

**Our Master's Program  
—Institute Art Gender Nature  
HGK FHNW in Basel**

## **Our Master's Program**

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OUR MASTER'S AT THE  
INSTITUTE ART GENDER NATURE

If you are reading this text on your screen it means that you are considering continuing with your education by possibly pursuing a Master of Fine Arts degree. It is such an important moment. To decide on an academic program means to decide on the context and content that you are interested in, but also on the nature of the community that you would like to belong to, on the spirit of the feedback you wish to receive, on what you, for your part, want to share with others...

What is in a name? For our part, the Art Institute in Basel has expanded its name during the pandemic. We are now called Institute Art Gender Nature HGK FHNW. The reasoning behind this name-change is manifold, but mostly this: The concepts of gender and nature have become fundamental to understanding and sustaining one's praxis, to identifying the conditions and the effects of art making on the greatest transformations we are currently undergoing. Our new name does not mean that we are "specialists" on these subjects. It simply means that these concepts are conceived no longer as "subjects" but as fundamental experiences of mutuality. A mutuality with nature, and an experience of gender that surpasses the still very present taxonomies of the past. Our intention, then, is to collectively create a master's program that enables practices capable of conceiving—in their forms, material thinking, presentation, and aspirations—a world of equity and equality, that explore how artists and their work and thinking might be most relevant to and reflective of a common good.

To that end, science and technology are fundamental to our program. We are living in unprecedented times. In the past, given epidemic and illness, science was widely figured to provide the cure. Now, on the contrary, many reject this logic of cause and effect. This reveals a wide mistrust in what was once called the social contract, and that certain ideas of implementing processes and disseminating information do not work. I interpret this polarization as the proof that we need art, that we need artists to create experiences that implement our understanding of the real and of the shared quality of life that we might expect and desire.

To mark the 10th anniversary of 2012's dOCUMENTA (13), in 2022, the Institute Art Gender Nature has appointed Carolyn Christov-Bakargiev (artistic director of that iteration of documenta), current Director of Castello di Rivoli Museo d'Arte Contemporanea, as Honorary Guest Professor for our program. Further, our Institute features Roman Kurzmeier and Mathilde Rosier as the magnificent moderators of our Plenum, the collective dimension and discussion of our students' practices; Quinn Latimer as the Head of our master's program and co-host with me (Chus Martínez) of our master symposiums held every Autumn and Spring; Filipa Ramos as our lead lecturer on Nature in Co-evolution; Birgit Kempker as our expert in vernacular knowledges and exercises in consciousness; Renée Levi as our lead teacher in image-making and painting, and Yvonne Volkart as Head of Research. Our

program pays great attention to mentoring as well. Many different practitioners are available for regular meetings and exchange. Apart from those already mentioned, I might name Katrin Freisager, Philipp Gasser, Elise Lammer, Claudia Müller, Alexandra Navratil, Ingo Niermann, Nadja Solari, Lena Maria Thüning, Jeronimo Voss, Hannah Weinberger, Sophie Jung, Samuel Leuenberger, Basim Magdy, and others...

The Institute Art Gender Nature also regularly hosts many inspiring guest artists, thinkers, poets, scientists, filmmakers, and curators; three ongoing podcast series specially conceived to enhance conversations with our students and the larger public; edited readers by our lecturers and professors on issues of ecology and the nonhuman, the technology of gender and literature, and motherhood and economy; as well as other materials for study... But we also feature something that I find unique and amazing, that is, the technical team that takes care of the incredible workshops we have on our campus and at the Institute. Making art requires care and method and technical skill, knowledge of myriad materials, understanding of the possibilities and limits of form, and responsibility toward the waste and possible damage that we incur in the process. The extensive technical training that we provide, and the hours of making fundamental to developing your practice, define the very language of our Institute. But perhaps best of all we might offer are your future peers and classmates, the community of students that are the reason why we all do what we do and from whom we learn so much. Conviviality and friendship and the sharing of life, artistic and otherwise, are very the joy of living, and we deeply cheer both at our program.

Chus Martínez

Head of the Institute Art Gender Nature

A brief introduction. 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 to 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 Institute Art Gender Nature's master's program? What should you expect from these two years of study? The program only accepts on average twenty-five 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 feels; 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.

Curricular principles — nature, gender, race. How is this all relevant to art? The master's program at the Institute Art Gender Nature 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 master's 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 on 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 on artworks.

How to merge skills and ideas — mentoring, technical thinking, and seminars. 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 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;

Zittern, Master Workshop with Simon Wunderlich, 2016, photo: Nici Jost





On Nature, Race and Gender, Master symposium, lecture by Tejal Shah, 2017, photo: Nici Jost

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.

A very important part of the program is visiting the seminars. *Co-Create*, a series of lectures organized by the Institute Arts and Design Education (IADE) take place on our campus. These lectures are mandatory for bachelor's 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 Institute Art Gender Nature. 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 to 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 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 by the master's program “Contemporary Arts Practice” of Bern University of the Arts. Also, every Thursday during the semester *Art Taaalkssss*, an on-site and online series of public lectures and conversations curated by Elise Lammer, takes place. 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. 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—Institute Contemporary Design Practices (ICDP), Institute Arts and Design Education (IADE), Institute Experimental Design and Media Cultures (IXDM), and Institute Digital Communication Environments (IDCE)—also offer a great variety of lectures and regularly host events that are of interest to our master's students.

Artistic initiatives and projects — context and different natures. 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 TBA21–Academy 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 artist-run 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 exhibition spaces and young art galleries that are open to proposals and very attentive to the artistic networks. Connecting with others through the Institute Art Gender Nature 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 for artistic commissions and students' initiatives. 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 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 former students and lecturers of the Institute Art Gender Nature. If available, students can submit proposals to exhibit in der TANK, an opportunity to formalize a work or a series of works.

Every Contact Leaves A Trace, Graduation Exhibition Bachelor and Master, performance by Ephraim Meister, 2016, photo: Lysann König





Dorian Sari, Meeting with The Tank Family, der TANK, 2017, photo: Claude Barrault

Studying surrounded by community. 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 leaving 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 for 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 Institute Art Gender Nature. 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.

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 for 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.

## MASTER OF ARTS IN FINE ARTS — PRACTICAL INFORMATION

### STRUCTURE OF THE MASTER'S PROGRAM

The master's program at the Institute Art Gender Nature 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.

#### 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.

## OUR TEAM

### HEAD OF THE INSTITUTE ART GENDER NATURE

Prof. Chus Martínez

### LECTURERS

Prof. Carolyn Christov-Bakargiev (Honorary Guest Professor)

Birgit Kempker (projects, reflexive essay master's thesis)

Dr. Roman Kurzmeier (Plenum, seminars)

Quinn Latimer (Head of the master's program, Master symposium)

Prof. René Levi (seminars, projects)

Dr. Filipa Ramos (seminar Art and Nature)

Mathilde Rosier (Plenum, seminars)

Dr. Yvonne Volkart (Head of research)

### FURTHER TEACHERS AND MENTORS

Christoph Bühler, Katrin Freisager, Philipp Gasser, Esther Hunziker,

Christian Knörr, Elise Lammer, Claudia Müller, Alexandra Navratil,

Ingo Niermann, Nadja Solari, Lena Maria Thüring, Jeronimo Voss,

Hannah Weinberger, as well as mentors in cooperation with

CAP HKB (MA) Bern

### GUESTS

Maria Thereza Alves, Julieta Aranda, Ursula Biemann, Barbara

Casavecchia, Sonia Fernández Pan, Dorota Gawęda and Eglè

Kulbokaitè, Katya García-Antón, Taloi Havini, Claire Hoffmann,

knowbotiq with Ana Garzón Sabogal, Davi Kopenawa, Isabel Lewis,

Elena Mazzi, Jeremy Narby, Otobong Nkanga, Gil Pellaton, René

Pulfer, Ashfika Rahman, Kilian Rüthemann, Wu Tsang

### EXTERNAL MENTORS

Sophie Jung, Samuel Leuenberger, Basim Magdy

### ADMINISTRATION, TECHNICAL AND SCIENTIFIC STAFF

Edith Hänggi (Head of Production)

Karin Borer, Patrick Doggweiler, Anna Francke, Chris Handberg, Mar-

tina Jung, Tobias Koch, Albertine Kopp, Daniel Kurth, Rosanna Mon-

teleone, Tabea Rothfuchs, Marion Ritzmann, Lisa Schlosser, Kathrin

Siegrist, Konrad Sigl, Inka Ter Haar

Audio Workshop, 2017, photo: Stephan Athanas.





Campus of the Arts, FHNW Academy of Art and Design, 2017, photo: Nici Jost

## ADMISSION

Applications by candidates with a bachelor's degree in Fine Arts or equivalent are accepted. In case of a particularly convincing artistic potential, there is a possibility for lateral entry from another discipline (admission "sur dossier").

The first round of the admission process consists of the submission of the following documentation: a portfolio and letter of motivation stating the interests and projects for the master's program. Up to forty candidates are invited to an admission interview in the second round of the process.

International students are invited to apply for the master's program. The teaching is both in German and English.

— The application deadline is March 15 2022.

## STUDY COSTS

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 students, CHF 1000.- for 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.- per semester for the first three semesters and approximately CHF 4400.- for the final semester.

## THE CAMPUS OF THE ARTS – FACILITIES

The Institute Art Gender Nature 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 INSTITUTE ART GENDER NATURE

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 STUDIO

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

#### DIGITAL STUDIO

In the digital 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, you can also borrow photography, video, and audio devices.

#### PAINTING STUDIO

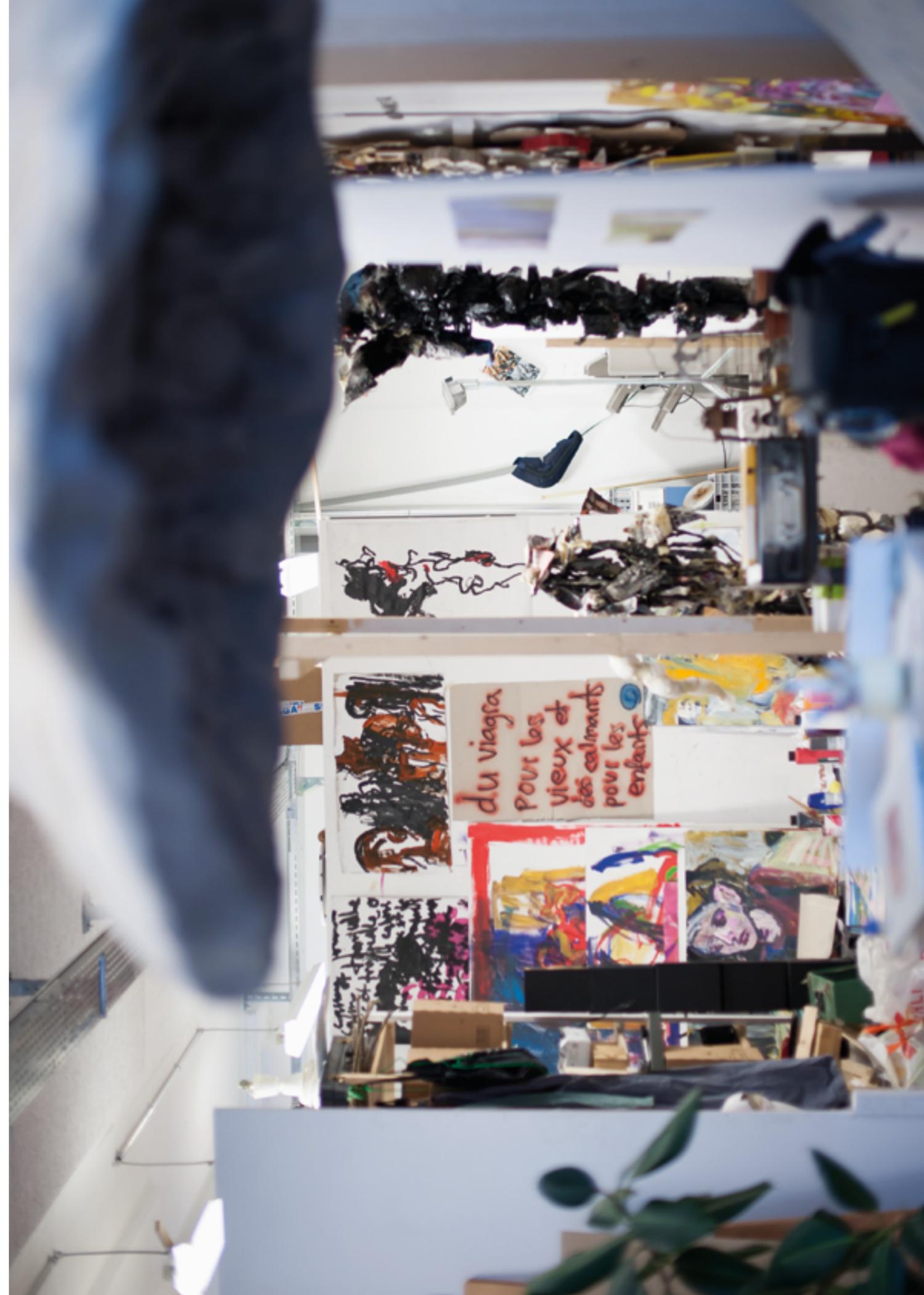
The painting workshop provides support for technical and material-related questions regarding painting. Additionally, students have the possibility to buy painting material directly at the workshop.

### CAMPUS. WORKSHOPS OF THE ACADEMY

The FHNW Academy of Art and Design also offers a range of modern and fully equipped workshops that students can freely access after an introduction course and where they can seek professional and dedicated guidance.

- Metal workshop
- Wood workshop
- Plastics workshop
- Sculpture's studio (ceramics, wood and stone carving, clay, plaster, resins, plastics...)
- Digital Fabrication Lab (including 3D VR modelling, 3D scans)
- Media.Workshops
- Paint shop
- Bookbinding and Screen printing

Studio, Institute Art Gender Nature, 2017, photo: Nici Jost





Campus Workshops, FHNW Academy of Art and Design, 2017, photo: Nici Jost

## OTHER FACILITIES ON THE CAMPUS

### DER TANK

der TANK is the exhibition space of the Institute Art Gender Nature. 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.

[dertank.space](http://dertank.space)

### 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 post-production stations for 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. The digital Kiosk is a bank with the latest computer programs available for free to the students of the Academy. The Center is also a research lab for innovative technologies in teaching.

### FOODCULTURELAB

The FoodCultureLab is a large kitchen space on the 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 in an introductory session, 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 and beyond. Students can find all necessary books, video and audio material, as well as all important contemporary art periodicals to carry out their research.

### ROOMS

Rooms are available for the students to book for their own purposes, such as group meetings, performance rehearsals, etc. Additionally, the Academy is equipped with an aula and a cinema.

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[dertank.ch](http://dertank.ch)

[dertank.space](http://dertank.space)

[fhnw.ch/hgk/iagn](http://fhnw.ch/hgk/iagn)

[fhnw.ch/hgk/campus-werkstaetten](http://fhnw.ch/hgk/campus-werkstaetten)

— More information about  
our masters' program and  
the application process.

— Apply now.

ANALOG STUDIO  
Atelier building A 1.08

DIGITAL STUDIO  
Atelier building A 1.05

PAINTING STUDIO  
Atelier building A 3.01

All workshops are freely  
accessible. Technical support  
by appointment.

Campus of the Arts, FHNW Academy of Art and Design, 2017, photo: Nici Jost



