



**Our Master's at the  
Art Institute**  
Nature, Gender, Race  
Support  
Seminars  
Plurality of views  
Projects  
der TANK  
Surrounded by residencies  
Internationalism

**Master of Arts in Fine Arts**  
Program  
Teaching Team  
Admission  
Fees

**The Campus of the Arts: Facilities**  
Workshops of the Art Institute  
Central Workshops of the Academy  
of Art and Design  
Other facilities

**Contact**

## OUR MASTER'S AT THE ART INSTITUTE

Some decades ago, to study art meant to identify your primary medium and to develop your ability to keep up with new developments. Today, the study of art is determined by your capability of understanding the conditions—the premises—under which art is possible. This is, of course, a doubly difficult task. On the one hand, you're expected to develop a language, to be familiar with the relations between different media, and able to understand the politics of digital versus analog environments; on the other hand, you have create not only works, or pieces or art, but also a presence in the world as an artist.

What are the main characteristics of the Art Institute's MA program? What should you expect from these two years of study? The program only accepts on average twenty students per year. You're given a studio on campus, and become part of a small and well cared for community. We not only encourage you to focus on your practice, but to also develop a new sensitivity towards what others are doing, towards the questions that define the time we live in, the conditions under which art can still make a difference. We are saturated in media, and yet it surprises us not, for artists now see media as possibilities and no longer as a place to be in order to define what they do or who they are. This realization comes with another one: we are living in a time of many senses. New senses—inner senses—have been added on to the external senses shaped in the Middle Ages and the modern times. Art has historically been defined by having a special relationship to sight, hearing, smell, taste, and touch, and so as a revolutionary expansion of the senses occurs—as it has in the last hundred years—something radical also happens in the arts. What does it mean to say “an expansion of the senses”? The first radical move to expand the way we perceive the world is our awareness of the mind as sense. In the great adventure of conquering experience, Sigmund Freud turned the feeling of medieval God into a mind that feel; and it feels not only what is outside the body, but also what is inside. This doubling of the senses took centuries, and it signifies a complex but incredible enrichment of how perception and experience work. A second revolution occurred with technology; machines became part the landscape of the senses and emotions, which were previously reserved only for humans. Artificial intelligence does not replace our own but expands it and our imagination of what knowledge can be once it is disembodied, freed, and yet still attached to us as humans. The third—silent and important—revolution of the senses occurred discretely in nature, which is no longer understood as something external and separate from us, but as an organ that is able to sense us. If the mind and the machine are still us, we have discovered that nature is the name of the millions of processes and beings that are composing a life that experiences us.

## NATURE, GENDER, RACE

How is this all relevant to art? The MA program at the Art Institute is aimed to provide you with a thinking environment in order to develop

an understanding of what will determine the texture of the social in the near future. The ideas that articulate the curricula are nature, gender, and race. Instead of treating these as subjects or themes, however, they are what motivates the thinking behind the many different seminars.

Nature names the great interest we have in understanding perception and its future. As I said above, old analogic technologies are as important as the new ones when it comes to sense the world. The political today is constituted not only by the human organization of power, but also by an expanded understanding of how the coexistence of the human and nonhuman works. And the MA program brings together artists, scientists, experts in technology and information, anthropologists of the oceans, etiologists, and more to provide you—all of us—with the discovery of forms of inventing our relationship with the world. Nature also names new responsibilities in the forming of our society, and we are as a result going to see our institutions transform in the future. Art positively affects this transformation. We know we've reached a point where the political can no longer be organized by the nation-state and its borders—the form it's taken since the nineteenth and twentieth centuries. As much as cynics try to relativize this statement, we also know that labor and the workplace are not going to have the same form forever, and that, in a century or less, the working day is going to be radically different. Art has been historically dependent on leisure. So when the way our days are organized changes, art institutions and exhibiting formats will also change. And so the master's program is the place to imagine new spaces and possibilities, and also to see the new languages and the communities of the future, those worlds that are not yet there.

And therefore you should also expect to be reflecting about the history of exhibitions; the differences between ways of showing, presenting, and being in a public space; and living the life of the encounter between the visitor and the artwork. Understanding historical forms, as well as the institutional and political languages that have determined the social relevance of artworks and artists, is important in order to stress limits and future possibilities. Institutions are gendered, and so is every form of power that establishes norms. There is no equality in our historical institutions; equality is expressed in laws but is not necessarily embodied in our institutional practices. Gender here does not name the difference between male and female, but ideas of strength and influence ascribed to certain roles performed by those of a certain gender and race, which also nourishes the reflection about artworks.

### SUPPORT

How do I organize my time? We are a small school, and therefore we can concentrate on our students and their development. You will have access to proper mentoring by teachers and special guests, as well as to our incredible technical facilities and support. Spending time in

Tobias Nussbaumer, Vectors & Skin, Kunst im Öffentlichen Raum, Campus der Künste, Basel, 2017. Foto: Serge Hasenböhler.





Campus der Künste, Hochschule für Gestaltung und Kunst, Ateliergebäude, 2017. Foto: Nici Jost.

your studio, working on your own practice, on your own terms, is very important, and goes hand in hand with gaining a proper understanding of the many different facilities we have on campus, as students are encouraged to become familiar with a range of skillsets and to understand the differences between them. At the beginning of your first semester there is a mandatory introduction to the workshops; you will meet the technical teams, and learn about the possibilities you have to work with ceramics, clay, wood, metal, glass, video, painting, photography, audio, as well as many digital and software programs. A series of workshops over the course of the year deepen your knowledge of the different techniques and languages, while at the same time continuously offering technical training updates as well as weekly support hours to help answer specific questions that may arise during the production process.

### SEMINARS

A very important part of the program is visiting the seminars. Every Monday a series of lectures organized by the Institute for Aesthetic Practices and Theory takes place on our campus. These lectures are mandatory for bachelor students, but they are open to the master's students as well; you may consider these general introductions to many different subjects as complimentary to your work. In addition to these, a series of very carefully prepared seminars are offered at the Art Institute. The teachers and many guests—from artists to researchers from a broad variety of disciplines—invite you to explore the nature of knowledge and experience and its relevance for the making of art. Nature, gender, and race are the general names of the theoretical environment that aims to allow you to think about how debates are formed today, how ideas outside the strict field of art production influence art, and how artists gain a speculative language through their practice. These seminars are not oriented towards you “repeating” what you hear, but towards exposing you to ways or structuring ideas that may enhance your intellectual (political) imagination.

The program is oriented towards curiosity. But it is not one of superfluous flaneuring through subjects, but as a force that encourages you not only to like what others do, but to commit to forms of making that mark a difference, that offer resistance to conventions. Since the world is turning more and more into a very normative space, where freedom is not a given, art may provide us with eccentric spaces of quality where a different sensing of matter and the relations between forms of life can be preserved. The program also allows you to take specific courses at the University of Basel and to attend the classes offered at the master's level at the Bern University of the Arts. Also, every Wednesday a series of Art Talks is organized at the Institute. We consider it important to hear and pay attention to how other artists reflect on their work and ideas and share them in public.

Another important issue that we will address in the program is the life of an artist as an independent worker. A series of meetings

with professionals are organized to discuss life and taxes and health insurance once you leave the school, and how to apply for grants and make budgets. We have a specific seminar on art in public space as well as one on the different faces of the market. In order for you to get a picture of the different values, languages, and interests, we organize meetings not only with independent forces in the art world, but also with gallerists and art advisors.

### PLURALITY OF VIEWS

But our Institute is also part of a rich learning and cultural environment. The House of Electronic Arts (HeK) is next door, and its exhibitions and programming are a great extension of many of the questions addressed during our master's program. Other surrounding institutes—including the Institute of Experimental Design and Media Cultures (IXDM), the Hyperwerk (Institute for Postindustrial Design), and the Visual Communication Institute, to name a few—also offer a great variety of lectures and regularly host events that are of interest to our master's students.

### PROJECTS

A third and very important part of the program is the projects and travels. We are constantly organizing social projects with artists and offering exhibition possibilities to our students. Der TANK, our exhibition space, is partially open to students, who, upon availability, can organize exhibitions and projects there. We actively seek collaborations with different foundations, and we currently have a partnership with Thyssen-Bornemisza Art Contemporary (TBA21) to organize a series of fellowships and production initiatives dedicated to exploring the oceans and contemporary art. We generate many ways to establish conditions for our students to be part of summer academies, residencies, and projects happening in off spaces and all sorts of art institutions in and outside of Switzerland. Basel is a small but very important center for contemporary art. Apart from its well-known institutions, there is a great variety of off spaces and young art galleries that are open to proposals and very attentive to the artistic networks. Connecting with others through the Art Institute is an important goal of the many different projects that you will be realizing during the two years of your studies.

### der TANK

Our exhibition space is an extension of the sculpture workshop. Its nature is one of testing and giving you the opportunity to see how a space different from your studio, or manner of working, can affect the perception, scale, and whole of your production. As the name suggests, it is like a glass cube, fourteen by fourteen by six meters in size. The space has several functions. Two to three times a year, it serves as a presentation space for commissions by artist who are usually linked to

Campus der Künste, Hochschule für Gestaltung und Kunst, Hochhaus, 2017. Foto: Nici Jost.





Institut Kunst, Analoge Werkstatt, 2017. Foto: Nici Jost.

the program and its subject matter. These commissions are important and render the Institute as a place where new works are produced and where the process of artists thinking about and making new work is part of the education. To enhance the public sphere, our Institute opens some of our lecture series to the general audience and interested artists. This stresses the reality that art institutes are also spaces where new works are produced all the time, and they state to the public the importance of risk-taking and giving support to ideas and artists who may not yet have a space elsewhere. These exhibitions coexist with solo and group shows produced by students and with an exhibition series with alumni of the Art Institute. If available, students can submit proposals to exhibit in der TANK, an opportunity to formalize a work or a series of works.

### SURROUNDED BY RESIDENCIES

As part of our program, we host several residencies a year for artists from the Caribbean, Latin America, and Asia. The purpose is to strengthen the connection between artists and to provide residents with a social environment and the possibility to interact with the students and the teachers, pursue their interest, and use the campus facilities. Having guests in residency is also a way for our students to familiarize themselves with the different ways to establish a network, with the scenarios of living a familiar context after finishing school. It is also a way to learn how to become hosts of and friends with those who are with us to gain experience and an opportunity to think differently about their work. Being a receiver is part of our effort to help students and alumni engage in residencies themselves.

The history of residency programs is as long as the history of the artistic practice itself, since it is a notion that embodies the need of being with patrons and other fellow artists. It also names the need to stay and go again, the need of presence and communication. Ideas are as physical as the people that carry them in their minds, and they need to meet other ideas. To be shaped, ideas need formal frames just as much as they do informal days of laziness and nights of talking and other things. But residencies are changing a lot, at least in our perception, at the Art Institute. An enormous wave of new residency initiatives proliferated in the 1990s. No longer confined to the Western world, they sprang up all over the globe, from Brazil to Taiwan, from Estonia to Cameroon, from Japan to Vietnam. But now circumstances are challenging for residency institutions, and though they are as important as they once were, we are searching for another kind, one that no longer relies on established circuits, but on other artists sharing their studios, their homes, their friends, their mental and working spaces, their fears, even their problems to pay the rent. Imagine it a little bit like medical residencies. If you think of the studios of the artists you care for and trust as a hospital—just to stretch this image—the idea is to send young artists to where these practicing artists already gained an experience of the place, like sending young surgeons

to work with experienced ones. But we can also look at residencies as birds would, for example. If a studio is a nest, and not only a “space,” but some marked matter whose aim is to keep you warm, anchored, then it makes perfect sense to invite younger artists to those places. The same temperature may help them to do their work while also contaminating them—positively—with the place. In other words, presence is indispensable for making art.

### INTERNATIONALISM

The final but very important remark is that every place and every person, everything and everyone—from your closest artist friend or nearest artist-run space to the regional institutions around us to the most populous cities in Asia— is equally “international.” The program intends all of us to understand that old ideas of situating the “outside” in a “higher” level of importance is counterproductive to thinking about how we connect now and in the future. No city is more important than any countryside as a cultural place, and we need to re-imagine the conventional ways economic standards have made us think about centers and peripheries. Influence is based on contact, knowledge in affection, and the desire to be part of a group or a community. The future of influential forces is not necessarily linked to the urban, or to the now standard media and channels of information. This demands a way of thinking about the territory that is radically open to alliances that are uncommon but necessary, not to rehearse what is already there but to constantly invent the space artists and art will be inhabiting. A new mental reorganization of the world will also allow for unexpected and fertile routes and collaborations. And this is just to say that ours is probably one the most rooted art programs that exists, and is therefore, and onwards, an international one.

To summarize, the master’s program is an initiative contributing towards a friendly and curious knowledge environment. It shapes the capability to learn from others, gaining technical experience through different workshops, continuous research into one’s work through mentoring, and discussions about the work presented in the final master’s exhibition.

Hochschule für Gestaltung und Kunst, BauRaum Werkstatt, Metallwerkstatt, 2017. Foto: Nici Jost.







Institut Kunst, Atelier, Malwerkstatt, 2017. Foto: Nici Jost.

## MASTER OF ARTS IN FINE ARTS

### PROGRAM

The master's program is divided into four modules, which offer, respectively, conceptual, methodological, theoretical, and practical methods for developing your artistic practice. It focuses on the conceptual and formal aspects of the creative process. Furthermore, the program fosters skills such as theoretical knowledge, academic work, research, and project management in an art context.

The master's program is four semesters and corresponds to 120 ECTS. Each of the first three semesters is divided into three modules. The fourth module corresponds to the last semester.

Each year in September, a curated show is organized in a partner institution in Basel and celebrates the graduation of the bachelor's and master's students at the Art Institute.

#### Module 1: Artistic Research and Reflection (17 ECTS)

In the first module, you identify independently and in dialogue with the mentors the key aspects of your artistic practice. This individual artistic development is completed by discussions in the plenum sessions, as well as in several projects and excursions.

#### Module 2: Art in Context (7 ECTS)

Content-related and theoretical analysis lie at the core of the second module. You are invited to select the contents that interest you among an offer of seminars, lectures, presentations, and academic assignments. The activities are organized in cooperation with our institutional partner MA CAP in Bern and also include an offer of classes from the University of Basel and other institutions.

#### Module 3: Theory and Practice, Plattform Pool CH (6 ECTS)

The third module comprises an offer of the Swiss Master of Fine Arts Plattform in areas such as theory, technology, and context. The offer is common throughout Switzerland and is collected in a pool. This "Plattform" encourages exchange among students of the Master in Fine Arts in Switzerland. Once every semester, a symposium for all master's students is organized.

#### Module 4: Master Thesis (30 ECTS)

Based on the outcomes of the first three semesters, the fourth and last semester is dedicated to the conception and development of the individual master's thesis, including a public presentation.

## TEACHING TEAM

Prof. Chus Martínez (Head of the Art Institute)  
Prof. René Levi (Installation, Drawing and Painting)  
Birgit Kempker (Poetic Processes)  
Dr. Roman Kurzmeyer (Art and Cultural theory)  
Mathilde Rosier (Painting and Performance)

GUESTS: Julieta Aranda, Marcus Coates, Heather Dewey-Hagborg, Mareike Dittmer, Michael D. Linares, Eduardo Navarro, Filipa Ramos, Natascha Sadr Haghghian, Volker Sommer, Anna-Sophie Springer, Ursula Mayer, among others

MENTORS: Katrin Freisager, Philipp Gasser, Birgit Kempker, Jan Kiefer, Alexandra Navratil, Nadja Solari, Lena Maria Thüning, Jeronimo Voss, Hannah Weinberger

EXTERNAL MENTORS: Elise Lammer (curator), Basim Magdy (artist), Claudia Müller (artist), Ingo Niermann (author and publisher)

## ADMISSION

The admission procedure comprises the submission of a dossier, including a portfolio and a letter of motivation stating possible key focuses and projects during the master's program. Eligible candidates are later invited to a personal interview. International students are welcome to submit applications for the master's, as the teaching is both in German and English.

- The next application deadline is March 15, 2018.
- The personal interviews will take place from April 23–26, 2018.

## FEEES

There is an application fee of CHF 100.-, plus a matriculation fee of CHF 200.- in case of admission.

The semester fee is CHF 700.- for Swiss and EU students and CHF 5000.- for non-EU students.

The fee for the Master-Thesis is CHF 300.-.

Extra costs: for materials, trips, excursions, books, and technique, students should calculate with a budget of approximately CHF 2700.-/semester for the first three semesters and approximately CHF 4400.- for the final semester.

## THE CAMPUS OF THE ARTS: FACILITIES

The Art Institute is part of the Campus of the Arts, situated just ten minutes away from Basel's main station. Articulated around its main building, a slivery tower, the campus is a hub for creativity and artistic practices. In addition to the Academy of Art and Design, the campus is also home to the House of Electronic Arts, as well as other institutions and companies active in the areas of art and design.

## WORKSHOPS OF THE ART INSTITUTE

Students are provided with a personal studio space that they can freely use and access anytime.

Several workshops with professional support are also at their disposal at the Institute:

### ANALOG WORKSHOP

The analog workshop is equipped with tools to work with materials such as wood and metal. Technical advice and support is available.

### DIGITAL WORKSHOP

In this workshop, students can seek advice and technical support for all digital-related matters and access freely video and photo-editing stations. In addition to seeking advice, students can also borrow photography, video, and audio devices.

### PAINTING WORKSHOP

The workshop provides support for technical and material-related questions regarding painting.

## CENTRAL WORKSHOPS OF THE ACADEMY OF ART AND DESIGN

In addition to the Institute's own workshop, the Academy of Art and Design also offers a range of modern and fully equipped workshops that are available for the students to use and to receive dedicated guidance.

- Bookbinding and silkscreen worksho
- Metal workshop
- Rapid prototyping workshop (including 3D printing and scanning)
- Sculpture workshop (ceramics, wood and stone carving, clay, plaster, resins, plastics...)
- Synthetic materials and varnish workshop
- Wood workshop

## OTHER FACILITIES

### BROADCAST

Located in the main building, the broadcast facilities are equipped with state-of-the-art lighting, projection, and audio systems for students to produce video and photo series in a professional setting. Twenty postproduction stations for a professional editing of photo and video as well as a recording studio are also available in the Broadcast. Students can reserve the Broadcast and request specific technical support if needed.

### CENTER FOR DIGITAL MATTER

The Center for Digital Matter provides IT support for members of the Academy of Art and Design. It is also a research lab for innovative technologies in teaching. The Kiosk is a digital bank of computer programs available to the students of the Academy.

### FOODCULTURELAB

The FoodCultureLab is a large kitchen space on campus, accessible to students for food-related projects. It promotes food culture as a core aspect of the daily life on campus. After taking part to an introduction, students have free access to the facility.

### MEDIA LIBRARY

At the top of the tower, the media library offers a vast range of publications and digital resources about art and design as well as a breathtaking panorama of the surroundings of the Campus of the Arts. Students can find all necessary books, video, and audio material, as well as all important contemporary art periodicals to carry out their research. Opening times: Mo–Fr: 10 am–6 pm.

### ROOMS

Rooms are available for the students to book for their own purposes such as group meetings, performance rehearsals, or recording, etc. Additionally, the Academy is equipped with an aula with a capacity of more than 300 people and a studio cinema with fifty seats.

### DER TANK

der TANK is the exhibition space of the Art Institute. It is partially available for students to try out a display for their artworks or to carry out exhibition projects. Two or three times a year, commissioned exhibitions take place with established artists close to the Institute and its teaching program.

Campus der Künste, Hochschule für Gestaltung und Kunst, 2017. Foto: Nici Jost.



## CONTACT

### ADMINISTRATION

Institut Kunst  
HGK FHNW  
Atelier building A 1.10  
Oslo-Strasse 3  
4142 Münchenstein b. Basel

Tram 11, station Freilager-Platz  
+41612284077  
info.kunst.hgk@fhnw.ch  
institut-kunst.ch

#### *Opening hours:*

Tuesday, 1.30–4 pm  
Wednesday, 9 am – 12 noon  
Thursday, 9 am – 12 noon

### ANALOG WORKSHOP

Atelier building A 1.08  
+41 61 228 43 71  
patrick.doggweiler@fhnw.ch

The workshop is freely accessible. Technical support on Tuesday and Wednesday by appointment.

### DIGITAL WORKSHOP

Atelier building A 1.05  
+41 61 228 40 86  
iku.digitalwerkstatt.hgk@fhnw.ch

The workshop is freely accessible. Technical support by appointment.

#### *Opening hours loan:*

Tuesday, 11 am – 2pm  
Wednesday, 11 am – 2pm  
Friday, 11 am – 2pm

### PAINTING WORKSHOP

Atelier building A 3.01  
+41 61 228 40 77  
thomas.fellner@fhnw.ch

The workshop is freely accessible. Technical support on Wednesday by appointment.

### SCULPTURE WORKSHOP

Pavilion Building C  
+41 61 228 43 27  
matthias.frey@fhnw.ch

The workshop is freely accessible. Technical support on Tuesday and Wednesday by appointment.

Ingela Ihrman, The Inner Ocean, Ausstellung und Performance in der TANK, 2017. Foto: Claude Barrault.



