



accademia
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di roma

Artistic research ^{AND} Third Cycle in the Arts

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Speakers

Institutional greetings

Cecilia Casorati

(Rector, ABA Roma)

Giuseppe Carmine Soriero

(President, ABA Roma)

Miguel Gotor

(Head of Culture, Comune di Roma)

Antonio Felice Uricchio

(President, ANVUR)

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Carla Conti (Professor, Head of International Relations, Conservatory of Music 'Santa Cecilia, Rome): Artistic Research at the Santa Cecilia Conservatoire

Linda Sile (Head of the joint Professional Doctoral study program "Arts", Art Academy of Latvia.): The first year of the AAL/JVLAM/ LAC joint Professional Doctoral study in Fine Arts

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Till Baumhauer

Artistic Research within EU4ART_differences

Abstract

Artistic Research as a relatively new field of creative practice has opened up manyfold new interdisciplinary perspectives for artists. Stepping back from the traditional concepts of strictly studio-based and art market-oriented practice, society-related practice and discourses with scholars from other fields also enable highly relevant developments in the field of Higher Education in Europe. In the Horizon2020 project EU4ART_differences the four international partners see the possibility to create joint approaches toward Artistic Research and in the meantime develop the field for the local needs and related to the local possibilities of each partner university.

Bio

Till Ansgar Baumhauer PhD is project speaker and leader of the Horizon2020 project EU4ART_differences on artistic research at HfBK Dresden. Since 2013, he taught artistic research and research-led artistic practice at Bauhaus University Weimar, University of Applied Arts Vienna, Hildesheim and Osnabrück Universities, Vietnam University of Fine Arts, Hanoi and University of Fine Arts Hue (Vietnam). His artistic and academic focus is on collective memory and the depiction of violence experience, collaborative artistic strategies and the intercultural understanding of images.



Bruce Brown

Quality assessment in artistic research and third cycle for the Arts

Abstract

EQ-Arts supports higher arts education institutions in the self-evaluation and enhancement of their internal quality systems to promote a strong quality culture across the higher arts education sector. Operated and driven by a group of trained and highly experienced international peer quality experts in higher arts education, EQ-Arts co-operates with national QA agencies, is an ENQA affiliate and is registered on the European Quality Assurance Register (EQAR). EQ-Arts aims to be the leading provider of quality assurance and enhancement services to higher education institutions in the CPAD (Creative and Performing Arts and Design) sector in Europe. While recognising academic and cultural diversity across the sector it will work to establish benchmark standards that help to assure and enhance the quality of academic provision, and the student learning experience, in an international context. EQ-Arts will also work to advance the sector's capacity for high quality third cycle provision and to stimulate CPAD research that drives the knowledge gained from research back into the teaching curriculum, to enhance the student experience and benefit communities outside the academy.

EQ-Arts take part in a Working Group set-up by ANVUR, the Italian National Agency for the Evaluation of Universities and Research Institutes. The Working Group will work on the implementation of Quality Assurance in accordance with the ESG 2015 for Higher Education in Art, Music and Dance (AFAM).

Bio

Bruce Brown was educated at the Royal College of Art in London where he is a Visiting Professor.

During his international career, Bruce Brown chaired the Main Panels for arts and humanities in the UK Research Excellence Framework (REF2014), and the Research Assessment Exercise (RAE2008). More recently, he was appointed chairperson for the Creative Arts panel for the Hong Kong Research Assessment Exercise 2020, the Research Grants Panel [Arts] for Fundação para a Ciência e a Tecnologia in Portugal, and a review of arts Doctoral awards for the Estonian Quality Agency.

He was one of four people invited by the Portuguese Government to conduct an international review titled Reforming Arts and Culture Higher Education in Portugal. He also worked for other international agencies committed to the quality assessment in Israel, Qatar, New Zealand, Austria, and for the Italian agency ANVUR. In addition, he served as Trustee and Governor for organizations such as the UK Crafts Council and Art's Council for England.

Professor Bruce Brown was Pro-Vice-Chancellor for Research at the University of Brighton, and the former UK Chair of the Research Assessment Framework (REF). Currently, he is on the Board of EQ-Arts, for which he is lead author of EQ-Arts publication A framework of good practices for 3rd Cycle doctoral awards in the creative and performing arts and design sector, and Editor of Design Issues Research Journal (MIT Press).



Paula Albuquerque: Somatics and Artificial Intelligence – Epistemic Production at the Rietveld Academy's Creator Doctus

Abstract

There are now three models of Third Cycle education being developed at the Gerrit Rietveld Academy. These are the Creator Doctus (CrD), which is currently in its second edition; the Professional Doctorate, which is being modelled into its first pilot (nation-wide); and, finally, the PhD, which entails a flexible protocol that is decided between a university (with the power to award the degree) and a practice-oriented supervision provided by the Gerrit Rietveld Academy.

I will start by providing an overview of these practices, while describing the steps taken to ensure these degrees are provided and supported to the best of the academy's abilities. My main focus will be on the Creator Doctus, which is a degree created to complement the current Doctor of Philosophy (PhD), by recognizing artists' work as high-standard research. With a specific trajectory, the three-year research path leads to the production of a body of artistic works/projects instead of the traditional third cycle written dissertation. This reflects the research area, which has been decided and developed in collaboration with a societal partner.

In specific, I will be sharing insights about the first CrD trajectory which was realized by artist Yael Davids in collaboration with the Van Abbe Museum in Eindhoven, whose work focused on the Feldenkrais technique as a method for (somatically) experiencing art. I will conclude with an overview of the work developed by our current CrD candidate, artist Femke Herregraven, whose work in collaboration with the Waag Society in Amsterdam focuses on Artificial Intelligence and the catastrophe bonds trade.

Bio

Paula Albuquerque is an artist and scholar with a PostDoc in Artistic Research at University of Amsterdam. She is Head of the Master of Artistic Research at this university and Senior Researcher at the Gerrit Rietveld Academy. Her artworks have been exhibited at, i.e. Nieuw Dakota Gallery, Stedelijk Museum Bureau Amsterdam, Bradwolff Projects Gallery (Am-

sterdam), International Film Festival Rotterdam and Sheffield DOClFest. Paula Albuquerque published the books Enter the Ghost - Haunted Media Ecologies (solo exhibition project book 2020) and The Webcam as an Emerging Cinematic Medium (Amsterdam University Press, 2018). Regularly presents at conferences, i.e. Media in Transition, MIT, and Visible Evidence, School of Cinematic Arts, Los Angeles.



Costanza Barbieri

Birth and Oblivion of the Third Cycle on Artistic Research in Italy: the National Ph.D. on the Visual Arts (PAN)

Abstract

In 1891, as a strong statement of national identity, the new-born Italian state issued the PAN in the Academy of Rome, the Pensionato Artistico Nazionale, a grant intended to complete the education of the young student artists with three years' stipend after four-year academic degree. Three annual scholarships were awarded to the best graduates of the Italian Academies, one each in the schools of Architecture, Painting and Sculpture. They were also strongly encouraged to spend one year travelling in the European art capitals. To the best of my knowledge, this grant was the first example of the third cycle in student education in general, not only in the art field. Lasting until the Second World War, it was anticipated only by the Pensionnaires de l'Académie de France à Rome. This essay will analyse the reasons behind this innovative opportunity born at the end of the XIX century and lasting until 1939. It will also investigate the reasons for its disappearance in the modern era, when the third cycle was established in the Italian Universities in 1980, while the Academies of Fine and Performative Arts are still awaiting this possibility.

Bio

Curator and advisory board member for national and international exhibitions, Costanza Barbieri is also the curator of the first Sebastiano del Piombo's exhibition, Viterbo, Museo Civico (2004) and Academic consultant for the exhibition Sebastiano del Piombo and Michelangelo in the National Gallery in London (2017). She is currently planning the exhibition "Raphael and the antique in the Villa Farnesina—Accademia dei Lincei in Rome for the spring 2023. With two PhDs in Art History from the University of Rome La Sapienza, and from Rutgers, the State University of New Jersey, she is the author of about 80 scientific publications. She is specialised in Venetian art, problems of visual culture in the Renaissance, and gender issues.

Costanza Barbieri is presently appointed to organise the first PhD in the Visual Art in the Italian Academies of Art, in relation to the European project on artistic research EU4ART_differences, Horizon2020.



Miriana Pistillo & Daniel Matè **State of artistic research in the third cycle in higher art education in the European Union - Report on current progress**

Abstract

The goal of our research is to create a comprehensible database on the current situation of the third cycle in higher art education in the European Union. As per our knowledge, there is no publicly available fully comprehensible database of this information today, however it should be mentioned however that there is notable research in this field. Our goal is to create a dataset based on a certain set of criteria that could be used by prospective doctorate candidates and professional researchers as well as the broader society.



Bios

Dániel Máté is currently a doctoral fellow at the Doctoral School of the Hungarian University Fine Arts under the supervision of Dr. habil Ádám Albert DLA. His research is mostly dealing with the politicization of home culture both in the historic and the contemporary context. Also, from 2021 he is a member of the EU4ART_horizon research project as a junior researcher.

Previously he was studied Visual Presentation BA at the University of West Hungary and graduated with an MsC in Graphic Design at the Hungarian University of Fine Arts in 2018. From 2016-18 he was a member and a coordinator of the Advanced College of Art and Art theory. From 2020 he is a member of the FKSE Studio of Young Artists' Association.

Miriana Pistillo is a graduating student from Academy of Fine Arts of Rome under the supervision of Dr. Costanza Barbieri Phd. She graduated in Painting at the end of the three-year program and now she's concluding her studies in the field of Photography. During these years she collaborated several times with the Academy of Rome in different projects such as laboratories of chalcography and Photography and most recently at EU4ART (2021-2022) and Horizon research project (2022). In addition to this, she took part in art exhibitions in Rome at TAG (Tevere Art Gallery), Todi (Umbria) during the art Festival "Todimagine" and Arles (France) in July 2021 for the Festival "Les Rencontres d'Arles". As an ongoing research in collaboration with the Foundation Il Gabbiano in Rome, she is creating the first digital archive of the painter Piero Guccione, consisting in a raisonné catalogue of all the works starting from the 1950s and in the digitalization of all the analogue and paper materials.



Dalma Frascarelli **Art and Research: Projects and Experimentalisation at the Academy of Fine Arts in Rome**

Abstract

After an initial reflection on the theme of research in the field of visual arts, the paper intends to illustrate the experience gained on the subject at the Academy of Fine Arts in Rome, both within specific teachings, and above all with reference to the work carried out to draw up a PhD project on an experimental basis. In light of the current regulations governing the Third Cycle, useful criteria for assessing the quality of research applicable to the arts sector have been hypothesised. Finally, the doctorate of national interest in "Cultural Heritage Sciences", presented in agreement with the University of Rome Tor Vergata, and the ordinary one proposed in agreement with the DAMS of the University of Roma Tre will be presented.

Bio

Graduated, specialised and PhD in History of Art at La Sapienza University of Rome, Dalma Frascarelli teaches History of Modern Art and Elements of Iconography and Iconology at the Academy of Fine Arts in Rome, where she was vice-director between 2013 and 2019. She holds the national scientific qualification for Associate Professor of Art History at the University and is a member of the scientific committee of the National Institute of Roman Studies. In addition to her teaching activities, carried out at universities and academies, she has dedicated herself to the protection and enhancement of the artistic heritage, as a consultant for the Superintendencies of the Ministry of Cultural Heritage, participating in research projects concerning churches, museums and historical residences in Rome and Lazio, and the collection of works of the Gabinetto Disegni e Stampe dell'Istituto Centrale per la Grafica. Her investigations focus on various aspects of art between the late 16th century and the first half of the 18th century, in particular collecting, the relationship between art and the Counter-Reformation and between art and the history of ideas, topics on which she has been invited to lecture, participate in and organise conferences. She has published numerous essays in specialist journals and collective books and is the author of the volumes *La casa dell'eretico. Arte e cultura nella quadreria romana di Pietro Gabrielli (1660-1734)*, Istituto di Studi Romani, Rome 2004 (with L. Testa), which received the 1st prize for women's writing in the Visual Arts section *Il Paese delle Donne* (VI edition 2005); *Paolo Falconieri tra scienza e arcadia. Le collezioni di un intellettuale del tardo barocco romano*, Campisano, Roma 2012; *La Biblioteca Apostolica Vaticana*, Jaca Book, Milano 2012 (with A.M. Piazzoni, A. Manfredi, A. Zuccari, P. Vian); *L'arte del dissenso. Pittura e libertinismi nell'Italia del Seicento*, Einaudi, Turin 2016.

Giuseppe Carci & Cecilia Bibbò Quality Assurance & Artistic Doctorates

Abstract

In recent years, the need for shared, homogeneous and robust QA systems for the European Higher Education Area (EHEA) has been reinforced, especially due to the increasing internationalization of higher education and to respond to the new and rapidly changing needs of students and society. ESG is one of the main tools defined by EU ministries to increase transparency of the European educational systems and trust among countries. ESGs are not differentiated by educational levels, they are the European framework for QA, and so they are applicable for artistic doctorates as well. In addition to the ESG, it is important to take into consideration what has been defined at the European and international level specifically for QA of doctorates, as well as the various studies, declarations and manuals in the field of Artistic Research and in the assessment of Artistic Research. In Italy, the higher education in the Arts (known as AFAM) is characterized by a strong international component for both bachelor's and master's degrees (e.g., the number of international students enrolled was 17% in 2019). It is therefore important to adhere to the international QA standards to support the enhancement and the competitiveness of Artistic doctorates. This contribution aims to foster the debate on the establishment of doctoral courses in the arts in Italy (AFAM) and the definition and implementation of a quality assurance system that takes into consideration the characteristics of the artistic higher education.

Bios

Giuseppe Carci received his doctoral degree (Ph.D.) in Experimental Pedagogy from La Sapienza University of Rome. He is an expert in educational research methods, assessment and special education. Since 2013 he has been working at the Italian National Agency for the Evaluation of Universi-



ties and Research Institutes (ANVUR). Since 2017 he has been appointed Leader of the Unit named "Assessment of HEIs in the Arts". He is also an adjunct Professor in Continuing Education Methodologies and Techniques and in Lifelong and Adult Education. Previously, he was nominated member of the Secretariat of the Italian Ministry of Cultural Heritage (MIC). He took part in several international research projects regarding quality assurance, accreditation and enhancement of higher education, including Consolidating Higher Education Experience of Reform II and Early Language Learning in Europe (CHEERII). He is a member of various Commissions appointed by ANVUR, the Italian Ministry of Education and Research, and MIC related to the quality of libraries, equity, diversity and inclusion in higher education and also related to the accreditation of study programmes in Design and in Restoration of cultural heritage. He has authored or co-authored several books and academic articles on experimental pedagogy, quality assurance, inclusion and student orientation services.

Cecilia Bibbò completed her Bachelor's degree and Master's degree in Mathematics from the University of Siena. She is an expert of quality assurance, accreditation and recognition policies and procedures. Bibbò spent several years as an evaluator at the Italian National Agency for the Evaluation of Universities and Research Institutes (ANVUR). Previously, she served as a Project Officer at the Italian Ministry of Education and Universities, Internationalization Unit. She was a member of several committees and working groups, appointed by national and international organizations, related to the definition of quality assurance policies in higher education.



Franco Ripa di Meana Digital rites and embodied memories: EU4ART_differences Summer School

Abstract

The EU4ART_differences Summer School will take place in the San Silvestro Monastery in Montecompatri, during the first days of September. I will briefly describe how the program has been drafted as a research activity, the research questions that will be tackled and the methodology used.

Bio

With thirty years of experience as a professional director in musical theater and multimedia performances, Franco Ripa di Meana is founder and producer of OPERAOGGI, the first Italian opera touring company. He is librettists and curator (Award for Imagination at Prague Quadriennal of Performance Space with THE PRAGUE EXPERIMENT(www.imaginometricsociety.com)). Currently Franco Ripa di Meana leads Work Package 4 of EU4ART_differences, a European Universities Initiative R&I project on artistic research and third cycle, funded by the Horizon program.



Cinzia Pietribiasi Hybridizations, complex systems, inextricable inter-relationship of particles and social bo- dies. Towards the critters community.

Abstract

The speech focuses on my artistic process in archives, communities, memories, scientific issues and digital art. Starting from my first performances at the beginning of 2008, my professional activity has always included an interplay between the humanities and the science in order to establish a new imagery in accordance with the current era: the Anthropocene. What is the use of imagination, asks the Italian anthropologist Matteo Meschiari. “To build representations of the world, of relationships, of oneself. To multiply scenarios and possible alternatives, to escape from the tyranny of the now-here, to criticize it, to overthrow it, to think the invisible, to invent something different than us, to choose between multiple directions, to bring out connections between present, past and future, to believe in what does not exist, to believe in what exists”. My presentation will explore how these new imageries required by the Anthropocene challenge our lives, especially if we work as artists. What kind of responsibility should the artist take on in the time when our planet is collapsing? We have no more time to waste, there is no more time for superficiality. We are living in complex systems and our artistic research must respond to environmental emergencies, both human and non-human. The purpose of such reflection is to demonstrate how art and science are both necessary to expand our consciousness, how broadening our view to non-human scales and times is the key of our survival.

Bio

Cinzia Pietribiasi is a transdisciplinary artist. She develops her artistic research in digital art and performing art, focusing especially on the memories collection, spoken accounts and public history, dealing with the creation of archives and inception of communities as art practices. Within her artistic process, she reconsiders the role of the artist and the artistic field in relation to the new challenges in the Anthropocene. Currently she is participating in various research initiatives, as a Junior Scientist in the Eu4ART_differences European project in the Academy of Fine Art in Rome, as a freelance professor of Computer Art in the Academy of Fine Art “Alma Artis” in Pisa, as freelance consultant in social impact projects regarding citizen science and empowerment of digitalization. She obtained a master’s degree cum laude in Cultural Heritage Preservation at the University of Parma and a second one in Arts And New Media at the Brera Academy in Milan. She got a first level master in “Theatre Languages as a Tool for Education” at the University of Bologna.



Alexandra Czuba Pandemic Resilience in Art Schools: Critical and Prospective Survey Analysis of Online and Hybrid Education

Abstract

The global pandemic of the SARS COV-2 virus and the related Coronavirus Disease-19 (Covid-19) has forced people and institutions of the whole world to suddenly adopt new safety standards and reorganize social life.

With the Prime Ministerial Decree (DPCM) on 9 March 2020, the entire Italian school system was accordingly ordered to suspend the attendance of didactic activities in presence. Italy also became the first country worldwide to introduce a national lockdown. By 13 March 2020, the World Health Organization (WHO) declared Europe the epicenter of the pandemic. As an immediate response, European students and teachers migrated from classrooms to totally digital environment. Due to the accelerated pace of scientific and technological advances occurred over the last decades they were already slightly practiced in digital tools application. But the sudden transition to online schooling was anyhow a great challenge to deal with.

The research paper I present analyzes the surveys conducted among students and teachers of several European Art Schools investigating the online lectures' structure, variety of digital tools applied, didactic goals achievements and general involvement over the e-learning and hybrid education period. Moreover, it discusses Visual Arts teaching's future expectations and its digital predispositions in order to offer a perspective on education in the post-pandemic world. Since the surveys' results have proved that the learning practices developed online were considered surprisingly successful, the article also proposes some guidelines for the effectiveness of future methods that could significantly implement didactic in Arts through a well-structured hybridization.

Bio

Aleksandra Czuba is a Rome-based visual artist with a focus on performative potential of new media. She also works as EU4ART_differences junior scientist, involved in a research project on future scenarios of the digital didactic in arts. Her video installations and performance work have been exhibited in group shows internationally and she has been invited to take part in a number of workshops with artists such as Antoni Muntadas, Emily Mast and Rogelio Lopez Cuenca. She holds an MFA cum laude in Multimedia and Technological Art from the Academy of Fine Arts in Rome. Her practice focuses on topics like gender empowerment, wellness balance and identity as an extended range of self-expression.



Dora Stiefelmeier SOLO SUONO: a transdisciplinary center for research in the arts

Abstract

Solo Suono is a project between the Academy of Fine Arts of Rome and RAM radioartemobile. It hosts the MPDS audio archive, a precious container of thousands of sounds. This archive is not locked but instead exists only if used, increased and valorised by the diffusion it will be given in the academic field, from research and study promoted among students to its use by artists. Within the groove of experience dug by Zerynthia the donation of the archive finds its *raison d'être* in its ability to make the files composing the archive move and walk: exhibiting them and exporting them to create new projects and new relations in continuous transformation, towards ever new starting points. Solo Suono is also a physical space that invites one to stop and devote oneself to listening.

Bio

Dora Stiefelmeier lives and works in Rome. Graduated in sociology from La Sorbonne University, since January 1979 she has collaborated with the

Pieroni Gallery of which she became co-owner in 1988. In 1991 Dora Stiefelmeier contribute to the birth of Zerynthia Associazione per l'Arte Contemporanea of which she is a founding member and artistic director. From 1998 to 2002, together with Mario Pieroni, she was a consultant for contemporary art at the Académie de France à Rome. From 2003 to 2005 she was a consultant for contemporary art for the Port Authority of Civitavecchia.

In 2001, RAM radioartemobile was created, a prototype of a virtual space dedicated to the elaboration of sound research that sees radio as an autonomous artistic space. She holds the position of President. On 25 February 2013, she was honoured by the President of the Republic as Commendatore della Repubblica Italiana. Since 2017 she has been a member of the Board of Directors and Scientific Committee of the No Man's Land Foundation, of which RAM radioartemobile is a founding member.

Since 2022 Dora Stiefelmeier has been a board member of The Cukrarna Gallery, City of Ljubljana.



Carla Conti **Artistic Research at the Santa Cecilia Conservatoire**

Abstract

The Italian artistic research initiatives at Higher Musical Education Institutions are not configured as systematic, structured, and supervised activities. Nevertheless, 'Santa Cecilia' Conservatory of Music is an exceptional institution as its interest in artistic research has been very lively in recent years. The element that most contributed to the development of artistic research experiences has been the intense international relations activity. Since 2018, the artistic research in music at Santa Cecilia is synergistically articulated with a course module, an international strategic partnership project under the frame of the Erasmus+, and a master's course (one year pre Phd) in collaboration with the Orpheus Instituut of Gent.

Bio

Carla Conti is professor in the postgraduate course/Master in "Didactic of Music and Instruments" at the Conservatory of Music, Santa Cecilia in Rome, since 1999. She has been teaching 'Choral conducting and Choral Repertoire' since 1994. She has been a member of the Santa Cecilia Academic Council, for two mandates, and she is the head of International Relations/Erasmus+ since 2017. She is the coordinator of the post degree Master AReMus – Artistic Research in Music and the project manager of the international strategic partnership project: NEWS in MAP New Employability Within Self-leadership in Music Academic Programs. Moreover she is a member of the directive board of the Sibelius Society Italia. She is the researcher teacher for Santa Cecilia of the international project RAP-PLab (leading institution HfMT of Cologne) Reflection based Artistic Professional Practice.

She got the following academic qualifications: university degree in Musicology gained at the Alma Mater University of Bologna; and conservatory masters in Piano; in Choral Music and Choir Conducting; and in Music Education/Didactic of Music. Her fields of research: Gender issues; Neapolitan song; Leadership in music communities. Among her publications: a monograph on women musicians in Naples in XVIII and XIX centuries: *Nobilissime allieve – della musica a Napoli tra Sette e Ottocento* (2003), and a novel *Non ti sfiora neppure* (2012). She has presented her research at numerous international conferences/symposia (Helsinki, Bern, Vienna, St. Petersburg).



Linda Sile

The first year of the AAL/ JVLAM / LAC joint Professional Doctoral study program in arts “Arts”

Abstract

The presentation will cover the procedures and experience over the running the joint Professional Doctoral study program in arts “Arts” sub-program “Visual arts and design”.

The aim of the study program for the three academies in Latvia, the Art Academy of Latvia, the Jazeps Vitols Latvian Academy of Music and the Culture Academy of Latvia was to establish the third cycle in arts education solving the major struggle of Latvia higher education system not offering the PhD degree for art higher education. The establishment of the study program have been the success story and challenge to include the Professional PhD study program framework, the term of the Professional PhD degree, the renewement of the joint curriculum of the three largest art, music and culture academies. The process of preparation for the study program took 16 years. The establishment of the joint Professional PhD study program took 2 years. The third cycle education in arts provides artists with more elaborate exchange between their artistic practise and science methodology. It has been the first time to include the artistic research in the third cycle study program in Latvia.

The joint Professional Doctoral study program in arts “Arts” sub-program “Visual arts and design” includes now the full two year students groups studying in the first years of studies. The practice of the running study program included adapting the collaboration models based by national legislation, internal procedures and acts and continuos communication by the study program management of the respectable academies. The covid-19 crisis in the middle of the year highlighted the oline student support although none of the academies offered distance learning by their definition. The building of the mutual “Moodle” learning platform, building individual LAIS system space for joint purposes, the ongoing question of the Professional PhD degree abbreviation are the few questions that were in the to-do list in this year. In the mutual exchange students went on with their feedback and contribution to the studies in the Professional PhD program. The joint Professional Doctoral study program in arts “Arts” sub-program “Visual arts and design” is a multidisciplinary and ambitious vision on the future of the art education. The vision have become reality in Latvia. The students take their efforts to push the limits of art and artistic practice understanding in the goal for art practice and science to meet in the artistic research lead Doctoral thesis and art work.

Bio

Linda Sile is a Head of the joint Professional Doctoral study program in arts “Arts” sub-program “Visual arts and design” in the Art Academy of Latvia and a doctoral candidate in the Art Academy of Latvia. The title of the Sile forthcoming PhD thesis is “The evaluation of the institutional role of the Art Academy of Latvia”. The research interests of the researcher include the artistic research, institutional theory of art, the creative industries historical development and significance today, the quality culture of art higher education, the emerging artist, the alumni of the Art Academy



Balázs Kicsiny Artistic Research - Liberation or Academisation?

Abstract

During my lecture I will talk about the doctoral education at the Hungarian University of Fine Arts Doctoral School. I will present several theoretical, methodological, structural principals of the HUF doctoral education, including the polemical status of doctoral study in the arts.

To show our interpretation of artistic research I will give examples of a few HUF Doctoral School students' dissertations subjects and research artworks, showing diverse research practices and methodologies.

As an example of an international collaboration, I will present a research project entitled "Csepel – Chelsea Project" between CCW Graduate School, University of the Arts London, and the Hungarian University of Fine Arts, Doctoral School which continued for three years. The project focused on sites in London and Budapest, which have historical, political and cultural significance, and we developed parallel researches to investigate collective and individual memory in both cities.

Finally I will talk about an alternative interpretation of practice based research, expanding the narrowly interpreted institutional research approach.

Bio

Born in Salgótarján in 1958, Balázs Kicsiny spent his childhood in a socialist mining community in Hungary in the 1960s, which later became a cornerstone for his early artistic practice. Since the late 1980s, he has exhibited extensively in Hungary and internationally. In 2005 Kicsiny represented Hungary at the 51st Venice Biennale gaining wide recognition. His artwork focused on migration, and the duality of motionlessness and movement. These installations have subsequently become typical of his art activity, with life-size human figures, frozen in an absurd situation combined with symbolic use of clothes, and objects.

Next to his artistic practice, since 2005 he has also been active as a lecturer at the Doctorate School of the Hungarian University of Fine Art. He has led and taken part in many international educational programs and collaborations, for example at the Sam Fox School of Design & Visual Arts, Washington University in St. Louis, U.S.A, Slade School of Art, University College London, UK, and Chelsea College of Art, University of Arts London, U.K. He currently leads the Hungarian University of Fine Arts Doctoral School.



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