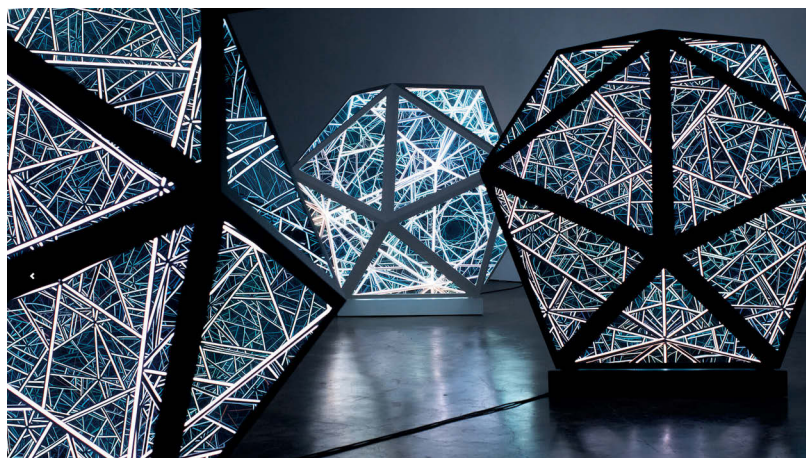


Fig. 2



Fig. 3



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## Figures

Fig. 1–2: Anthony James, Portals, Platonic Solids, Archimedean Solids, 2008–today, stainless steel, glass and LED lights, shown in variations, photo courtesy of the artist © <http://www.anthonyjamesstudio.com/> [30 Dec. 2021].

Fig. 3: QR-Code website [www.changingtime-shapingworld.com](http://www.changingtime-shapingworld.com).

