

THE INVISIBLE HAND OF THE _____
RULES THE _____. (A conversation on art, pedagogy, and smoke
screens.)

**To be held on Friday, April 9, 2010, in the John Hartell Gallery at the College of Architecture, Art
and Planning, at Cornell University.**

University art schools and art departments have been challenged by a number of factors that bear on art pedagogy. Among them: market forces; the recent emergence and/or interest in counter-institutional pedagogy; the exorbitant debts that BFAs and MFAs accumulate in their studies in relation to projected returns; and the apparently widening gap between technical and theoretical competencies that haunt so much artistic production. In addition to this we must acknowledge the incredible inflation of panels and symposia—along with the invention of new degrees into ever-more esoteric disciplinary specializations—that address the meta-questions what the function of an education in art might serve.

This panel will address these issues through a series of questions:

- 1. What are we teaching when we teach art? What spaces (transmission, production, parenting) are produced by this teaching?**
- 2. What models of pedagogy are used, what are their origins, and what external—historical, cultural, and commercial—pressures might test or modify those models?**
- 3. How do institutions check the premises of their pedagogical models against the practices of contemporary art, and the contemporary art market?**
- 4. Given the recent focus on the critique of pedagogy in art schools, we ask: What is marginalized in these discussion? What, if any, material effects have these forums produced? What might we produce?**

In addition to the above, students and faculty will be asked to submit their own questions to the discussants in advance.

This panel will locate itself between two tendencies: First, a large number of artist-initiated, counter-institutional pedagogical ventures that have recently appeared at the scene of contemporary art. (16 Beaver, the Center for Urban Pedagogy, Red 76, Mess Hall, Night School, The University of Trash, the Bruce High-Quality Foundation, MeineAkademie, and Telic Arts Exchange's Public School.*) Second, the profusion of panels over the last three years on the question of the art schools. Against this backdrop we will assess the contemporary art school, uncover its origins, articulate its limitations, and speculate on scenarios for its modification.

Anthony Graves, guest lecturer in the department of Art at Cornell University, artist, and member of Camel collective, will moderate the discussion.

This event will be open to the public and will be documented for web and/or print publication.

This panel discussion will occur in conjunction with two other panels in a two-day-long event, *Meta | Trans | Para*, sponsored by the Department of Art on April 9–10, 2010. The other panels will include “Liquid Aesthetics: Networks, Art, and the Techno-social Present” organized by Stephanie Owens, and a panel on the role of postcolonial studies and cross-border translations in art organized by Jolene Rickard.

* All of these efforts invoke various histories and models of pedagogy as they have been born out in practice: models developed by the Bauhaus, Black Mountain College, European squatter collectives, Charas/El Bohio, and Italian Autonomism to name a few.