

# Program of the international scientific conference

## Specifics of Education in the Areas of Art Theory and History and Design at Art Universities

Faculty of Art and Design  
at Jan Evangelista Purkyně University  
in Ústí nad Labem

21. 10. 2022 (Friday)

Online at: <https://youtu.be/q5jwMbfsHuk>

Art history as a scientific field generates, systematizes and delivers knowledge in a specific way. But how is it transformed for the needs of education, and even more narrowly for the needs of education in university-level art schools? What are these needs? Are general educational characteristics different from these specific approaches? And if they are related, then how and in what manner? And conversely, how is the creative activity influenced by these sorted and already interpreted deposits? We shall also be interested in the changes that will occur as a result of this both in the conceptual and methodological infrastructure of the history of the given field, as well as in educational practice. How are current creative strategies and previous styles related? The linear and chronological approach is certainly not the only one. So which specific conceptions of art history and design help address this intentional transfer to creation? What and how to choose and how to bind it interpretatively from the endless stocks of art and design history and under what direction? The conference is open to theoreticians and teachers engaged in both the education of creation and the direct teaching of the history of art and design, as well as related subjects where their knowledge, interpretation or analysis is assumed.

Opening remarks 9:15<sup>AM</sup>—9:30<sup>AM</sup>

Associate Professor Mgr. A. Pavel Mrkus, Dean of FAD JEPU

## Block 1 9:30<sup>AM</sup>—11:20<sup>AM</sup>

- Specifics of teaching the theory and history of art and design at art universities — chaired by Mgr. Lenka Sýkorová, Ph.D.

MA. János Szoboszlai, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**Art History in Art Education Today: Objectives, Goals and Outcomes**

The paper analyzes the traditional, consensual and standardized model of art education and attempts to summarize its aims in the wider context of higher education. The paper also focuses on the issue of purposeful strengthening of individual creative skills of students of fine arts through aspects of artistic research.

Professor PhDr. Milena Bartlová, CSc. / Academy of Arts, Architecture & Design in Prague

**History of art up to 1800 at art universities: past, present and future?**

In the current UMPRUM (Academy of Arts, Architecture & Design in Prague) study program, the history of art until the 18th century became only an optional subject. There are significant differences in this regard between university-level art schools in our country and, for example, in Austria and Slovakia. In my contribution, I will deal with the following questions: what was the position of the history of early art at AVU (Academy of Fine Arts) and VŠUP (Academy of Arts, Architecture & Design) in the second half of the 20th century? What was their nature and how were they different at the two schools? Why was their teaching considered necessary? What competences did it bring? What does today's situation say about the transformation of the concept of art education? Early art history is very popular with the public: could there be any way to make it meaningful to university-level art schools again?

Associate Professor Mgr. David Kořínek / Faculty of Art and Design at JEPU in Ústí nad Labem

**Autotheory, a methodological challenge**

At universities of art, we struggle with the method of how to professionally report on one's artistic or curatorial practice and not stay with mere reflection with references to generally known art theory or art history. We don't know how to grasp the subject and what perspective to adopt in our assessment. One possible solution may be the method of autotheory as presented in *Autotheory as Feminist Practice in Art, Writing, and Criticism* by Lauren Fournier (The MIT Press, 2021). The paper questions whether this method can be used in teaching and, more generally, in an approach outside the limited framework of feminist theory. In what way can auto-theory enrich the existing theoretical frameworks of thinking and writing about the work of art and its author?

MA. Laze Tripkov / Faculty of Art and Design at International Balkan University in Skopje

**Is Technology Reinventing the Arts Education?**

By replacing conventional face-to-face education with distance learning, many countries responded to the 2019 coronavirus (COVID-19) pandemic. Education and professional training are not the only component of distance learning. Distance learning technology has been applied to many aspects of education in today's society where we are dealing with new developments. Thus, technological advancement has a profound effect on every aspect of education. Education is directly and indirectly affected by these changes. Art doesn't solve problems, but design does. And art makes us aware of their existence. So when we talk about the specifics of arts education, we need to think about education before, during, and after the COVID-19 pandemic. In this period, we are following the stages of digitization, which has become more accessible to all students. How much can „traditional“ education preserve the standards of quality knowledge and conscious arts education?

MA. Hannes Egger / Free University of Bozen / Bolzano

**PERFORM! — A re-enactment game as an art history learning tool**

Artist Hannes Egger and curator Denis Isaia jointly developed the interactive game PERFORM! dedicated to performance art. The game is designed for 4 to 40 players and requires all participants to take turns participating in some of the most famous artistic performances. PERFORM! aims, through a playful and collaborative principle, to raise awareness of performance art and some of its leading protagonists. The game includes, for example, works by Marina Abramović, Tino Sehgal, Allan Kaprow, Orlan and Joseph Beuys. The game can be used to entertain groups of friends as well as to teach the history of performance art in the context of museums, art schools and universities. It's less about looking at art and much more about creating your own experiences.

Intermission 11:20<sup>AM</sup>—11:40<sup>AM</sup>

The conference is organized by the Faculty of Art and Design at Jan Evangelista Purkyně University in Ústí nad Labem

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This conference is organized within the framework of the U21 project - the University Reflecting the problems of the northwestern Bohemia region, reg. no. CZ.02.2.69/0.0/0.0/18\_058/0010208 (KA04 Support and development of study programs at FAD JEPU).

## Block 2 11:40<sup>AM</sup>—1:30<sup>PM</sup>

- From art history and design history to artistic and curatorial methods in practice: the complexity and fragmentation of art history teaching at universities of art — chaired by Associate Professor Mgr. David Kořínek

Associate Professor Mgr. Kateřina Dytrtová, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**The Art-Design Interface: the formulation and education of the boundaries and necessary crossings of these two areas**

Art and design are two fields of human creation that differ in the intentionality of creation, the purpose and the task that society gives them, but they also offer a large number of permeations and common strategies. What difficulties arise in their connected teaching? So how to teach them?

PhDr. Jaroslav Polanecký, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**The influence of art and design education on the formation of a place and a region**

The contribution will be based on the long-term monitoring of secondary, advanced and university-grade education of the art-industrial type in the regions. Beginning in the middle of the 19th century, schools of the art-industrial type established in regions with links to specific industrial fields played and still play a vital role in shaping the craft, industrial and artistic milieu, not to mention influencing the cultural development of regions situated mainly in border areas.

Mgr. Vendula Fremlová, Ph.D. / Faculty of Education of Charles University in Prague

Associate Professor Mgr. Anna Vartecká, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**History of Czech-Slovak 20th century art and the penetration of the alternative art concept of oral history into their research and educational process**

The example of the long-term project Grey Gold, Czech and Slovak artists 65+ (curators: Vendula Fremlová, Terezie Petišková, Anna Vartecká) will be adopted to primarily reflect the great potential for teaching the history of art of the 20th century, consisting in the gathering of information through the realization of biographical interviews with living artists. The narrated histories can introduce students to important aspects of post-war Czechoslovak artistic activity in a significantly more narrative form, and at the same time present a more plastic picture of it. By confronting existing historiographical sources and lived personal experience, an atmosphere that supports communicative, cognitive and critical aspects of thinking is often created in the classroom. At the same time, the paper will focus on recent artistic and theoretical projects operating with the collection and transcription of oral history, which took place mostly under the institutional auspices of university-level art schools and departments of art theory and history.

Mgr. Eva Mrázíková, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**In-between the walls — how to teach about curatorial work**

The paper is devoted to the communication between individual components when producing an exhibition — how the curator creates his/her concept of the exhibition in communication with the artist, the gallery space, the architect or the visual background of the exhibition. Unraveling these aspects and their reflection contributes to the socialization and development of the interpretation of contemporary fine art (and therefore also the teaching of art history). The paper asks a question reflected in Janet Marstine's and Svetlana Mintcheva's publication *Curating under Pressure* (Routledge, 2021), connected to the problem of curatorial self-correction and his/her resilience in contemporary artistic discourse.

Mgr. Vít Jakubiček, Ph.D. / Faculty of Multimedia Communications of the Tomáš Baťa University in Zlín

**Between art and business**

The paper will focus on the specifics of the theory and practice of teaching (not only) the history of art and design at the Faculty of Multimedia Communications of the Tomáš Baťa University in Zlín. It will reflect the specifics of education, which reflects the unique form of a university-grade school of art in the environment of the East Moravian region, based both on the diversity of its fields ranging from design and marketing to tendencies close to free artistic creation, as well as on the set goals of pedagogical activity.

Intermission 1:30<sup>PM</sup>—2:00<sup>PM</sup>

## Block 3 2:00<sup>PM</sup>—3:50<sup>PM</sup>

- Team cooperation in the process of cultural production and higher education at university-grade art schools — chaired by Associate Professor Mgr. Anna Vartecká, Ph.D.

MgA. Barbora Hájková / Faculty of Art and Design at JEPU in Ústí nad Labem

**Curatorial groupings in the Czech Republic after 2000**

In addition to the artistic groupings that established themselves on the Czech visual scene from the second half of the 1990s, curatorial groupings also began to shape and implement their projects at the beginning of the millennium, especially after 2010, in the context of the collaborative transformation. The contribution reflects the research of the selected groups and evaluates their curatorial practice, especially focusing on the style and effectiveness of communication between individual members.

MgA. Adéla Machová, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**Management and communication in a creative team**

The paper addresses potential challenges in communication during teamwork in the production of a cultural program. It combines knowledge from the field of cultural management with the knowledge derived from both theoretical and practical teaching. Using selected examples, it reveals both the possibilities of critical management as well as the ideal development of solutions to situations typical for the production of a contemporary art exhibition. It aims to reflect the position of the pedagogical leadership of the student team during the cultural production (of an exhibition) as well as the very aspect of the importance of teamwork in cultural operations.

MgA. Viktorie Chomaničová / Faculty of Arts of Masaryk University in Brno

**Processes of preparing student exhibitions**

The paper focuses on the reflection of the process of creation and cooperation in the framework of the preparation of student exhibitions realized as part of the teaching of the follow-up master's study field Curatorial Studies at the Faculty of Art and Design at JEPU in Ústí nad Labem. The duties of the students are very extensive and become the basis for the future performance of the profession. Practical teaching in art institutions ensures familiarity with the necessary work process. The goal is to present not only the course of studies of future curators, but also the individual cooperation of student teams.

MgA. Kristýna Hájková / Faculty of Art and Design at JEPU in Ústí nad Labem

MgA. Diana Kněžínková / Faculty of Art and Design at JEPU in Ústí nad Labem

**Support for the creation of creative collectives within the framework of art education**

The paper will focus on the analysis of support processes which assist the development of creative, especially interdisciplinary cooperation at a university of art, with an emphasis on the reflection of creative activities and the organizational framework of the 3Kurátorky platform, which was established at the Faculty of Art and Design at JEPU in Ústí nad Labem.

Mgr. Lenka Sýkorová, Ph.D. / Faculty of Art and Design at JEPU in Ústí nad Labem

**Teaching curation in the form of creative strategy**

A reflection of the specifics of the scientific field of art history with an application to the teaching of curation at the Faculty of Art and Design at JEPU in Ústí nad Labem, which is conducted in the form of a creative process with an emphasis on linking theory and art history with practical exhibition projects. Within the framework of the contribution, specific examples from pedagogical practice will be reflected, specifically from the study subject Curatorial Workshop III and IV, where we look at the exhibition together with the students as a creative act, an experiment and a medium. At the same time, the contribution will focus on the following questions: How to conduct education in the field of curation from the position of an art historian? How to strengthen the self-confidence of future curators by involving their curatorial projects in exhibition practice on campus or in an external gallery environment? How to strengthen the relationship of the periphery of the cultural scene with its center?

Conclusion

