

UNFINISHED ANALOGIES

A **paper tape** exhibition curated by Jacquelyn Davis (with the assistance of Christine Antaya) of **valeveil**: a Stockholm-based curatorial node.

Konsthall C's Centrifug, 22.4—8.5 2011.

OPENING! 23.4, 2-4 pm

*Nothing changes from generation to generation except
the thing seen and that makes a composition.*
- Gertrude Stein, "Composition as Explanation"

In light of Sweden's recent decision to introduce tuition and application fees for incoming non-EU/EEA/Swiss students, highlighted artists, designers, activists and writers examine and respond to how these alterations affect the atmosphere of higher education—specifically, Sweden's art schools and government-funded creative institutions. In the EU, policy changes which pertain to accessible education opportunities are being implemented. "Unfinished Analogies" hopes to provide an entry point into how these emergent laws alter the relationship between the art school, art student and international student. It is essential to evaluate governmental correlations made between notions of *quality* and *economic status*, as well as to pinpoint the confusion between *quantity* and *quality* in relation to the culture industry.

The validity of an arts education and the methods that art schools employ deserve closer examination. Many questions arise when considering the international student's changing role in Sweden's art school setting, such as: *When is it harmful to place collective identity above individual identity? Are collective responses to a current event more effective than separate, individual instances? When is a response to a current topic effective—when does it fall short? How does identity politics relate to art-making, and are homogeneity vs. heterogeneity linked to creativity? How will diversity change, given the reduced recruitment base for Swedish art schools? What does it mean to be educated, and is an individual's arts education apparent when examining their creative evolution? How is talent cultivated in an art school environment—which art schools are successful at this and why? Are self-education/DIY alternatives viable for those unable to attend art school? What are the implications for Sweden as an 'open society'?*

A call-response exercise, contributors were given an opportunity to create new work as a response and/or critique, to provide solutions, navigational insight or perspectives. Works range in content and form: congruent work, winnerless games, critical texts, readings, media appropriation, rhetorical dissection, commentary and activism.

Art student is to art school as international student is to _____.

EU-student is to non-EU student as education is to _____.

Student is to education as art student is to _____.

Quality is to quantity as art is to _____.