

**BIG 64
PAGES**

DADDY ISSUES #2

**LOST DAD
PUBLISHING**

THE ISSUE WITH ART EDUCATION



**feat. THE
YEAR OF
THE SWAN
& THE
DIRTY ART
DEPT.**

**including:
artistic
gestures,
Youtube
lectures,
+ too many
Pictures!**

This is the one you've been waiting for!

**A COMPREHENSIVE
16-IN-ONE DIALOGUE!**

amsterdam / JUNE 2018

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**DADDY ISSUES #2 feat. the year of the swan
THE ISSUE WITH ART EDUCATION**

**ABOUT THE DAD (p.1-4),
it's PROGRAM, it's STRUCTURE (p.4-13),
it's IDEOLOGY (p.14-35),
and COLLECTIVITY (p.37-53)!**

followed by an APPENDIX (p.54-55).

**DADDY ISSUES IS A NON-PERIODICAL
PUBLICATION BRINGING TOGETHER
DIFFERENT MINDS AROUND A COMMON
ISSUE. IN THIS CASE: THE ART EDUCATION
EXPERIENCED BY THE YEAR OF THE SWAN
WITHIN THE DIRTY ART DEPARTMENT.**

ABOUT THE DAD¹
**The year of the swan is
going to Bari (IT).**

**They talk about the
dirty art department¹,
where they all study.**

In Amsterdam, people were talking about the dirty art
as something mysterious, but why? Just read online the text¹.

DAY 1: leaving Amsterdam

Talking about the department as an entity is wrong,
you have to define it yourself. The student work is what
makes the course, all the other stuff is just...

1: See APPENDIX p.54

Amsterdam Airport Schiphol

DAY 1: DADDY ISSUES #1
release @ Schiphol Airport

The name of the course and the conceit of the course being this radical thing are very useful pedagogical tools because they give something for everyone to try and attain or to try and live up to.

I was attracted by the freedom that it gives. I had nothing else to do so I just applied because of it's non-space, non defined... The Dirty Art Department¹, the master of the dirty art or whatever, I was like "Awh, that sounds interesting, it has something to do with 'dirt'... that's a nice department. Huhuh". I just really liked the name. I liked the idea of a department finding locations themselves and doing exhibitions in a different way... One of the things that is clear about the department - which is not a political thing - is this idea or motto "Any space is the place", right?

It's about the individuals at that moment and DAD¹ created the platform for this shared experience to be made and these opinions to be created. It never repeats the course. I applied for this more collective being somehow, coming from fine art where you're an individual from the day you get in to the day you leave... It's very ego based.

1: See APPENDIX p.54

about the dad

Flight HV5819

In beginning this felt more fine art. I didn't think it would be like that from the text¹.

Still very designer, even with the workshops.

I feel like i can question a lot of things here, but still... goes back to either design field or fine art.

The idea is that in the end, you have a practice and you can go anywhere. It's literally applied arts. If you think of what is celebrated in the DAD¹ in terms of work, you accumulate a portfolio BUT it's great if it also aligns or doesn't friction with your political ideals or something.

The department provides this fantastic free space, but if you want to expand, at what cost does it come? That's the structure, not the content, that leads somewhere else...

ABOUT THE STRUCTURE AND THE PROGRAM

Tutors? Framework? Lectures? Workshops?

DAY 1: first steps in Italy

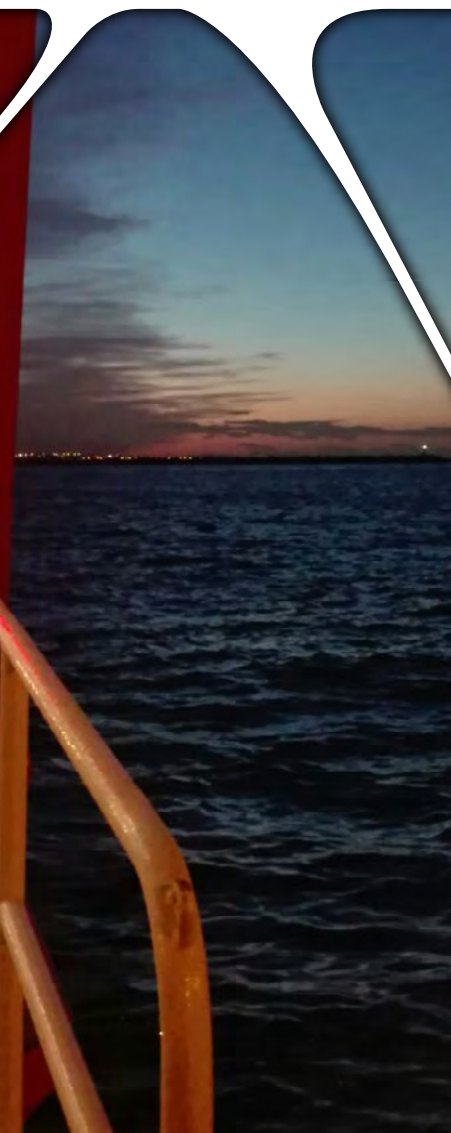
With tutors, the best conversations were over a cappuccino or dinner, you can actually talk about broader things, you get to know each other a bit differently. It's very nice that I've never felt like they put themselves on top of me. They can influence the outcome or how they admit people for example, but this year the whole admission process was almost completely student run, they gave us a lot of freedom to do that.... I have problems with hierarchy and when somebody takes this role of leader I need a kind of demonstration. But coming here I thought I shouldn't be thinking like this, just drink all the juice they are offering.



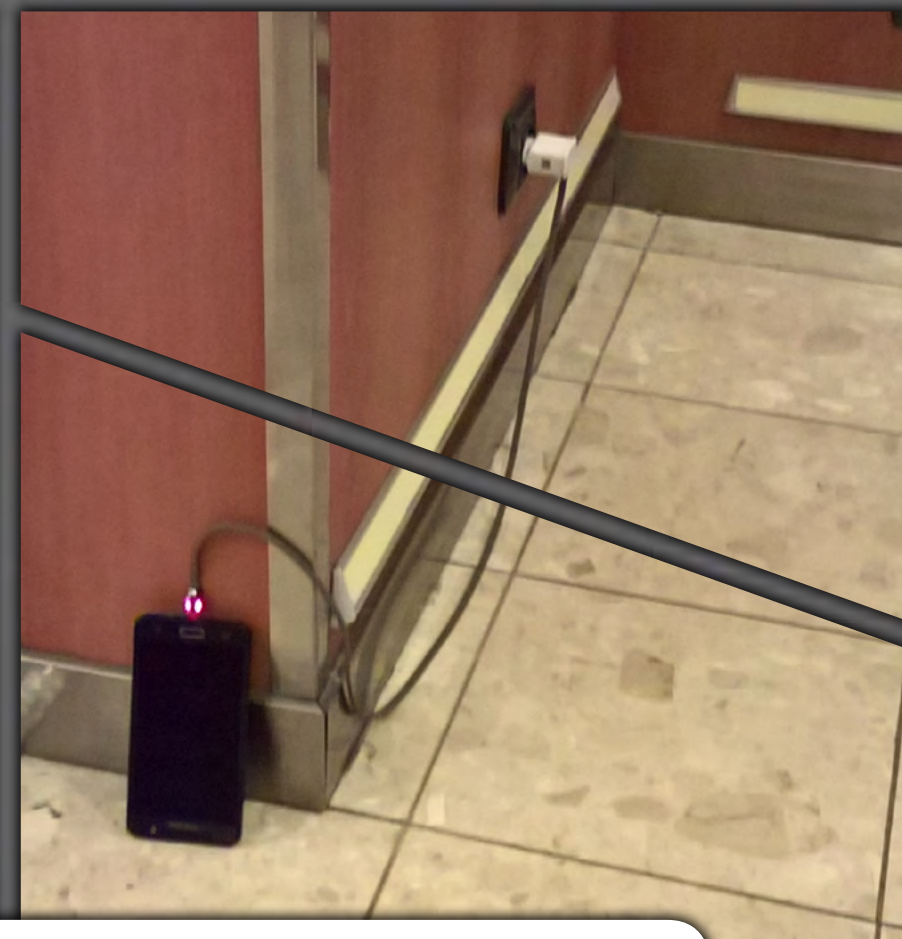
DAY 1: last steps in It



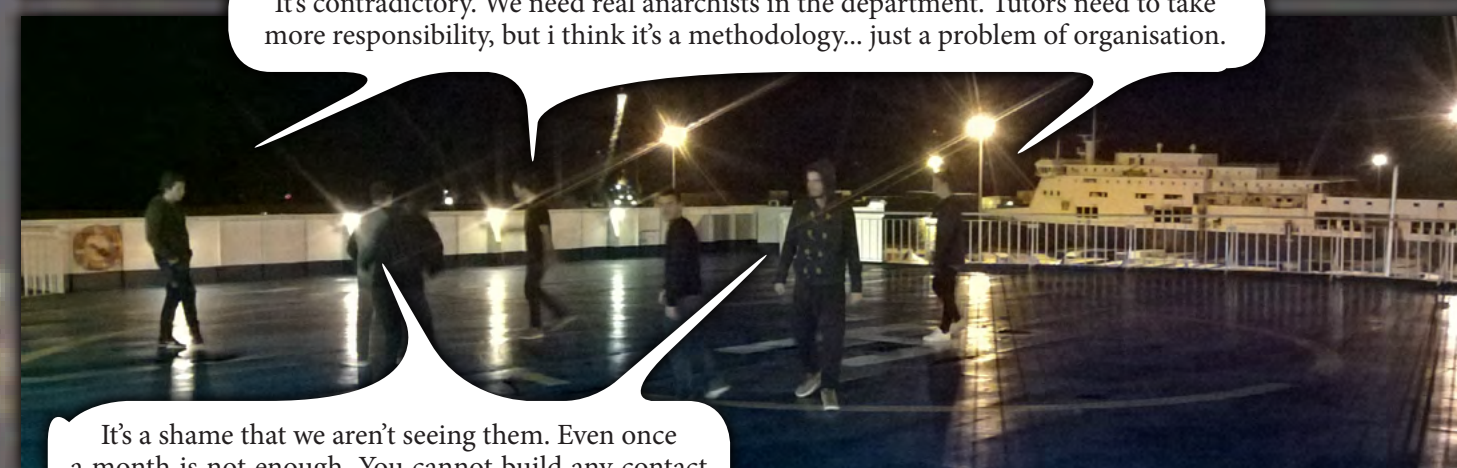
They build the framework, it's like if Steve Jobs built the apple computer, it doesn't necessarily mean that everything made on a mac is his you know? I think it's also their idea that it will grow out of their hands and it should. The apple analogy is maybe a bit stupid but... depending on the side you take, a lot of this could all be considered symbolic, the more we represent ourselves the more we are selling our revolutionary brand that we have to push as much as possible to get things. Makes sense but it is a different tactic than being actually insurrectionary.



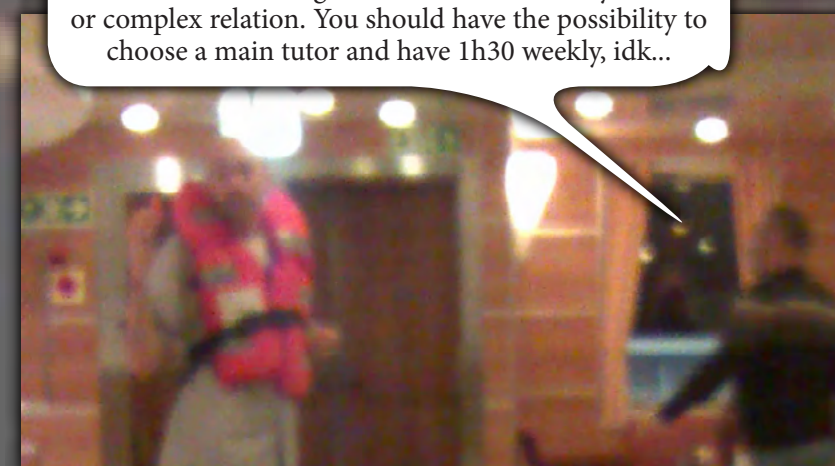
Some of the tutors practices are extremely autonomous, pragmatic and self driven. They found their own tricks to be able to sustain their practices... but they're capitalists, they're not activists...



It's contradictory. We need real anarchists in the department. Tutors need to take more responsibility, but i think it's a methodology... just a problem of organisation.

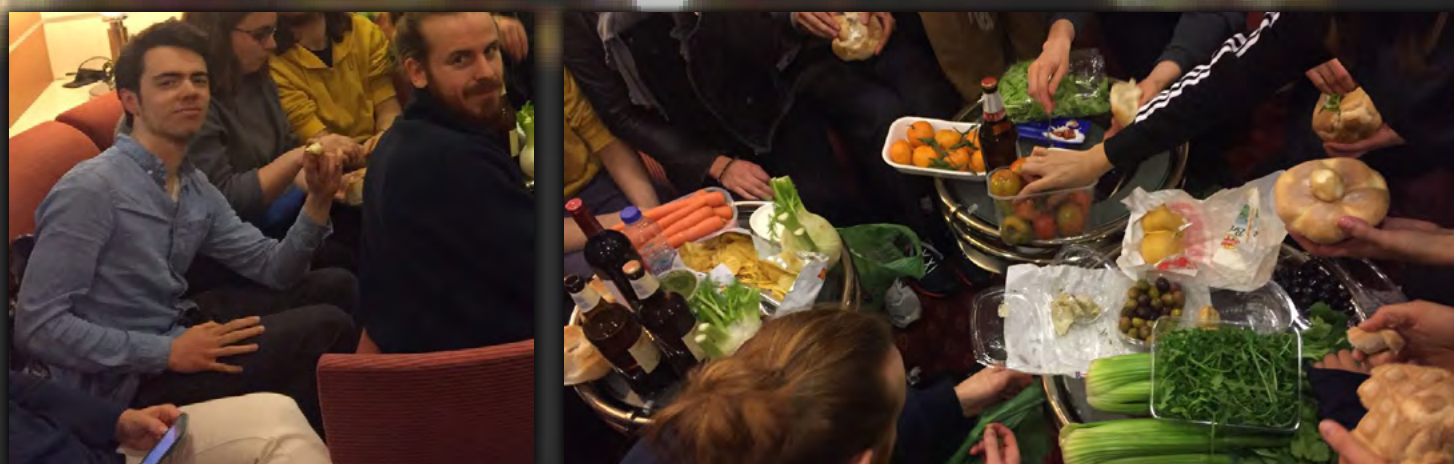


It's a shame that we aren't seeing them. Even once a month is not enough. You cannot build any contact or complex relation. You should have the possibility to choose a main tutor and have 1h30 weekly, idk...





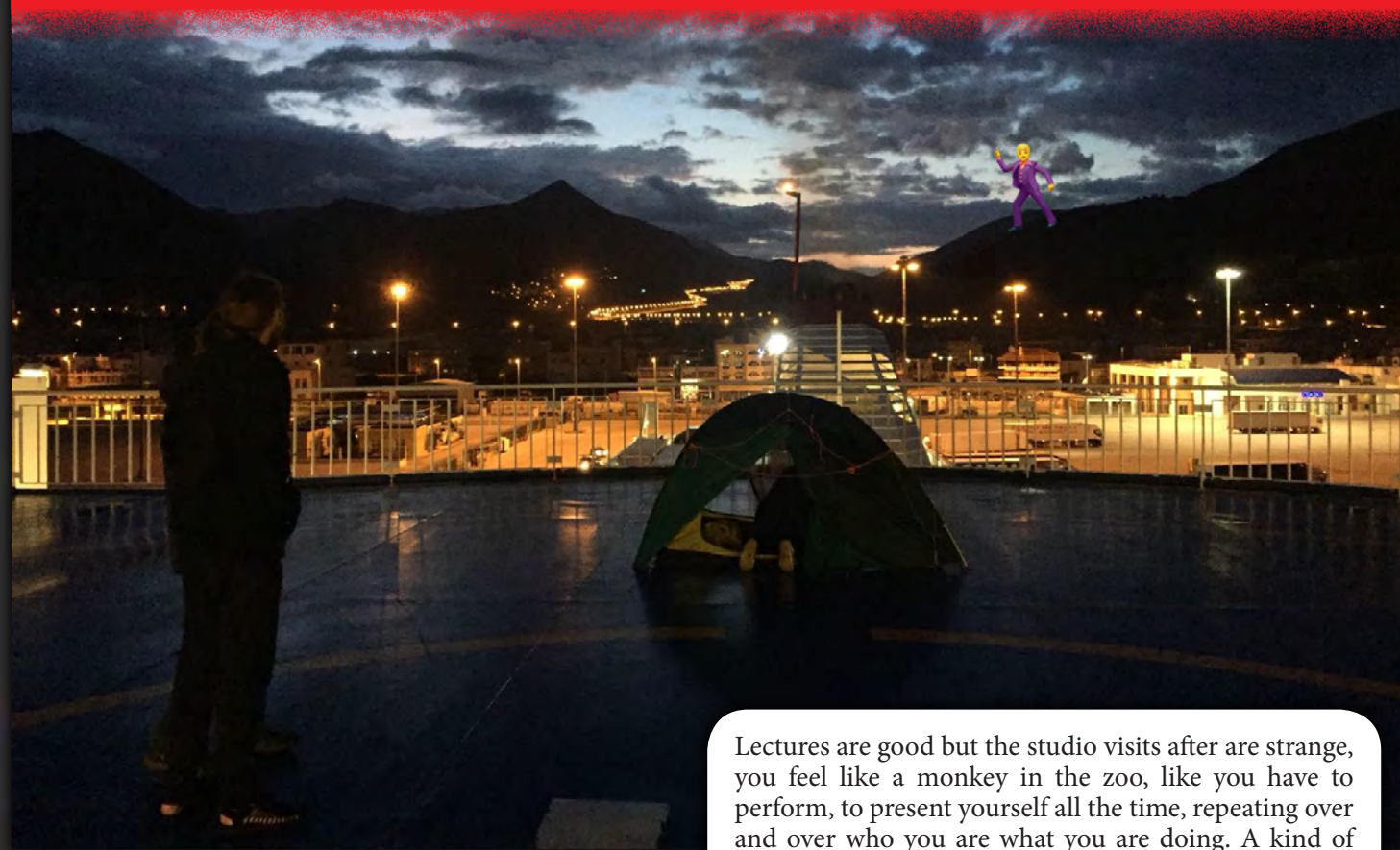
The program was business and spirituality, those were the 2 emphasis before Greece swallowed everything up, which was pretty clear in the initial workshop we had, and 2 or 3 lectures by political people... I mean, we didn't start a spiritual business, we are going to greece instead. It is important to not just stay in the theoretical level.



The program is the rhetoric, not the structure. Revolution or bust with spirituality and business. From the start, saying revolution does not match the general rhetoric of TAZ², maybe this was a temporary insurrection and was moved afterwards. You can make sense of the program, there is a lot of greek people... post internet art, going to Greece... equally there are a few thing mystic in nature, but in 2018 it's just instagram art. We are past the point where being mystically involved in eastern or south american cultures and participating in rituals are in any way insurrectionary, this is very madonna doing khaballa to me. The social disobedience lecture and some guests were talking about very different interesting things, but in that sense it is very chaotic and eclectic which was a bit random.



2: See APPENDIX p.39



Lectures are good but the studio visits after are strange, you feel like a monkey in the zoo, like you have to perform, to present yourself all the time, repeating over and over who you are what you are doing. A kind of homework to present yourself, with people you can only meet once in your life... Feels really fake.

Longevity: Prevention of Aging

Sunlight has excellent germicidal qualities, and exposure to the sun will help keep the anal and vaginal areas healthy and free of germs. It is also excellent for the treatment of hemorrhoids.

I call vaginal infections and hemorrhoids "diseases of laziness" because they result from neglect of these areas. Regular washing and exposure to sunlight will prevent these problems or help heal them if they already exist.

One technique, known as the Sun Worship Exercise, gives this area full exposure to sunlight. Instead of bowing toward the sun as you might expect from the name, you should bow so that the anus faces the sun.

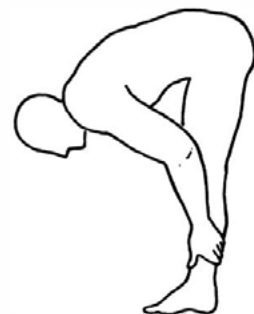
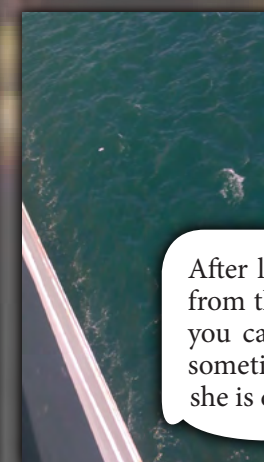
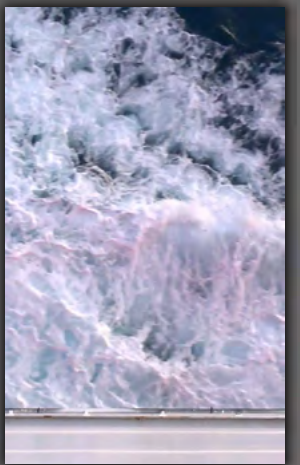
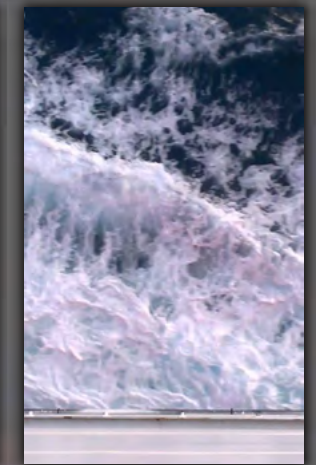
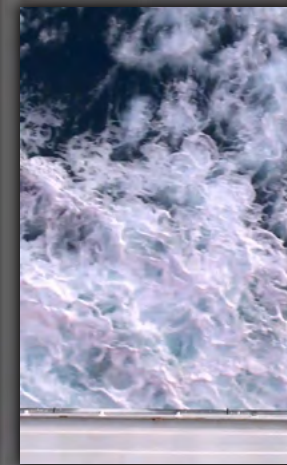


Figure 8. Sun Worship Exercise

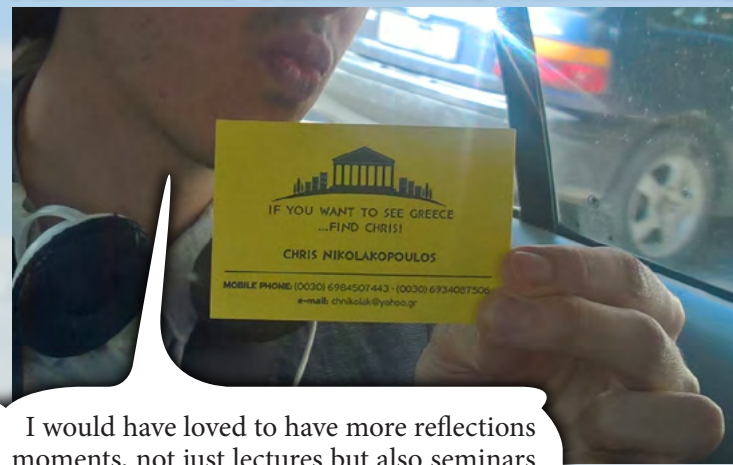
- 1) Turn your body so that your back is toward the sun.
- 2) Lean over so that the sunlight comes into the opening. (This exercise needs to be done without clothing for best results.)
- 3) Feel the warmth penetrate into the tissues.

53

Moments in between were better, talk to people randomly... not just artists but people that present a subject. It makes you think.



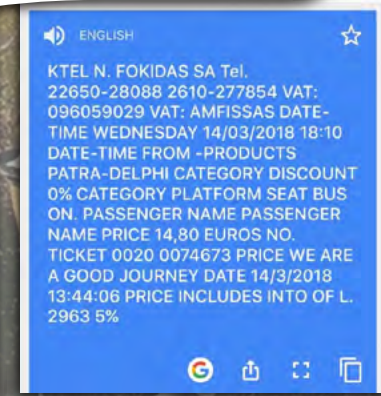
After lectures I don't have questions because it's so fresh... One thing from the students is that we don't prepare well enough for these visits, you can get a lot from every individual but we have a lazy attitude sometimes, we don't meet the day before and discuss the work that he or she is doing, or if there are specific questions that we would like to ask.



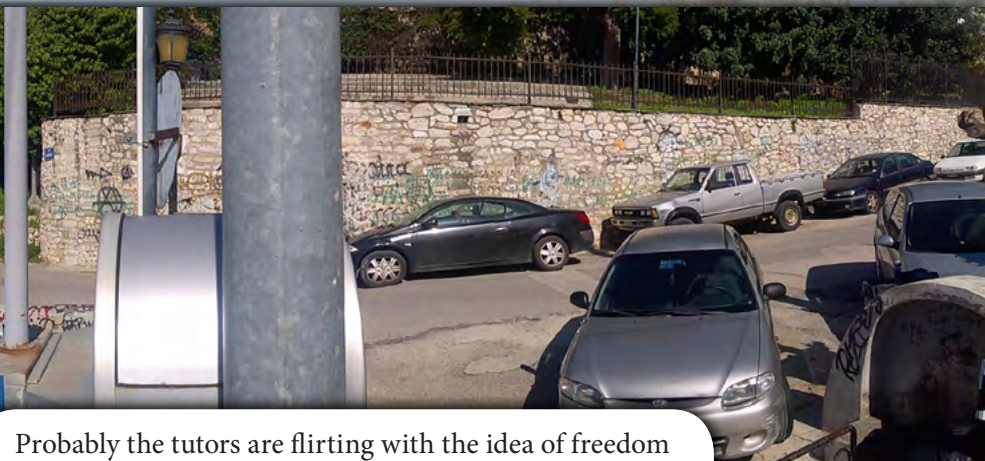
I would have loved to have more reflections moments, not just lectures but also seminars where to think about theoretically what we want to make. For instance we're going to Athens and we're gonna walk, let's talk about walking as an art form... We didn't go deep enough. Maybe focus weeks. Even like writing workshop, or something more abstract.



I like practical workshop, at least somebody can tell me a little bit how to survive, even in outside space, at least a bit of network there, something that can just help your work.



No problems or solutions though, i'm always thinking of how to adapt to every situation.



Probably the tutors are flirting with the idea of freedom and anarchism. No common ground that structures the rest of the course... only then can you get freedom.



ABOUT THE IDEOLOGY

Does the course have a political ideology?

DAY 3:
the Athens School of Fine Art
annex in Delphi is crazy



The ideology of the Dirty Art is floating, just grab one ideology and apply, promote... It can be temporary, very blurry and keeps on shifting. There is not one ideology.



The department becomes this spider web.



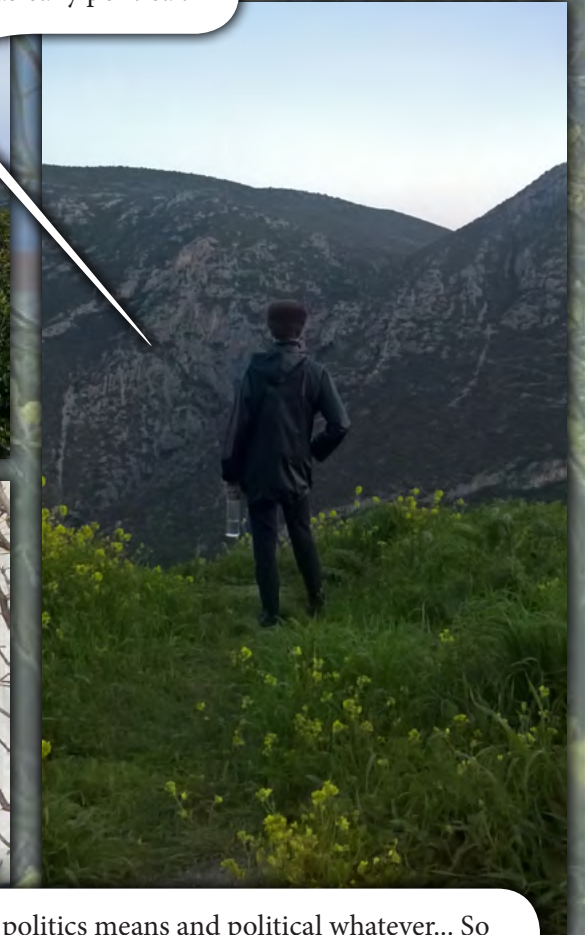
about the ideology



The ideology has to do with socially engaged & basically political.



Socially engaged is a much better word, that's what I hope the department is somehow. It's not like we are working with politics.



But I don't know what politics means and political whatever... So the fact that it is present in the programme is already a strong point.

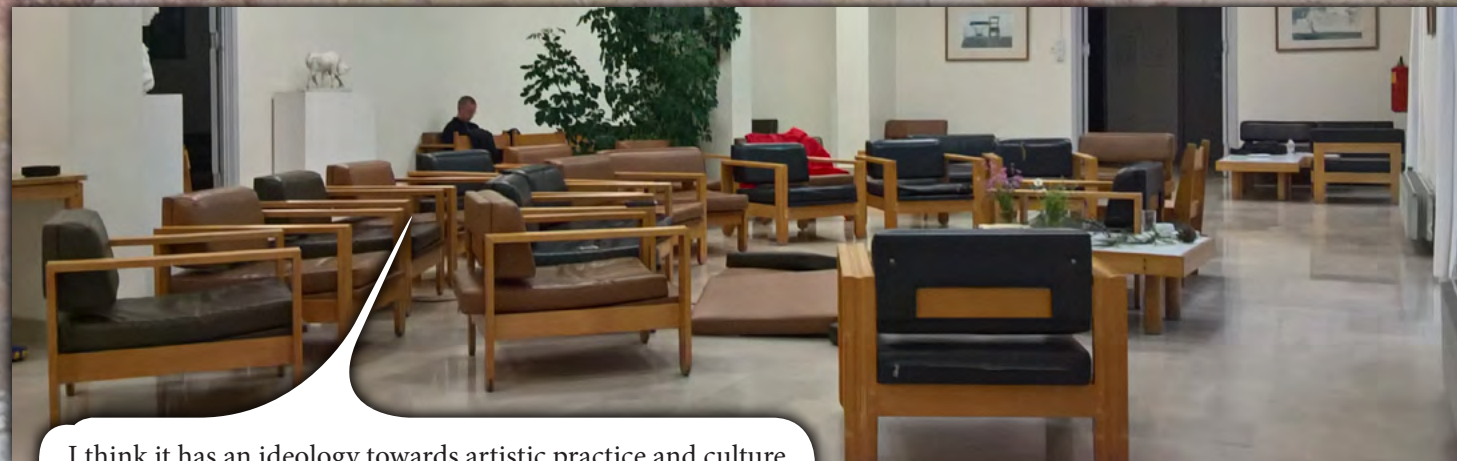


Delphi

DAY 5: the oracle gives us his final lecture*



On paper it may talk about politics but it's not part of the way the department works. I don't think it has a political ideology.



I think it has an ideology towards artistic practice and culture production which i don't think is directly being political.



The website of the DAD¹ doesn't talk about ideology with like self-organisation or anarchism. There's no activists in the department so i don't see how it could primarily be about political change. I just though it was really free. You can find your own direction, do whatever you want, even if what you want doesn't have a name.



Political artist what does that even mean? It's political in the sense that if you believe that behaving in a certain way ultimately it has an effect on a wider scale. We didn't do action, but in an ideological way yes.

Freedom, autonomy... Nomadism?



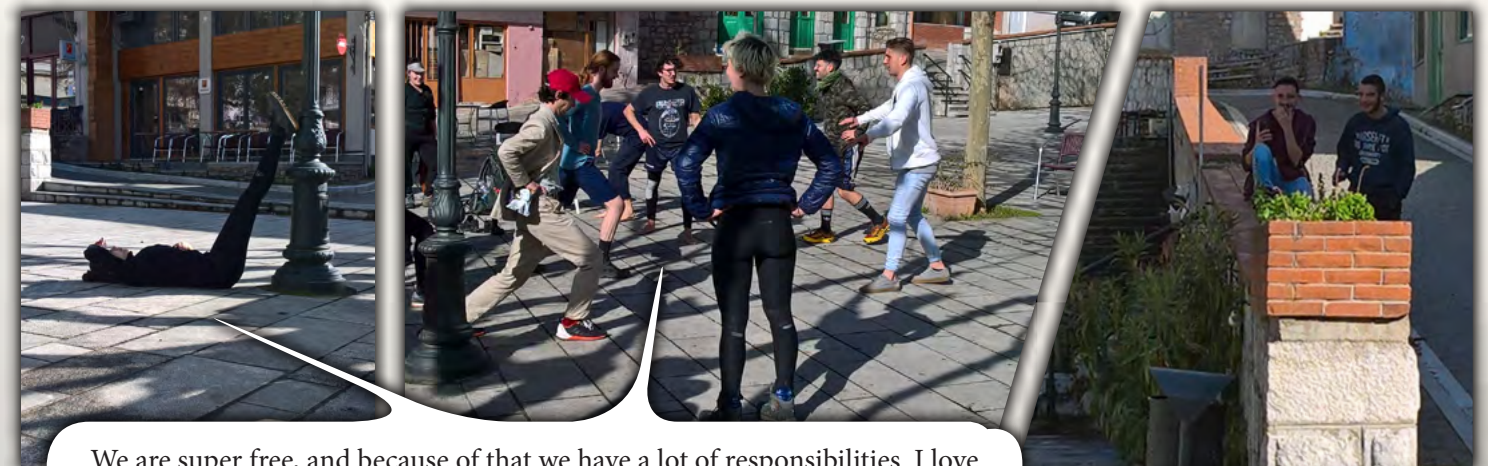
Where can you have another experience like this one? It is reality meets the dream or fantasy. I'm not saying that the fantasy can't happen, but seeing how fast such an education happens and how far you want to go... on the way you realise you need time.



DAY 6: walk the walk



about the ideology



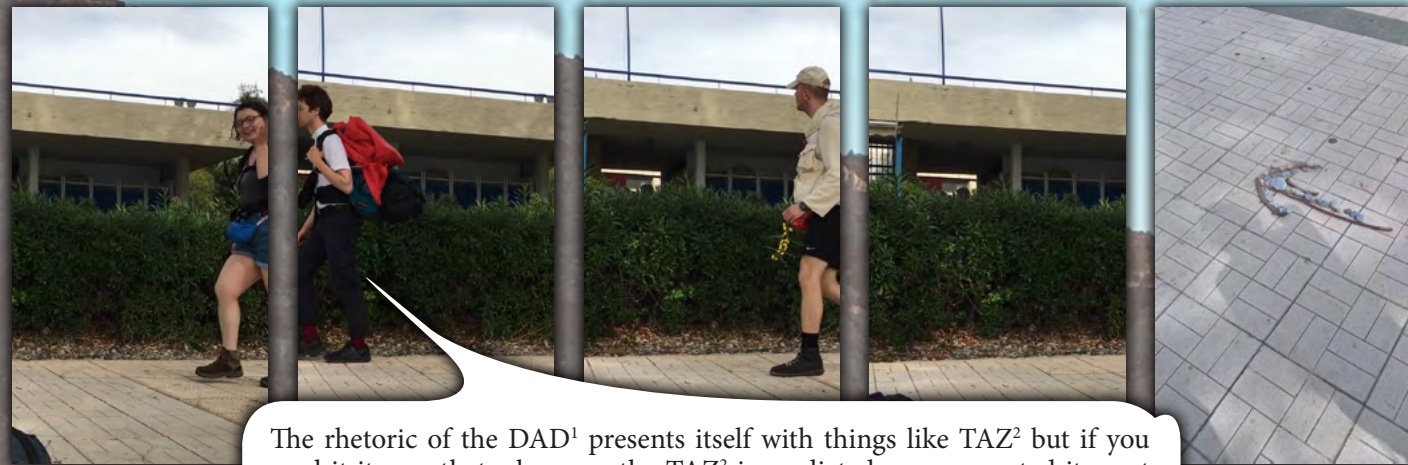
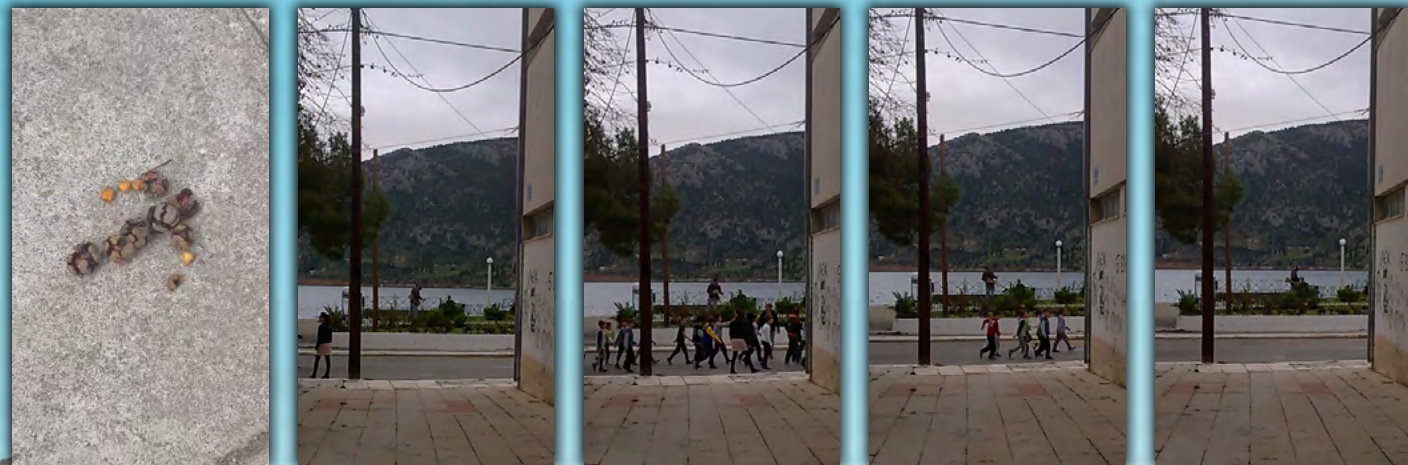
We are super free, and because of that we have a lot of responsibilities. I love to be against something, but when freedom is offered it is challenging.



Ok, freedom, ok... but we are not here on our own. It's more this methodology of teaching they have.



Antikyra



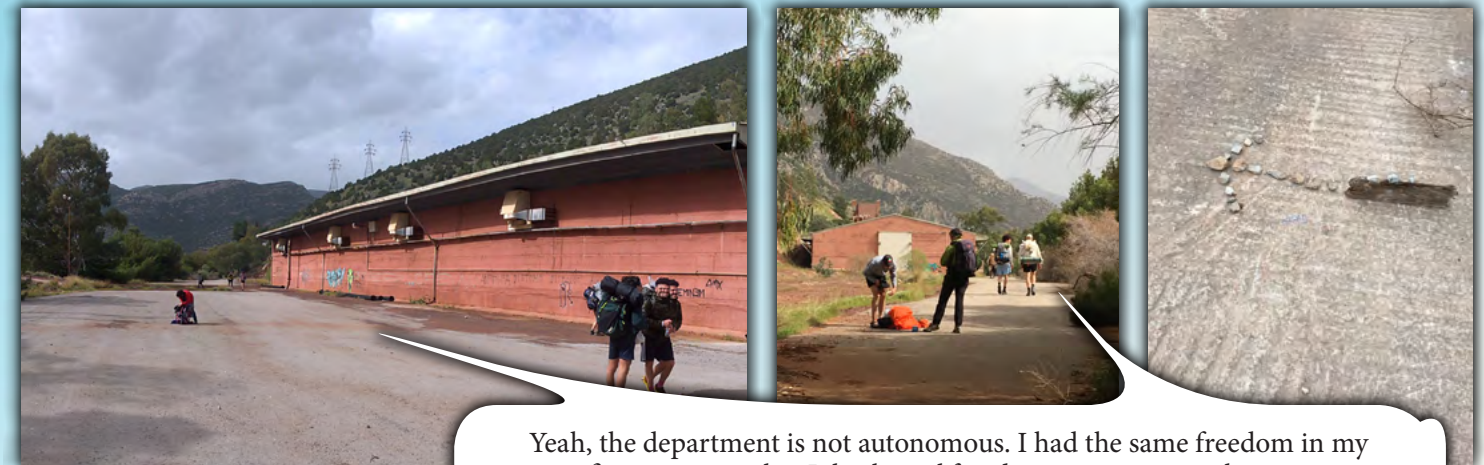
The rhetoric of the DAD¹ presents itself with things like TAZ² but if you read it it says that whenever the TAZ² is mediated or represented it must vanish. It's not fully revolutionary because it would be crushed by the state...



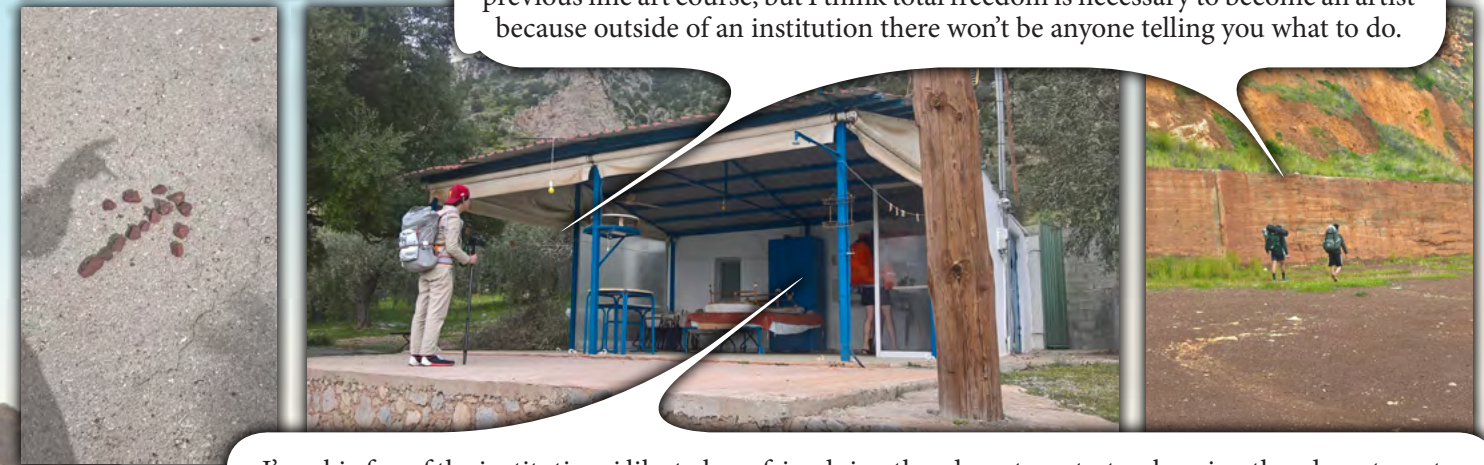
...but it's actually the opposite: the better we represent/mediate ourselves the greater the advantage. This is a clear split between real action and rhetoric. And then what would a really threatening revolutionary art course look like? Would it look like this? And then if you know what it is, would you want to be a part of it?



1 & 2: See APPENDIX p.54-55



Yeah, the department is not autonomous. I had the same freedom in my previous fine art course, but I think total freedom is necessary to become an artist because outside of an institution there won't be anyone telling you what to do.



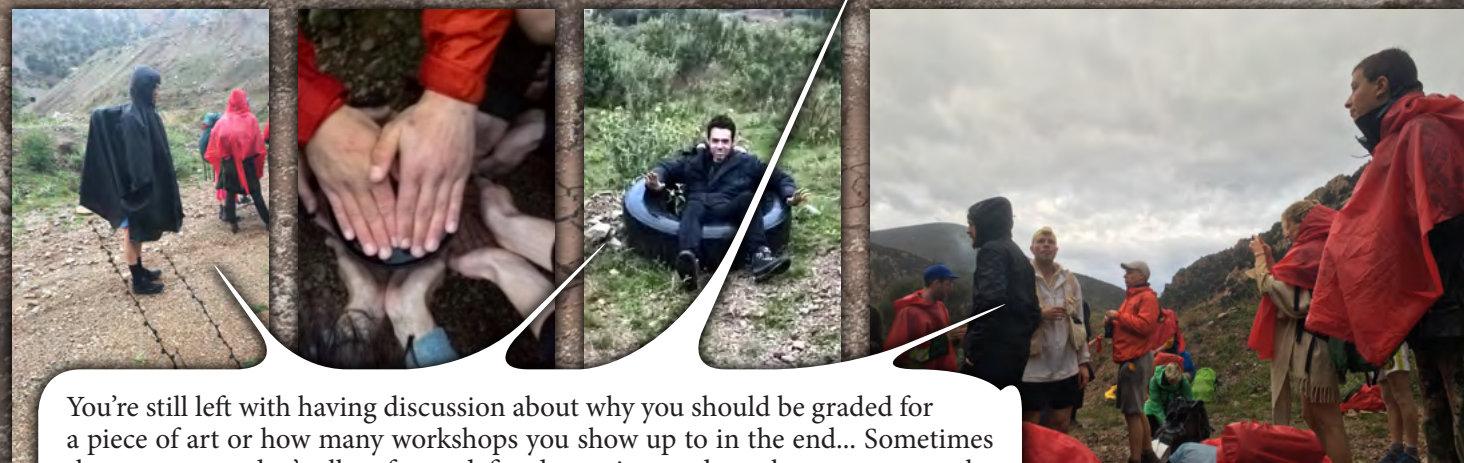
I'm a big fan of the institution, i like to have friends in other departments, teachers in other departments...



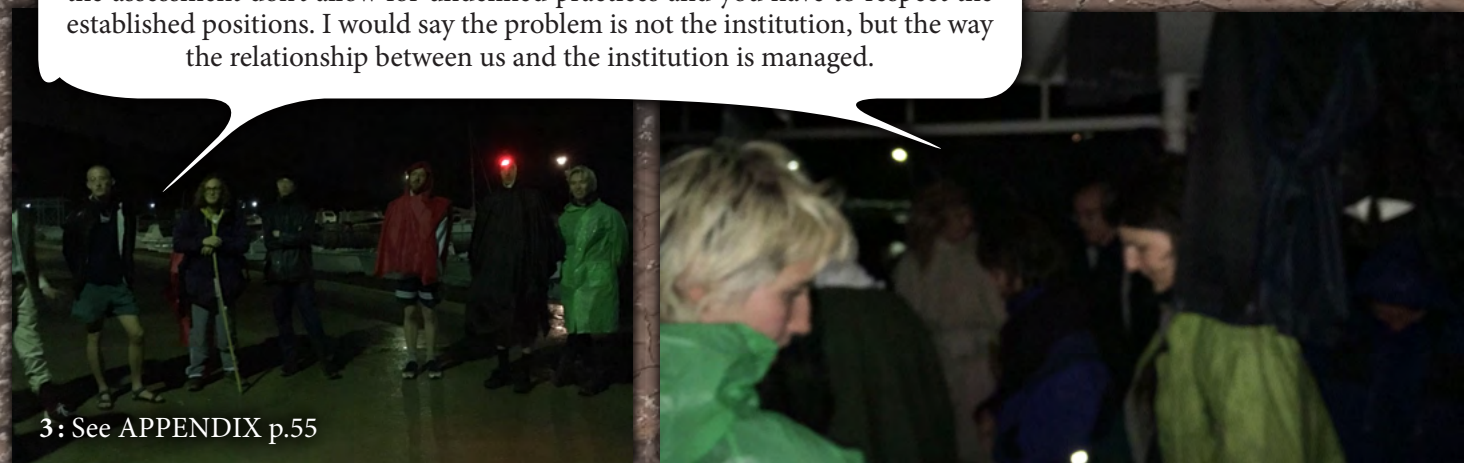
DAY 7: the aluminium plant



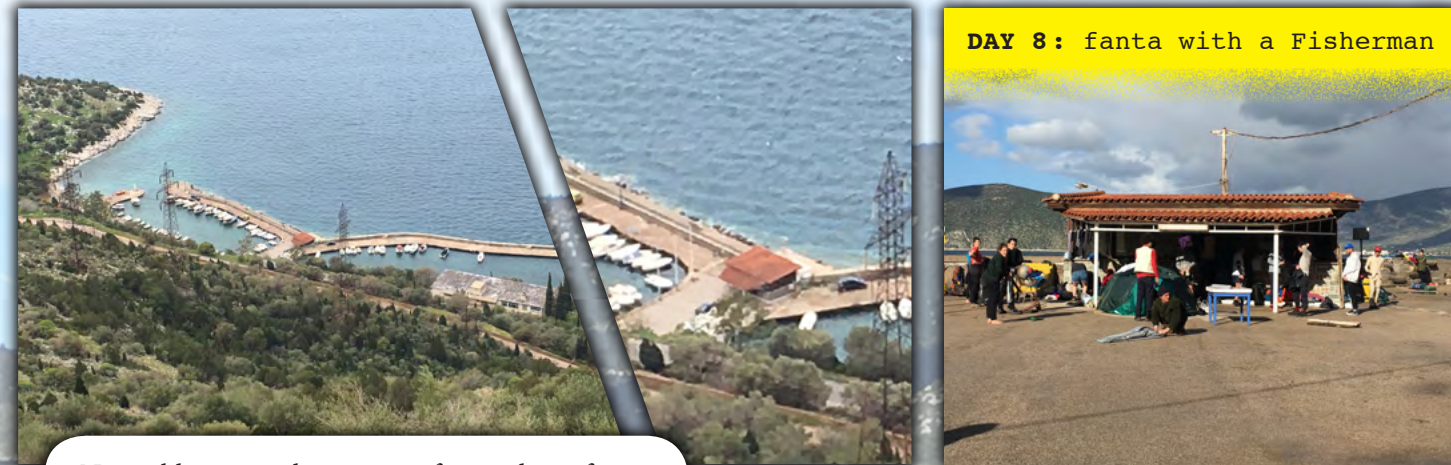
Here we are free because we don't have any lessons and we are just left on our own, but the Sandberg Instituut³ still frames our freedom.



You're still left with having discussion about why you should be graded for a piece of art or how many workshops you show up to in the end... Sometimes the assessment don't allow for undefined practices and you have to respect the established positions. I would say the problem is not the institution, but the way the relationship between us and the institution is managed.

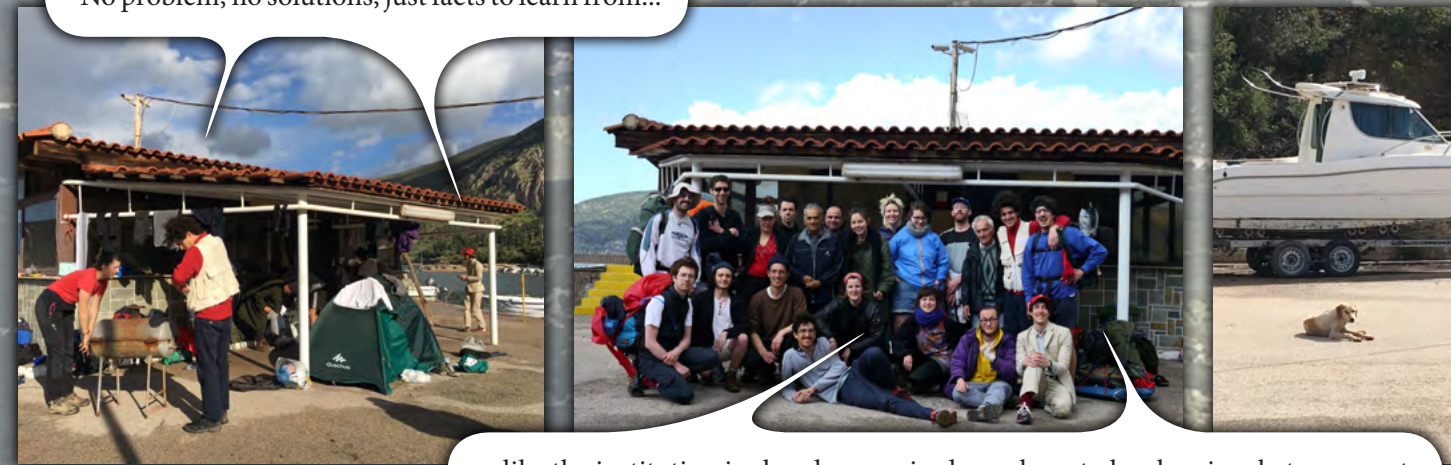


3: See APPENDIX p.55



DAY 8: fanta with a Fisherman

No problem, no solutions, just facts to learn from...



...like the institution is already organised, you have to be clear in what you want.



Still, I like the Sandberg³ and I like fighting against it, I think it gives you a frame to follow.



DAY 8: the uncanny hospitality of Father George



It has this very strong history of being this small scale activist almost like "ok we just set up our own master course and we just do it". I don't see any other school where the dirty art department could be hosted. It has a very unique attitude towards the freedom this institution gives.



The moment an individual steps into the middle of a dance circle, it's because of the group, he's not dancing for himself, he's dancing for the group, because he feels like he has something to offer, got some sick moves.

DAY 8: Athina, Demetia & sirtaki

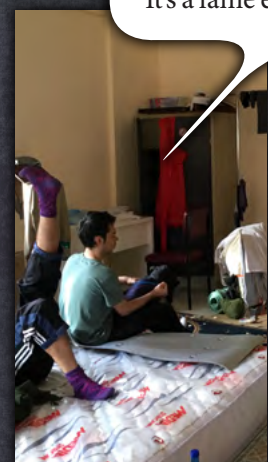
The department wanting to get out of the institution might be one of the most interesting things. What if it doesn't survive outside the institution? You have to face the reality that the department itself can't be independent but the individuals in the department can create an autonomy and a sort of an attitude. I think it just teaches you an attitude and an awareness of what part you are in a collective.



The obvious thing is that the DAD¹ is "squatting" the former applied art department. It's still more advantageous strategy because you get more financial advantages.



It's a lame excuse for being institutionalised, we're still cool guys!

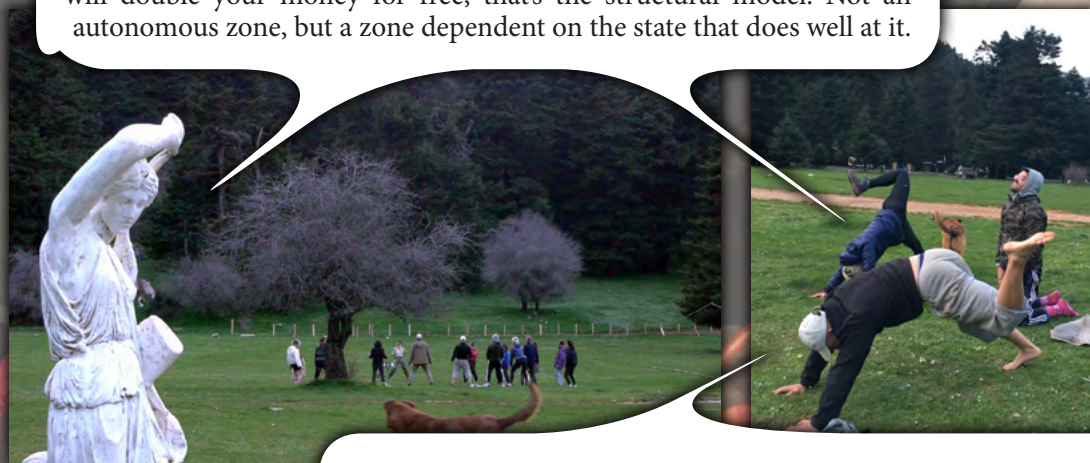




But let's say the department is someone else's project no? And it needs the money or has way more advantages being here than outside.



The lesson of the department is that you need to find someone that will double your money for free, that's the structural model. Not an autonomous zone, but a zone dependent on the state that does well at it.



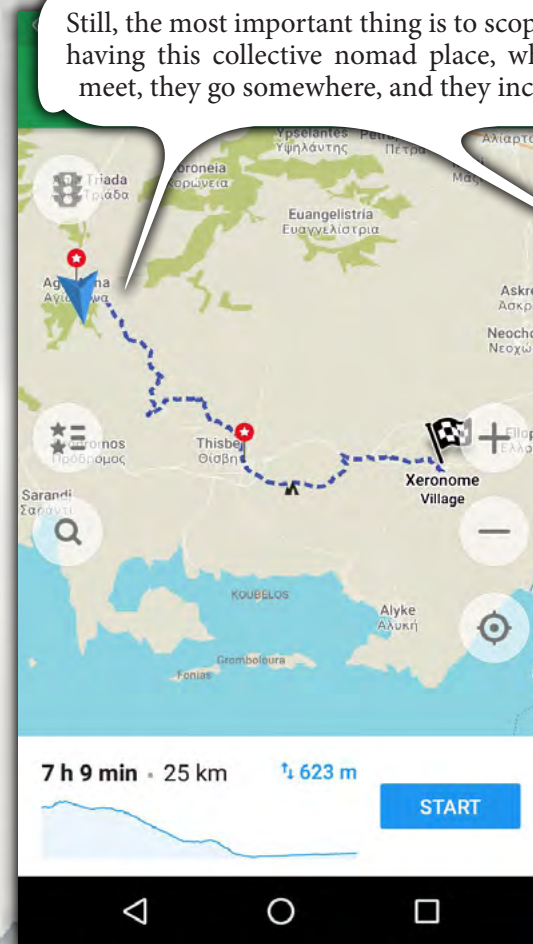
No, the DAD¹ is in the real world. it doesn't work as well in school.



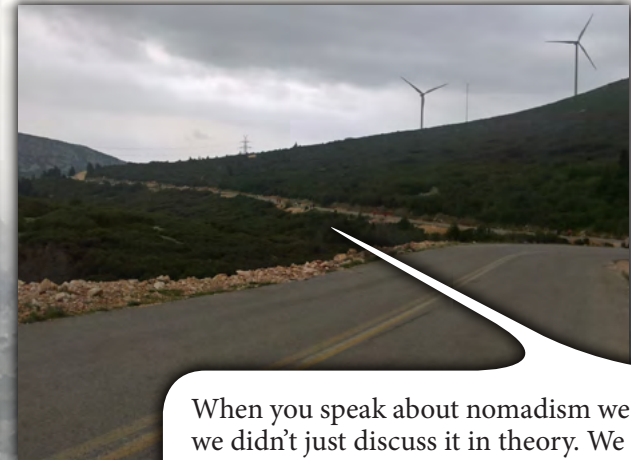
DAY 9: night walk



about the ideology



Still, the most important thing is to scope on the idea of having this collective nomad place, where people come to meet, they go somewhere, and they include their colleagues.

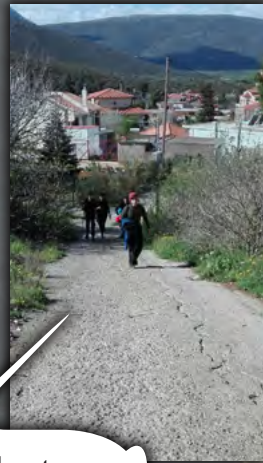


When you speak about nomadism we actually did walk, we didn't just discuss it in theory. We implemented it in the course and then tried it out. The critique you could say is that some things are not completely planned through but they allow a lot of things to happen.

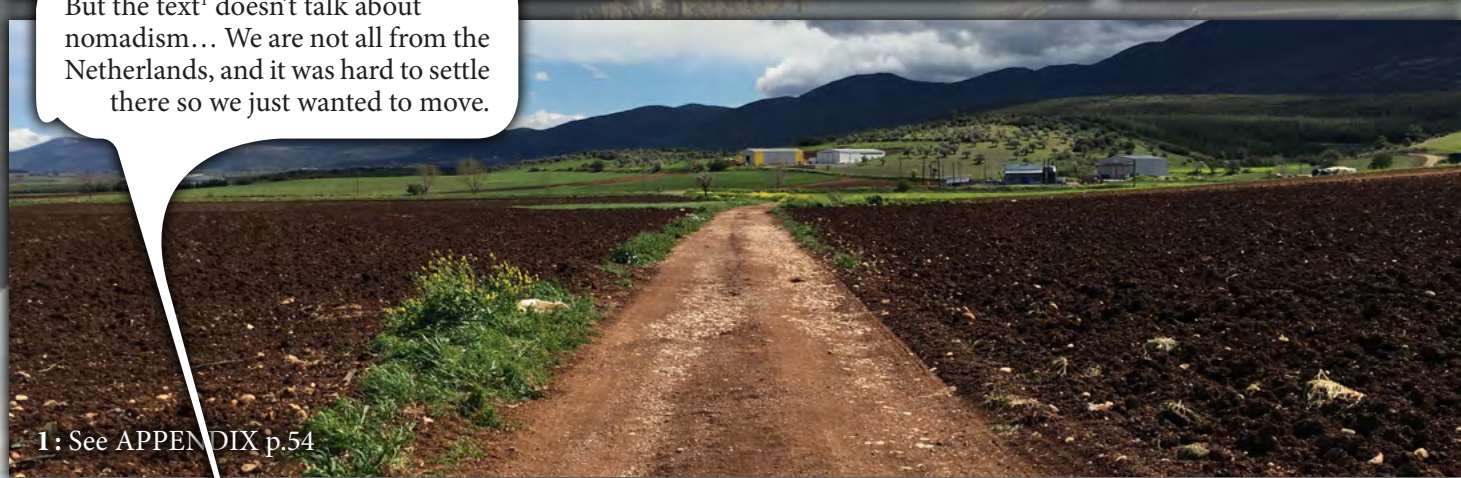


DAY 10: arriving at a taverna in Ellopia

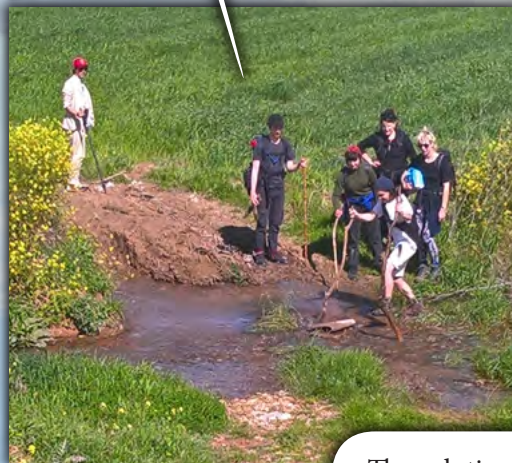
Agia Anna - Ellopia



But the text! doesn't talk about nomadism... We are not all from the Netherlands, and it was hard to settle there so we just wanted to move.



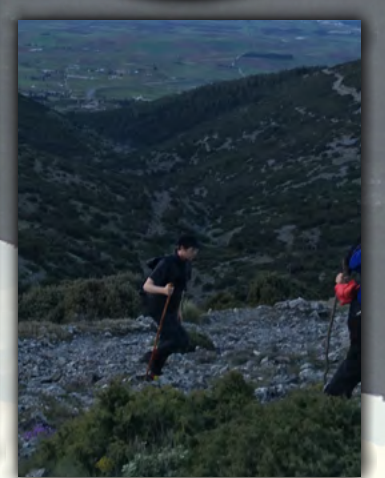
1: See APPENDIX p.54



The solution of the unrooted, some kind of escapism... go travel, escape.

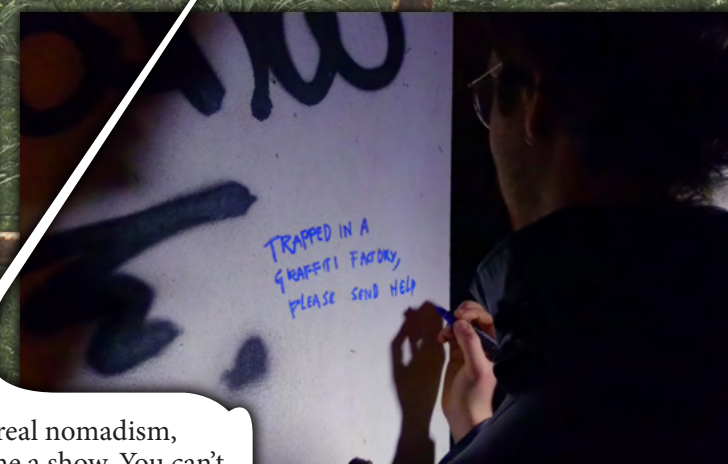
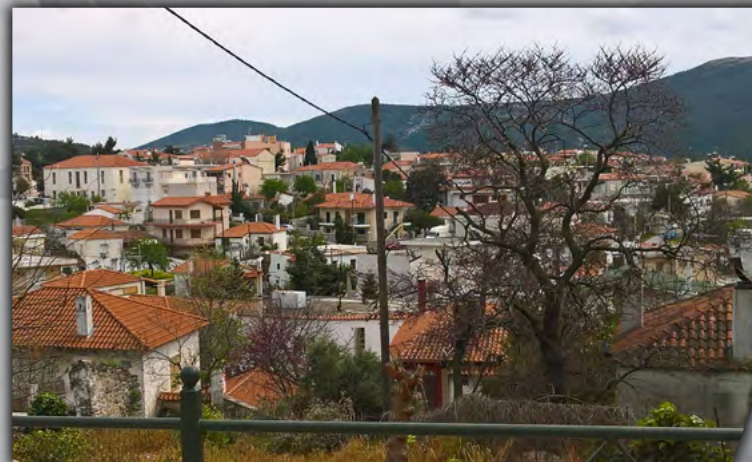


Running away from Amsterdam, but bringing our privilege... It can be more easy here.



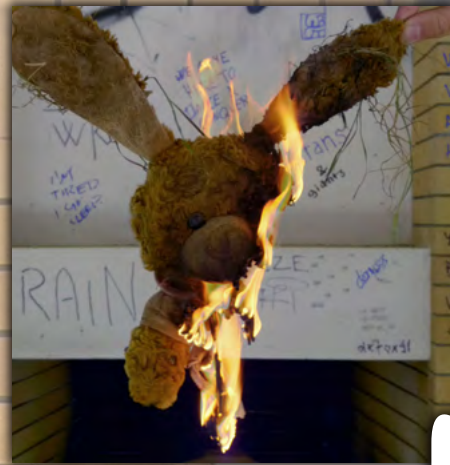


We tried to escape a bit but...
after we got all the bad effects, all the
stress to do a good show. In the end it
breaks this freedom and autonomy...



Anyways if it was real nomadism,
we wouldn't of done a show. You can't
force nomadism as an education.

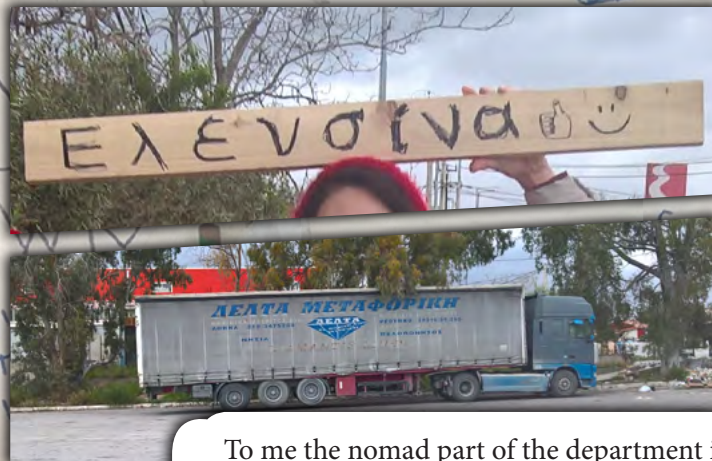




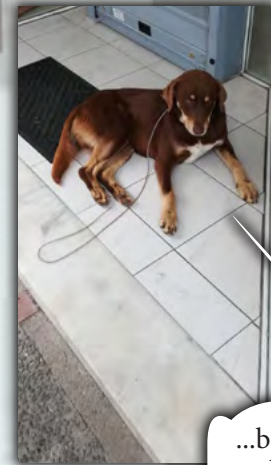
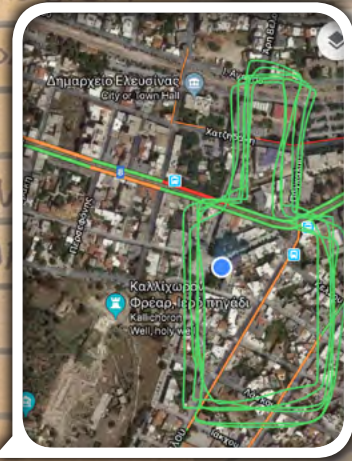
You either give structured education or you let people decide to do their own nomadism but you if you force it that's just like a cult.



DAY 13: the struggle of Eros J-Dog, the wounded dog from Vilia



To me the nomad part of the department is definitely the most important, we should be as big nomads as possible...



...but still you realize the basic needs: a house that is not moldy, a shower, 2x3 m2 of your own space... so in a way yes with nomadism, but we still have to be comfortable in it.

DAY 14:

last walk - Athena save us





I think we experienced a strong moment of nomadism during the walk, not so individual. It was more focused on the collective which worked really well for me...



THE END

ABOUT COLLECTIVITY

What are we when
we are together?



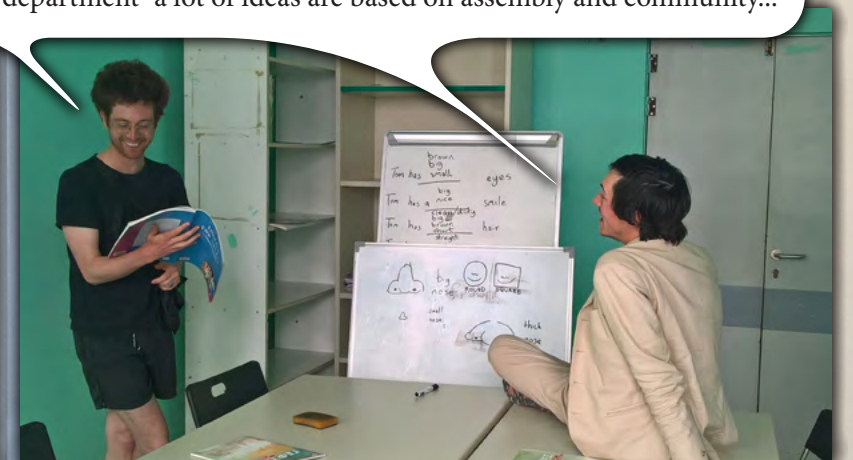
Living at the Welcommon community center⁴ in Exarcheia, Athens.

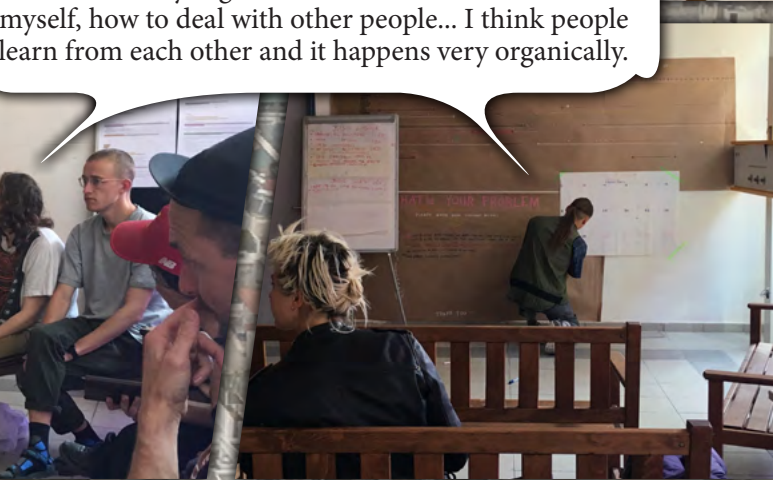
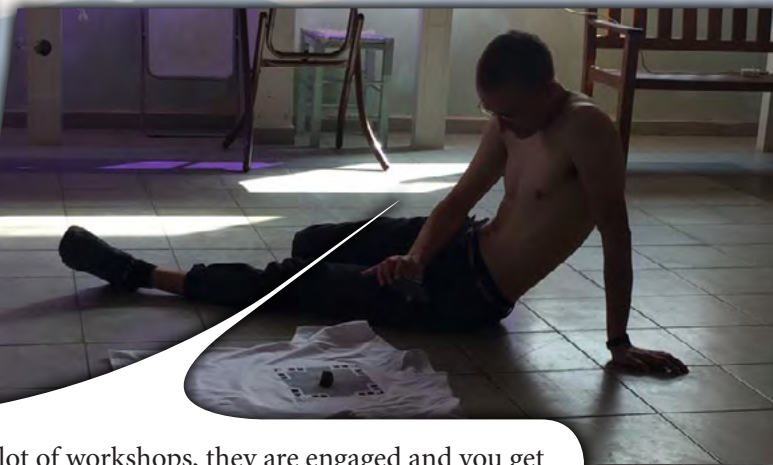


In this department¹ a lot of ideas are based on assembly and community...



4: See APPENDIX p.55





We had looooooooooots of meetings about what to do.

It's a good thing that you're given a lot of workshops, they are engaged and you get a lot of people to work together because otherwise people might not work together.

...it is part of why i'm here, to understand how this kind of assembly thinking works in an art school environment. What are the protocols when working together?

And then we decided to stay in Athens for at few extra months! This led to quite some logistical issues, but those were minor issues (not daddy issues) so it went fine.

Collectivity is good for me, i learn so much about myself, how to deal with other people... I think people learn from each other and it happens very organically.

From labor exchange (cleaning for housing)

This whole collective thing, that is how the department is sold to us. And this is maybe the risk that some people lose themselves in the collective. After 2 years they find out, I cannot exist without these people, I haven't developed anything of my own.

Also, not everyone is ready to participate.



...to pitching a full gradient paint job.

There are also some jobs to do that are really annoying, like chores... you know? this is important to do but at the same time you can not put it in your portfolio.



as little as possible



If it's a group of 8 ppl it's way more easy than a group of 25, like on the walk when we tried to do anything in a big group it failed but then we all split up into different smaller groups and it worked so well. Everybody had the space to say no I don't want to do that and it's also fine.



THE END



It took an effort to be part of the group and reframe my identity within it... how to find my position?

If we just become this blob where everyone is the same, celebration of the collective for the sake of collectivity... We are a group of individuals and I think we will always be that, it's just about teaching yourself how you can use the skills of others.

Welcome to Bageion Hotel!
This is where you will work
from now on, and where the
graduation show will happen.
Also, there is only one key
for all of us to share.



I think it's the most interesting part of the department. We
can always work on making a better collective every time, like
with group shows, I'm really looking forward to Bolzano.



But is it possible outside ? if you graduate as an individual and separate
again, everyone for himself, how well have you actually done ?



I don't know... now we have 11 new people coming, we have
to see how they are, we can not impose anything onto them.



Organising an art exhibition? That was intense... so we didn't
really have time to take pictures. We'll let you imagine that ;)



I think it will change next year
& we will have a new dynamic.



Hello world

SPOILER ALERT: It went fine.



What I really like is that you become a part of a family,
I really do feel that. With alumnis also here in Greece.



THE END

MARKUS* SAID...

Strong, really offensive... I agree, yeah I think we should be a virus.

I feel sad that he doesn't think we are a virus, somehow i felt that we were...

That's very good, I like that a lot, I would like to know the context this was said in!

I don't know if it's possible to be a virus today or while being at school... even in amsterdam... or in art...

If we stop paying attention we become a virus.

It's super negative, I don't think we are sick. It's more about the vaccine.

I want to be sunshine that makes you tanned no ? I don't know, it also gives you cancer though...

But we are such a new group, a baby as a group.

If i think of virus as part as immune system I think we should be more like white cells.

It would be nice to spread a little bit more. Also to be a bit more mean and more efficient somehow. Cos a virus is very efficient.

We are not brave enough to be virus. i feel like we are afraid of something so we stay together, but virus can go anywhere, just PAW, there.

What do viruses do? They invade cells and what did we do at the welcommon community center⁴? We invaded the cell and we disrupted it because we stopped them from doing their work.

I don't know if we're still a virus or we turned into guests cos people are really friendly. That would make us good guests.

We are not a virus because we are a parasite.

It's just an education still, we're not like revolutionary group who come together with the same ideas. Literally we are just studying this course.

"YOU'RE NOT EVEN A VIRUS!"

...and the year of the swan answers!

4: See APPENDIX p.55

At Welcommon⁴, we all started working...



I like this trip because we can decide what we want to do, it's out of the tutors control zone. We had a lot of things to say which resulted in the program partially being organised by ourselves.



ΓΥΧΧΙ ΨΗΓΜΑΤΑ

4: See APPENDIX p.55



This whole greece trip is kind of a big workshop we can't really resist. Still, without it I would feel totally dark staying in holland.

MEANWHILE...



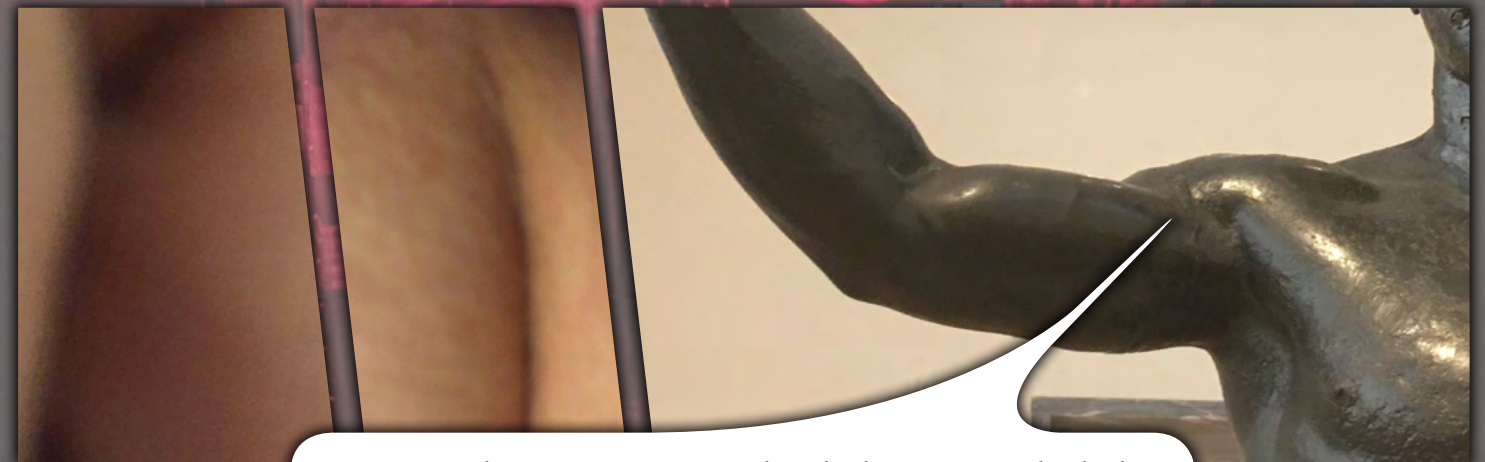
MEANWHILE...



?



... visiting museums, sharing awesome pics and selecting our future classmates together...



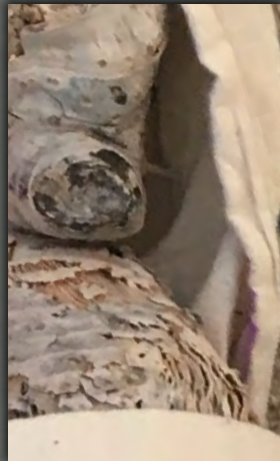
We were just thrown out in Greece. I thought this is insane, why do this?

er: category-dirty-delights

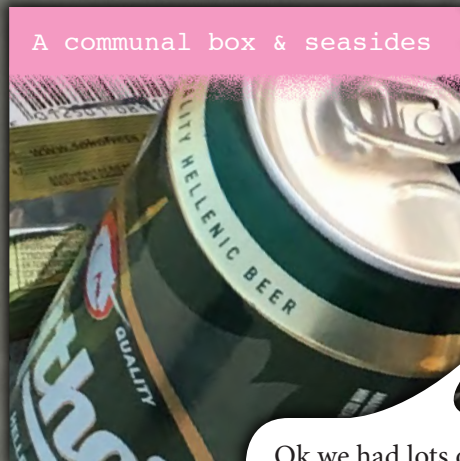
Thank you
for all your applications!







Living in the same place for a month and a half really brought a certain energy. It felt like a residency.



Ok we had lots of problems, there are many things I could criticize but at the same time if I look at the whole experience and what it gave to me, it was great.



Can you serve me some more rum please? (I think this needs to go into the interview, it needs to be written and transcribed, because this is like very significant for the DAD¹.)



This was the last moment where most of us were all together in Athens. After this, part of us went back to Amsterdam and had to organise a dinner for the Sandberg Instituut - the rest stayed in Greece.



APPENDIX¹

dirty art department

'The Dirty Art Department offers itself as an open space for all possible thought, creation, and action.

It sees itself as a dynamic paradox, flowing between the pure and the applied, the existential and the deterministic, and the holy and the profane.

It is concerned with individuality, collectivity, and our navigation of the complex relationship between the built world and the natural world, and other people and ourselves.

It's a place to build objects or totems, religions or websites, revolutions or business models, paintings, or galaxies.

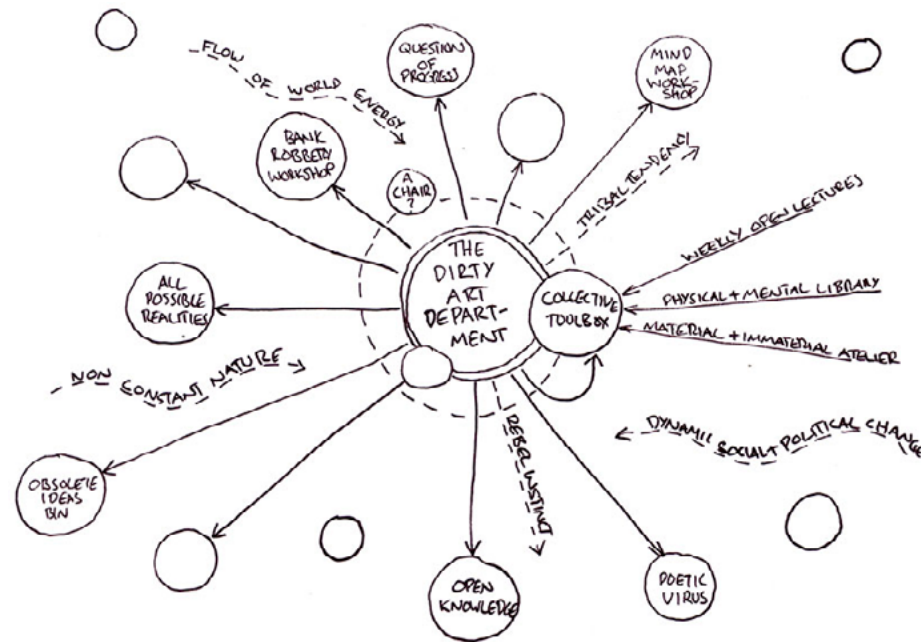
The Dirty Art Department comes from a common background of design and applied art, it seeks however to reject the Kantian division between the pure and the applied.

Since 'god is dead' and 'the spectacle' is omnipresent, it sees the creation of alternative and new realities as the way to reconsider our life situation on this planet.

The Dirty Art Department is open to students from all backgrounds including designers, artists, bankers, skeptics, optimists, economists, philosophers, sociologists, independent thinkers, poets, urban planners, farmers, anarchists, and the curious.

Please enjoy the trip'

Jerszy Seymour



In 2009, four cowboys, Catherine Geel, Clémence Seilles, Stephane Barbier-Bouvet and Jerszy Seymour, wandering through the deserted plains of meaning, got together with a burning feeling that something needed to happen.

Feeling that the school as a rocket ship blasting through the galaxies was the right place, and appreciating the history of radical school projects from Steiner to Bauhaus, Black Mountain College to Global Tools, and the contemporaries of United Nations Plaza, Bruce High Quality Foundation and Mountain School of Art, they formed themselves as Nuclear Banana 'a launch pad for things, people and ideas' and started to discuss.

Meanwhile in 1924, the merger of three schools in Amsterdam came to form the Instituut voor Kunstnijverheidsonderwijs. From 1939 to 1960, the program was heavily influenced by the functionalist and socio-critical ideas, partly thanks to the role of the socialist architect Mart Stam, who has been the director of the program. In 1968 the name was changed to the Gerrit Rietveld Academy. In 1995 the Sandberg Instituut was founded as the masters program of the Rietveld Academy.

In 2010 the Sandberg Instituut made the invitation and The Dirty Art Department was founded in 2011. It received official accreditation as a masters pro-

gram from the Dutch government in 2012. The rocket ship is ready to blast off and the concept of wandering star and rationalist platform was no accident.

The Dirty Art Department sets out with a focus to develop singular practices positioned with in (or out) of society that are separate to medium or subject, and to give an insight of how to place that practice into the different existing contexts of art, design, performance, writing, pizza making etc. It understands a project as a thesis with a leap. The eventual challenge is how to create new context, that is the transformation of reality. Concerned with our way of inhabiting the planet and therefore also our way of inhabiting the mind, the department promotes a strong theoretical and philosophical agenda and is open to dangerous attempts and spectacular failures in practice. The Dirty Art Department see itself as a trip, and it remembers that where ever it lands, 'Any Space Is The Place' and fertile ground to just do it!

Text found on dirtyartdepartment.com the 21st of June 2018

APPENDIX²

temporary autonomous zone

Coined in 1990 by poet, anarcho-immediatist and Sufi scholar Hakim Bey, the term temporary autonomous zone (T.A.Z.) seeks to preserve the creativity, energy and enthusiasm of autonomous uprisings without replicating the inevitable betrayal and violence that has been the reaction to most revolutions throughout history. The answer, according to Bey, lies in refusing to wait for a revolutionary moment, and instead create spaces of freedom in the immediate present whilst avoiding direct confrontation with the state.

Leslie Lawrence says: An invention of Hakim Bey*, The Temporary Autonomous Zone comes from a late 1980s/early-1990s tradition of Libertarian Anarchism (decried as 'Lifestyle' Anarchism by it's critics). A T.A.Z. aims to provide the thrill and energy of an uprising without the violence and struggle of the revolution, creating pockets of freedom that dissolve when identified by power.

*Hakim Bey is the pen name of Peter Lamborn Wilson. When discussing the T.A.Z. it's important to note that both his antirationalist stance, involving mystic Sufism, and his Libertarian Anarchism are interlinked with his history of pro-paedophilic writing.

Text found on wikipedia.com the 21st of June 2018

APPENDIX³

sandberg instituut

As the postgraduate programme of the Gerrit Rietveld Academie Amsterdam, the Sandberg Instituut offers Master Programmes in Fine Arts, Interior Architecture and Design. The five Main Departments aim to deepen the practices of artists, designers and critics.

Text found on sandberg.nl the 21st of June 2018

APPENDIX⁴

welcommon center

Welcommon is an innovative, model community center for accommodation to refugees, especially to people in need of long term care, promoting social inclusion and job integration of vulnerable groups of refugees.

Text found on welcommon.gr the 21st of June 2018

dialogue edited and arranged using written transcriptions of interviews done with participants of the DAD in june 2018.

98% of syntax errors are voluntarily left in.

95% of the pictures come from phones.

60% of opacity on background images.

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printed in paris, june 2018.

colophon

thanks to...

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by DANI ANDRES and LÉO RAVY.

see you in the next one!

love



Hike



Welcome to DADDY ISSUES #2!

This publication tells the tales of the year of the swan - participants of the Dirty Art Department, a masters program hosted by the Sandberg Instituut in Amsterdam (NL).

As part of the masters program, we wandered to Athens (GR) by many means of transportation, before settling down for 2 months in the Greek capital.

Here, we share collective thoughts about our individual learning experiences as art students, after spending 9 months together. ty for reading

find the hotel from the original photo

MISSION COMPLETE

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