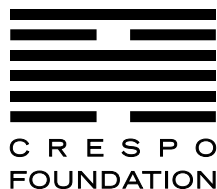


das fliegende
künstlerzimmer

**the
flying
artist's
room**



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creating places feeling cared for directing gazes

Before coming to Lüdertal, I thought a great deal about my ambivalent understanding of the word "home". I really wanted to experience how this word and all the associated attitudes, vague feelings you might have and very different experiences of it are negotiated, discussed and experienced at school with all the people who are part of it. I soon moved away from the concept of home myself because it didn't roll off the tongue that easily, and so in what I was doing I found myself much closer to a broader search for the kind of place where we want to live.

A place that is not necessarily closely tied to your origins and not defined by where you come from, but that you simply feel connected to. A place where you can stay. Because particularly at school, surrounded by children and young people, a big question occurred to me that I couldn't get out of my head: Where do I actually belong?

Artistic intervention with R6A. A group exercise on the theme of the open tent. In this exercise I choose material that is light and nomadic in nature. The tent is a temporary home, a bed and a place where you can withdraw. These flexible rooms offer space for unstructured emotions, desires and wishes. The open structure shows the temporary nature of its architecture. The greatest challenge for the 26 students is how we can use the material together to create a place for all of us.

The party to end all parties – H6 class party

Since early November, the students in H6 have been coming into the Flying Artist's Room on Tuesdays in lessons five and six. Officially it's an art lesson, but we're actually doing the preparations for a party. A class party at which we want to celebrate each individual person in the class. And because celebrating is so nice, we're also celebrating H6 as a community too. But first we're focusing on the important question: "How can we drink lemonade when there aren't enough glasses to go round?"

So we start to make receptacles out of clay. And because we always drink a toast to life and never want to be in the situation of not being able to clink our glasses together, we keep our bowls and cups small. So small they can easily be worn around our necks on a chain. They're not just practical, they look great too.

Our cups have become amulets. Every single one is exceptional and very special.

As are Alina, Justin, Kimberly, Taylor, Nico, Tim, Lewin, Maxim, Leandra, Amed, Zeynep, Tom, Canan, Zenar, Emanuel and Lara.

eva funk
visual artist and artist-in-residence
lüdertal school, großelüder
2021/2022 school year

when does your year of the potato start?

WELCOME FROM CHRISTIAN DUVE, MEMBER OF THE FOUNDATION BOARD

Do you remember when, where and how you first consciously became aware of potatoes? Peeling potatoes in the kitchen, looking at a field, visiting a chip shop or seeing them fried, roasted or mashed on your plate? Have you ever wondered how often potatoes have cropped up in your life or what you might have been able to do with them?

Children and young people at Lüdertal Secondary School in Großelüder (Hessen) are learning about all the things you can do with potatoes. In autumn 2021, artist Eva Funk declared it "the year of the potato". She had only recently moved into her new home in the school known as the "Flying Artist's Room". It's a wooden pavilion provided by the Crespo Foundation. The artist is using it for the entire school year as a living space and studio for creative work with students.

It might not immediately be apparent what the year of the potato has to do with the Crespo Foundation's motto of "Making people strong!". Most of us would probably not necessarily connect potatoes with personal development. At second glance though, on a visit to the school, it's evident how the artist is helping the children and young people develop their creative potential, discover unexpected opportunities for cooperation, and develop consciousness of an item of food.

By heralding the year of the potato, Eva Funk set in motion a whole series of creative activities, ranging from long-distance potato throwing and coming up with artistically designed potato prints (on school flags, plastic items and trophies) all the way to a demo on school premises. On the march, the students shouted out in unison "Chips for all", so everyone at lunchtime was offered chips that they had made. In the Flying Artist's Room, potatoes were turned into small trophies.

Instead of potatoes, the year's focus could have been on apples or pears. But anyone who saw what could be done with a potato can also benefit from these experiences in other

contexts, and perhaps learn to develop a consciousness of food or items from everyday life at an early age and so go through life "mindfully". And anyone who has experienced how new ideas can come from brainstorming and then implementing them together will make use of this approach in other situations in their lives as well.

Lüdertal Secondary School is not alone in this ambition. Food was also a key theme for Joseph Beuys. For Beuys, the potato peeler could become an artist or the potato peel a social sculpture, while the potato itself was even intended to help the homeless. As well as the "Potato Plant and Dust Image", Beuys also made a "Sauerkraut Score". Both works were left to Nuremberg's New Museum by a collector, along with Sigmar Polke's "Potato House". While teaching art, Beuys gave cookery classes, a tradition that has carried on at the Städelschule in Frankfurt.

I'm really looking forward to seeing which social sculptures are yet to emerge from Lüdertal Secondary School and have myself also proclaimed 2022 to be the year of the potato. For example, I've already learned a bit about the potato's origins in South America and how it spread worldwide. Now anything with even a remote connection to the potato catches my eye. Sweet potato fries and casseroles have also come to my attention. And in early January I wanted to see Beuys and Polke's original potato works in Nuremberg, only to find that they were in storage. Despite this setback, I'm still really excited to see what the year of the potato holds for me.

When does your year of the potato start?

Christian Duve, Crespo Foundation Board Member

crespo foundation

The Flying Artist's Room serves as a bridge. Cultural education projects are often concentrated in urban areas where partner institutions can contact each other easily and where many artists live and work, making it straightforward for them to have contact with schools on site. Things are different in the countryside, where journeys are long and cultural offers from museums, cinemas and music schools are thin on the ground.

This is where the Crespo Foundation has been involved with its Flying Artist's Room programme since 2018. By having an artist living and working at rural schools, students come into direct contact with creative processes. This non-formal place is provided in the form of a mobile live-in studio and is embedded in the school's premises as temporary free space for up to two years before it flies off to its next school. In keeping with the Crespo Foundation's guiding principle of "Making people stronger!", the artist works with teachers to develop new aesthetic approaches to all subjects and also encourages the creative potential of individual students in the open studio.

The Crespo Foundation is implementing the Flying Artist's Room format in close cooperation with its partners, the Hessian Ministry of Education and Cultural Affairs and the Hessian Ministry of Science and the Arts, as well as with schools in rural parts of Hessen plus their districts serving as the responsible school authorities.

What began four years ago with the first pilot has already trebled in the current 2021/2022 school year – and from summer 2022/2023 six Flying Artist's Rooms will be landing for the first time in rural schools in Hessen.

We're also piloting a different format: in the summer of 2022 a mobile studio will be making a stopover in the urban setting of Gravensteiner Platz in the Frankfurt district of Preungesheim. In future it should inspire the active invol-

vement of artists in the public sphere during exchanges with children, young people and local residents. A Flying Artist's Room will also be making a guest appearance at the international art exhibition documenta fifteen, serving as a place for reflection and the development of new international approaches to cultural education as part of its "CAMP notes on education" programme.

All more than enough reason to publish this first detailed summary of what has been going on!

This publication is a collection of the voices of everyone involved in the programme: students, artists, teachers, planners, architects and cooperation partners. They have met up, discussed, advised, planned and tested, and together have taken off, flown away and landed again. Through them, the Flying Artist's Room has become a living organism that is improving itself and is therefore improving us and the programme too. In the process, we've learned that the Flying Artist's Room is as multifaceted as students and artists' imaginations. It reflects the almost inexhaustible potential that can be found in schools every year. In doing so, its creative scope can sometimes be extended from classes to schools, towns and municipalities, from young to old and sometimes also from people to animals and nature (because we are in the countryside after all!).

This publication is intended to frame, collate, professionally illuminate and describe this rich treasure for the first time. It provides insight into the aesthetic research undertaken in the collaboration between students, teachers and artists, and explains where and how the Flying Artist's Room inserts itself into every subject in order to try out new learning formats together and advance cultural development in schools. It also shows how the programme has evolved to become more

transferable so that it can now move on to six locations.

In the process, we have attempted to capture its most important perspectives and explore them in depth for the first time: the Flying Artist's Room is first and foremost a programme that provides access to art and opens up the creative potential of as many children and young people at a rural school as possible with the aim of encouraging their personal development. It is an artist residency too in which the artists are continually involving these places, communities and residents. The architecture is also mobile and it evolves with the cooperation of its architects, Prof. Dr. Michel Müller and Prof. Nikolaus Hirsch, so that it can adapt to the needs of students and artists while remaining contemporary and sustainable thanks to the materials used.

We would like to thank our contributors, Prof. Dr. Nicole Berner, Johanna Weckenmann and Prof. Dr. Torsten Meyer, experts who have explored the artists' work with students, put the Flying Artist's Room into its historical context as an artist-in-residence programme in schools and in relation to school development, and describe it in geographical, spatial and educational terms as a place of learning and work. We are also grateful to the artists Eva Funk, Lisa Haucke, Jan Lotter, Claudia Sárkány, Janina Warnk and Christina Wildgrube for sharing their work in specially designed artists' pages in this publication and for giving us some insight into the rich universe of their collaboration with the students. We thank the architects and teachers for letting us interview them about their experiences and their work. We are also very grateful for the personal testimony of Christian Duve, a member of our Foundation Board, who describes in his words of welcome what it's like when you travel from Frankfurt and witness the launch of a year of the Flying Artist's Room.

The biggest thank you, though, goes to the children and young people, who with their quotes, interviews and references to the blog on the programme's homepage have brought to life what it means to play host to a flying artist at school for a year! We would particularly like to mention Paula Elisabeth Müller, who after three years got back in touch with "her" flying artist, Jan Lotter, to tell him how much the Flying Artist's Room has influenced her and her career choice for the long term.

And last but not least, we would like to thank Andrea Eicke, Sven Bastian and Uta Sturm at pict. From the outset they have been the designers looking after the homepage of the Flying Artist's Room programme and have also provided a wonderful aesthetic backdrop for the rich input in this publication. We would also like to thank Fabienne Schröder-Rust who has arranged and coordinated the interior of this publication with her careful editing. Special thanks as well to our cooperation partners, the Hessian Ministry of Education and Cultural Affairs and the Hessian Ministry of Science and the Arts.

We really hope that reading this will inspire you. We wish you a "pleasant flight"!

The Crespo Foundation
Prof. Christiane Riedel, Friederike Schönhuth,
Laura Kurtz & Jana Weyer

hessian ministry of education and cultural affairs

School has always been a place not just for passing on knowledge but for personal development too. We all remember formative moments from our schooldays. Often they were associated with art, theatre or music. Nevertheless plenty of people claim that they're not musical or that they can't paint. But if you ever ask whether they had the opportunity at school to really discover an art form for themselves, it makes them think.

School has to be a place where you can try things out in all spheres of knowledge, in sport, in languages, sciences and particularly in the arts. This is exactly what we wanted to achieve with the Flying Artist's Room: students are given a place – a studio – and the time to encounter art, investigate it in depth, have lots of new experiences and let off steam artistically. They gain an insight into the world of the arts not by way of illustration, but by genuinely doing it for themselves. In the process they are supported – and this is what makes the Flying Artist's Room so special – by a real artist who lives and works in the studio. It's like living in a research laboratory during your chemistry lesson, looking over an experienced scientist's shoulder and, even better, doing research and experiments together.

This is precisely what happens here in the Flying Artist's Room. We have selected artists of the highest standard because as graduates of reputable art schools or masters students, they are all at the top of their game and enjoy working with children and young people.

The Hessian Ministry of Education and Cultural Affairs provides considerable support to the management and staff of participating schools during training sessions. The aim is to support schools with a school development process that places a greater emphasis on the arts in their education concept and adopts what has been started, drawing inspiration and ideas from the Flying Artist's Room even when it's already on its way to the next school.

I wish the students as well as the teachers, school management and entire school community plenty of inspiration, insights and experiences of art with the artist on site at their school.

I would particularly like to thank the Crespo Foundation and my colleagues at the Ministry of Science and the Arts for our excellent collaboration.

hessian ministry of science and the arts

Art and art mediation belong together; they're a team. Encouragement of artists and cultural education is a wonderful part of cultural and social policy. People have always been doing art and needing it as a form of expression, as a medium of design and reflection. And the earlier they have aesthetic experiences and discover their creativity, a sense of themselves and their self-belief, the better! The main aim is therefore to bring children and young people into contact with art and culture as early as possible, participating and creating themselves, introducing them to all branches of the arts and stimulating their creative drive. We want to make artistic forms of expression available to them so that their personalities can develop, irrespective of where they come from, where they live or their social environment. Where better can this be facilitated than in school? Seeing school as a provider and space of cultural knowledge, artistic experience and somewhere where they can participate in art and culture is hugely significant, particularly where young people have limited exposure to art and culture, live in disadvantaged parts of the city or in rural areas where the offers of cultural and aesthetic education in museums, music schools, theatres and cinemas are few and far between.

With its mobile architecture featuring a transportable live-in studio, the Flying Artist's Room has got it just right: it gives artists a work space on a school playground a long way from what we call the "culture miles". A visual artist, musician, theatre maker or writer can continue working hard on their own projects and share their own artistic processes with students for an entire school year. This format achieves two things: the studio provides a space for exceptionally well-trained and talented artists, and the bursary from the Hessian Ministry of Science and the Arts gives them the money they need to be able to work hard on their projects with a clear head and

experiment and try out new opportunities for young people's artistic activities. And for the students it gives them close exchanges with a professional artist on site on a long-term basis and thus provides a lasting and sustainable aesthetic experience.

School as a place of education: only an integrated understanding of education frees up our creativity so that we can enrich the world with new ideas, forms of design and modes of expression, and in the process feel alive. It's about educating our hearts and minds and developing emotional intelligence too. Nothing moves people as much as the arts, nothing makes us more attentive and more mindful than exploring artistic perspectives.

The Flying Artist's Room is a unique, innovative format and the ideal project for combining cultural education and support for artists. It is a space where there is energy and it serves as a source of growth: for young people, their imaginations and their courage to try things out and be a bit different from usual.

I would like to thank both the artists and the school community alike. I would also like to thank the district and local authorities for their important work implementing and supporting the project. And I am grateful to my colleagues in the Hessian Ministry of Education and Cultural Affairs for our fantastic collaboration.

My particular thanks, though, go to the Crespo Foundation for their ideas, their wonderful financial and personal support, their joy at our cooperation and the wonderful way in which they got this huge and growing project off the ground. It is a model that will attract national and international attention as it lands in the grounds of documenta fifteen this year.

Does it smell nicer at the disco or in church?

About trust, Can you feel it? and Keep on giving

The question about whether a disco or a church smells nicer seems as odd as it does unique, but these two places can be connected. In my head, Frankfurt's cathedral is suddenly forming a relationship with the ruins of the old Lola Montez club at Breite Gasse 24, and the wooden-floored Robert Johnson nightclub in Offenbach is combined with the lofty backdrop of a church organ.

Even before the Flying Artist's Room landed at Wollenberg School in Wetter (WSW), I met Hendrik who would go on to write down the above-mentioned comparison of smells later on one of his many pictures. Slightly shy and wearing a cap, he was waiting for his chaperone in the school's admin area. He seemed to trust me straightaway and asked me curious questions about what you could do in the Flying Artist's Room: perhaps there could also be a workshop on how to talk to girls. With his unique curiosity about all kinds of things, over the course of the school year he was a regular visitor to the Artist's Room. Microphone stands, paper palm trees and the vacuum cleaner were all beanpoles and quite useful as a template for an abandoned still life. His questions or statements were always delightful: Anne Clark makes autumnal music, the little "e" is funny, and what do all church bells

sound like when they chime? Sometimes he also had his own bell with him and sounded the bell for break time.

With a small group of students, the first playlist is produced as part of their social practical at WSW. It's played before the first lesson over the school's intercom system to welcome everyone, even in the remotest corners of the school grounds. Gooooood mooooooorniiiiinggggg ... [Woolleeeenbeeerg Schoooooooll] ... There must be some kind of way outta here ... Gymnopédie No. 1 ... Wer ist echt? Wer ist falsch? [...] Cherry, Cherry Lady, steig ein, Baby, komm schon, lass uns heute frei sein, nur für diese Nacht ...¹. One morning, the systems administrator dances a salsa with the handicrafts teacher in the school corridor, and the secretary shouts out in surprise when just before Christmas she's dazzled by six revolving disco balls in the staff room at 7am. The caretaker feels like he's in a supermarket listening to the sounds of Tangerine Dream – after that he requests Bella Ciao. Added to the playlists later are birthday announcements requested by students for their friends.

In WSW's playground, the Flying Artist's Room takes on the function of a kind of embassy. The school's rules still apply, but within these four walls they have their own rules that form the basis for their being together there: mobile phones are welcome, they can play music themselves and even play music on devices out loud, stories can be told, they can rap, hang out, switch time zones, let their thoughts drift, invent pencil case tennis or games and create large murals – the Flying Artist's Room is a room of calm and activity. It's important to be sensitive and read between the lines, and explore the students' words, gestures and suggestions that are often not perceived as relevant to the curriculum or school day. So the Flying Artist's Room becomes a space of possibilities that can be moulded and transferred to the whole site – not always stress free. There's a constant search for moments and situations that have the potential to surprise, enchant or for an instant make them not pay attention to what's familiar. For an overnight activity on the book "The Amazing Tree – A picture book from Tanzania", a group of fifth graders change the clock to Tanzanian time and then cook Tanzanian recipes.

A whole load of ideas emerge over the school year to transform everyday life at school – not all of them can be realised. Everything is conditional upon mutual trust between me as an artist and the whole school community in order to follow up the ideas in all kinds of ways. This was put so beautifully and universally by the filmmaker Tatjana Turanskyj: Who would I like to be and what do I find cool? At most you could add: And who would I like to hang out with for a while? We imagine

Turanskyj's question written in large illuminated letters on a school roof.

What a fantastic image to greet everyone every morning during school.

Things need to be capable of being aesthetically experienced for them to be understood. How memorable and extraordinary would it be one morning to see Havana Oh Na Na, Vienna Calling, Baltimore or Welcome to Miami written on the school bus destination indicator? Although this scene on its own would notionally be enough of a shock to people's everyday routines, sadly no one at the local bus company was that keen on introducing this design intervention.

A lot simply happens in between. Thoughts form almost casually in conversations in the corridors, both among students and teachers. Fortnite in sports lessons for a month? Let's do it. Starting from the classic track "Can you feel it?" by Fingers Inc., research electronic sounds for six months and at the end cut a 12" EP2 with a house and experimental track based on our heart rates? Yes! It's about more than just sounds, it's about looking at the world in which respect, ethics, joy, happiness and cohesion are fundamental and applicable.

When we were planning a farewell dinner for the tenth grade in school, we had to give it some serious thought – there's no subject that covers school dinners. The simple design proposal becomes something of a provocative challenge. To start with, the idea of putting on a meal for students is beyond the imagination of some teachers and requires a bit of explanation. Creating the context is the best foundation for this. How can the cookery class, where the school community generally cooks under supervision, put together a menu?

The best thing is to get advice from an excellent cook nearby and invite them along. Where do you get the food for the menu? Requests were sent to local producers. How will we invite the students to the event? The photography and blog course designed an invitation for it. Who could serve the meals for the evening? Classes in grade nine will serve the food every year and then the following year will be the dinner guests themselves as successful grade 10 students. How do I set tables for a dinner party and how do I behave at the table? A lesson on etiquette should provide a good foundation for this. Where will the dinner be held in school and how do I change the space so that it doesn't look too much like a school? Everything seems like a game with everyone trying hard: the kitchen team preparing the meals, the waiting team playing host accompanying guests throughout the evening, a teacher as the waiting staff manager and the grade 10 students in their role as guests. This long day is a challenge

for everyone because it takes a huge effort, but the aesthetic opportunity for experience for everyone involved is immeasurable; a little idea in the corridor turned into a full day's event with lots of happy feelings.

Positive disruptions of routines are fun and occasionally break down people's reserve, whatever their age. To see how the school community reacts to ten dancers with club music playing at around 95 decibels in break time on the first day back at school after the holidays gives lots of people a rush of endorphins. It's a community which keeps on giving by everyone that allows the place to become different. A simple sprinkler in around 30-degree heat in the playground also works wonders.

So many indescribably unique moments remain in my memory that could only be possible by us being open and trusting one another. A grade 7 class at WSW stayed overnight before the opening of the Flying Artist's Room exhibition "Mixed Bags" at the Nassau Arts Centre in Wiesbaden. The activity came out of a proposal by the manager of the exhibition venue, Elke Gruhn, an extremely generous and extraordinary gesture. The students themselves give guided tours when it opens to the public, provide information about all the works included in the Mixed Bags, and choreograph the process. They design an outfit for it, fill mixed bags as if they're in a sweet shop and produce home-made white and blue fizzy drinks made from natural ingredients, served in frozen hollowed-out oranges – all made by them in the lesson.

Hopefully one day there'll also be jam and schnapps made from fruit from WSW's own orchard!

jan lotter
visual artist & artist-in-residence
wollenberg school in wetter
2018/2019 school year

¹ Robin Williams in Good Morning Vietnam, Jimi Hendrix – All along the watchtower, Eric Satie, Capital Bra – Cherry Lady

the flying artist's room: a transferable programme for the cultural development of schools

the actors involved

The Flying Artist's Room format can only succeed because so many different people involved pull together to make its implementation possible – each individual person with their area of expertise and yet all working towards the same objectives of developing a school culturally and so encouraging the students' own participation and personal development!

the artists and artist residency

The residency is designed for artists who, alongside their own creative work, have experience of cultural educational activity with children and young people in schools. It includes the use of the live-in studio on the school playground and comes with a living allowance of 2,000 euros per month. On top of this, the artist receives an allowance of 6,000 euros per year for material and expenses for their own work and their collaboration with students. The artists open up their studio to students and teachers three days a week. The Flying Artist's Rooms then become a platform and a playground for the whole school community to try out aesthetic approaches to curriculum content, experimenting with them, coming up with ideas and realising freelance projects in an open studio.

the schools

The schools cooperating on the project are in rural parts of Hessen and either wish to develop their own artistic and creative profile or hone their existing cultural profile. Involving students, teachers or social workers and caretakers, the best-case scenario is that the entire school develops a collaboration with the artist over the course of at least one year, and can change structures in order to embed artistic practices and aesthetic experiences into everyday life at school, even after the "departure" of the Flying Artist's Room. It is therefore best if the entire school community decides on the type of art form for which an artist is sought for the school.

the architecture

The mobile residential studio was specially designed by the architects Prof. Nikolaus Hirsch and Prof. Dr. Michel Müller for the Flying Artist's Room. At 3.50 metres high, its space makes it like a bright and generously proportioned artist's studio that allows all kinds of creative spaces in which to work, and it can be dismantled and transported from playground to playground.

the cresco foundation

The Crespo Foundation instigated the Flying Artist's Room: it has developed and implemented the overall project from the initial idea and its conception all the way to the architecture and partnership structure. In addition to funding it, the

Foundation manages the construction and relocation processes and project management for what are now seven Flying Artist's Rooms. This includes designing and continuously developing the entire programme, planning and managing the artist selection procession, and closely monitoring organisational and artistic processes during the preparatory and implementation phases for everyone involved through discussions, regular meetings, six-monthly meetings and offers of supervision. Press and PR work is also managed by the Foundation and includes looking after the website and blog, documentation by means of photographs and films etc. and public relations work. Administrative processes, such as the administration and payment of bursaries and funding for material, are also looked after by the Foundation.

The Crespo Foundation is now expanding the Flying Artist's Room. In just four years, owing to huge demand, the Foundation has increased the number of Flying Artist's Rooms to six. The concept has also expanded in two directions: as a Flying Artist's Room in an urban setting in the heterogeneous context of urban districts and in the context of international contemporary art as part of documenta fifteen.

the partners

The Hessian Ministry of Education and Cultural Affairs (HKM) is supporting the programme with special continuing education formats and process support. For instance, the schools join a network of culturally active schools and through this have the opportunity to take part in special offers or have inset days.

With the goal of enabling more young people to participate in cultural life, the Hessian Ministry of Science and the Arts (HMWK) supports the artist with a bursary of 2,000 euros per month, as well as an allowance of 6,000 euros per year for materials and expenses. The local district has a special role on site as a school authority supporting the installation of the mobile structure on school premises by submitting the planning request and preparing the technical infrastructure and site, and also covering operational costs such as cleaning, electricity and water.

from the school's application to the artistic launch – planning schedule

A school welcomes the Flying Artist's Room on its playground for at least one school year. For this to happen, a series of complex preparations need to be made in relation to organisation and planning. These are outlined below:

june – october

call for bids from schools in rural areas issued by the ministry of education and cultural affairs

For a bid to be successful, it needs to:

- ▶ involve the whole school, its teachers and students in the application process
- ▶ be a decision that is made by the entire teaching body
- ▶ have the school authority's agreement to take on the necessary building work.

november – january

selection of schools

- ▶ Schools are selected after visits by representatives of the Foundation, the Ministry of Education and Cultural Affairs and the architects, as well as personal meetings with the inspection of possible locations on site at the schools.

january – february

contracts signed with schools

- ▶ Contract signed by the Foundation, schools and districts and the school selects the art discipline it would like.
- ▶ Building process in parallel: site clearance, planning application submitted by school authorities

february – march

call for bids from artists issued by the foundation

april – may

artists selected and contracts signed

- ▶ Pre-selection of artists and selection interviews with the jury (the school, the ministries involved, the Foundation, the flying artist)
- ▶ Contract signed with the artist for the bursary (Foundation)
- ▶ Building process in parallel: site preparation and technical connections by the school authority (following planning permission)
- ▶ Appointment of a coordinator and contact in the school

june – july

(before the summer holidays)

introductory workshop

- ▶ Workshop to allow the artist and the teaching body to be introduced to one another and give thought to the first collaboration with a launch plan

july – august

(during the summer holidays)

artist moves into the flying artist's room

- ▶ Building process in parallel: removal/transport and installation of the studio by the building firm/manufacturer in consultation with the school authority
- ▶ Launch plan
- ▶ The artist takes up residence in the Flying Artist's Room, introduction at the staff meeting for all staff (last week of the holidays)

september/ october

launch weeks and regular meetings & jours fixes

- ▶ Launch weeks with press events if applicable (school weeks 1–4)
- ▶ Start of set days per month per location and coordinator

collaboration between the school community and the artist during the school year

The Flying Artist's Room and its resident open up a completely new space for the school community and allow creative inspiration for the school's own development. However, when a Flying Artist's Room "lands", it also means that the school is opening itself up as a system and offering its structures to enable its full potential to be exploited. The aim is also for the Flying Artist's Room to learn from each new location so that the needs of schools and the artists are continually being reviewed and fully taken into account in its practice as much as possible.

integration and participation

Even though the Flying Artist's Room lands on the playground as a place that is outside school, it is essential that the artist is involved in everyday life at school and in the school's communications structure. This is why, in addition to attitude of the school's management, a decision by the whole teaching body to apply for the programme is crucial.

Another prerequisite is the appointment of a teacher who is responsible for coordination and who is very familiar with the school's structures in order to provide a link between the school's staff and to advise and support the artist. Regular meetings are held in the school between the artist, the coordinator and teaching staff to reflect on past and future work. The involvement of students is also essential. It is best if this starts with the school's application for the Flying Artist's Room, but definitely includes the work process and reflection on it during the school year.

artistic research-based learning

The Flying Artist's Room opens up a space for opportunities in which the whole school community and the artist as well can have new experiences. This requires both sides to be continually receptive to one another. The studio space allows cooperation in lessons in all subjects and at all class levels, developed and designed by the teachers and the artist together, and also introducing aesthetic approaches into non-arts subjects.

However, the artist in the Flying Artist's Room also provides opportunities or workshops outside the lesson (full days, afternoons, after school) and an open studio in which the students can pursue their own creative ideas, desires and themes. One challenge that needs to be addressed is providing longer periods for working jointly with students and extending or changing what in many cases is a strict 45-minute lesson time.

The process in the Flying Artist's Room is always to the fore. However, what has proved effective is working towards a closing project at the end of each school year (e.g. an exhibition or performance) that can be planned and implemented jointly by the whole school community and the artist.

the role of the artist

Despite the teaching body and the artist meeting and talking at an introductory workshop before the school year begins,

the start of the school year remains a very special moment: the artist introduces him/herself to the school community with an activity that heralds the start of the year of the Flying Artist's Room. Here, each artist brings along his/her portfolio, ideas, approaches and practice. It is important to link these to the needs and wishes of those involved at the school and vice versa. As artist-in-residence, the artist's own artistic work is supported by the bursary and he/she can also share his/her way of working with the students. He/she is always there in his/her role as an artist, does not award grades and is therefore not in competition with the teachers.

facilitation and supporting programme

Close communication between everyone involved and ongoing facilitation by the Foundation, the HKM and other partners are crucial to the programme's success.

Before the start of the school year with the Flying Artist's Room, a workshop devised by the Crespo Foundation in consultation with educational scientists from the University of Marburg paves the way for the collaboration between the artist and the teaching staff. During the workshop, introductions can be made and discussions held about the first ideas and topics for the start of their new school year together, with initial outlines for concepts emerging.

Monthly set meetings with the artist, school management, coordinator, students and representatives of HKM and the Foundation allow the various different actors to come together regularly. These meetings are very important for bringing together the different parties and adjusting their respective roles and tasks or, if applicable, redefining them. Alongside the important organisational function of these set days, they also provide a shared space for designing the programme. At the same time they offer the students an opportunity to report back on their experiences with the artist or the Flying Artist's Room and for these to continually be fed into the design process.

A review meeting professionally moderated by an outside person, similar to a programme supervision mid-way through the school year, allows school representatives and artists to get together and review their collaboration so far and look at the second half of the year (and even the next year where applicable). A workshop and continuing education programme and an offer of external supervision for the artists also support the process. This allows any conflicts to be identified early on and solutions developed.

“interprofessional collaboration in the flying artist’s room” – workshop for teachers and artists in collaboration with educational scientists from the university of marburg

In the very first year of the Flying Artist’s Room it became evident that if artistic and aesthetic practice is to be embedded in everyday school life, then successful interprofessional collaboration between the artist and teachers is a key prerequisite. Christian Kammler, head of the Learning and Research Workshop and of the Cultural Education in Schools section of the Institute of School Pedagogy at the University of Marburg and his colleague Anne Grabosch, project collaborator and school coordinator in Cultural Education in Schools, have supported the programme for the past three years with a specially designed preparatory workshop. “It’s about ensuring that the Flying Artist’s Room is sustainable. The intervention made by the programme is fantastic, but schools need to understand that interprofessional activities involving the teachers and the artists need to be integrated into the school’s structures and become implicit and interdisciplinary as a matter of course,” explains Christian Kammler.

Therefore to encourage understanding of the respective roles and fully exploit the synergies of this kind of collaboration, for Christian Kammler and Anne Grabosch the workshop is less about communicating methods and much more about providing inspiration to teaching staff for lesson development and demonstrating opportunities for intermeshing the Flying Artist’s Room with the school curriculum.

As schools now have the opportunity of a second year with the Flying Artist’s Room and the network of participants and alumni is growing, Christian Kammler sees the potential in expanding educational support: “While before the first year we’re gauging the various possibilities, in the second year it’s important to examine the experiences and interweave them with the school curriculum and school programme. This also includes advice about the process in order to establish a collaboration between the professions as a basic element in the school financially, spatially, personnel-wise and structurally in relation to individual year groups.”

rural areas

The Flying Artist’s Room provides a new non-school place in the middle of the playground. However, the Flying Artist’s Room also makes a mark on the surrounding area and involves the municipalities and small towns located there. Initial contact is mostly made as soon as it has “landed” – whether by local people becoming aware of the architecture, early press reports or merely the presence of the artists who “for a time” become new residents and appear in the local area. Joint activities and networks are developed with local actors such as mayors or local associations, cultural or otherwise, as well as students’ families who find themselves contributing to art projects. The Flying Artist’s Room therefore also opens up new prospects and points of contact beyond the school gates and invites people to participate and work together. In turn, the work of the artists in the Flying Artist’s Room is also shaped by the countryside, their encounters and local themes.

networking

Consistent with the project being understood as an expanding programme for learning, it has already proven very valuable to bring together new participants and experienced actors – whether they are artists, coordinators, students or school management and authorities – so that they can share their expertise and experience of the Flying Artist’s Room. Important mentor networks can be formed for peers to pass on their experience on a long-term basis.

These new knowledge structures continually flow into the existing support programme to facilitate the process and allow continuous development based on everyone’s experiences. There are also plans for alumni conferences that particularly offer schools a point of contact and exchange with active participants, even after their time with the Flying Artist’s Room.

The new spaces of experience in urban settings, such as in the Frankfurt district of Preungesheim and at documenta fifteen in Kassel, will in turn create new perspectives and influences that will have a bearing on the programme and allow the creation of new networks.

Developing schools on a lasting basis through art – Artist residencies in schools in the context of their cultural development

A THEORETICAL DIGRESSION BY NICOLE BERNER

The priority of the Flying Artist’s Room is to allow encounters with the arts in everyday school life and in an interdisciplinary way, providing new aesthetic perspectives on learning content.

Artists and teachers collaborate and design learning together. In order to allow creative, long-term learning in schools, in the context of school as an educational institution, the arts are integrated in the Flying Artist’s Room as valuable approaches to interaction with the learning content and with the individuals themselves. The participation of everyone involved in the school culture is a central factor and a hallmark of its quality: in the middle of the playground, the Flying Artist’s Room is an invitation to join in – and not just for students and teachers.

One possible initial hypothesis is that experiencing art and culture at school changes it as a learning organisation. This article intends to investigate this hypothesis and formulate questions that may help (self-)reflection and accompany school development processes.

studio residencies in schools – a brief overview

The Flying Artist's Room is a special addition to the landscape of studio residencies in schools because the studio is not in the school building but in the playground. This means that it is not reliant on space in the school, but is autonomous – an independent piece of modular architecture on the playground for at least a school year – and consequently becomes a visible and central part of the school for all actors in the school's culture.

Studio residences in schools originated in the Anglo-American language area, primarily with the objective of integrating the arts more closely into learning at school. Alongside artistic education, artist residencies in schools are often geared to interdisciplinary learning and thus make an important contribution to encouraging and boosting creativity, reflection, self-efficacy and critical thinking (cf. Berner, 2020). Considering other artist residences in schools, the fact that a studio can have an impact for a whole school year or longer is a special opportunity for long-term developments to be made. For the most part, previous programmes have run in schools for several months or up to a school year (cf. Berner, 2020). A great deal of commitment and personal hard work by the artists is bound up in making studios in schools a longer-term option.

One successful international example of this is "Room 13", which has been implemented in schools in various countries as an artist-in-residence programme. In the 1990s Rob Fairly worked as an artist-in-residence at Coal Primary School in Scotland. In the class that was numbered 13, a studio was set up and art work undertaken with the students. When the town ceased funding the programme, Fairly continued working as a volunteer. Out of this the "Room 13" concept gradually developed and became a fixture in the school. An international network has now been created, with "Room 13" implemented in a number of countries. "Room 13" has been evaluated on numerous occasions and it has been established that the three central principles of artistic work in the studios are trust, collaboration and participation (NESTA, 2006). These principles appear useful for putting artist-in-residence programmes in the context of a school's cultural development.

development potential at different levels of school development – productive questions for the flying artist's room

School culture can be described as an interplay of the collective and individual activities of people involved in school (Helsper, 2000, p. 63). The Flying Artist's Room and the artists who work in it are an active part of this school culture for at least a school year and this can help provide inspiration for school development within the institution. School development refers to (a) the school as a learning and developing organisation with all its actors, (b) lesson development and (c) the professional development of teachers (Rolff, 2013).

On (a) school development

As a learning organisation, the school sets one development objective: in the concept of the Flying Artist's Room, this concerns developing lesson models and changing structures in order to make artistic practice and aesthetic experiences possible in everyday school life in future as well (Crespo Foundation, 2022). Consequently the aim is to establish a new learning culture (Braun, Fuchs & Kelb, 2010) in which artistic processes support interdisciplinary learning and aesthetic experiences open up greater opportunities for students to gain insights as part of everyday life at school. The artists develop different lesson models with the teachers, offer new perspectives and a shift in perspectives, introduce their artistic expertise and provide inspiration for interdisciplinary learning and teaching in and through the arts. For the development to be long lasting, some of the questions that need to be considered include:

- ▶ How can artistic ways of thinking and acting enter the school's learning culture? How can the coverage at school be as great as possible to ideally reach all students? How can change processes be initiated with students?
- ▶ How can the programme's most important findings be carried over into the school's structures? What changes could this bring about for long-term learning by students?
- ▶ How can lesson models positioned in the arts be pursued in the curriculum? What contribution can be made by the various actors in school culture?
- ▶ How can the associated effort, necessary resources and infrastructure be guaranteed?

▶ ...

On (b) lesson development

In the Flying Artist's Room, the teaching staff work with the artists and design lessons together in different subjects. Linking subject lessons to the Flying Artist's Room and the associated cooperation between creators and teachers open up the possibility of designing lessons openly and adaptively to work with students creatively and in an interdisciplinary way, and integrate artistic strategies across disciplines in teaching and learning processes in lessons. Irritation and resonance in and through art as a starting point for the students' processes of learning and acquiring insight, creative procedures and divergences are just some of the starting points for how education could generally change here. Reflecting on this means the long-term development of lessons with students:

- ▶ How do the experiences gained in the Flying Artist's Room create scope for changes in their own teaching activities and consequently in the way students deal with learning? What experiences change their perspectives on their own lessons?
- ▶ What findings from the experiences gained in the interdisciplinary space can be adopted in their own lessons? What impact does this have on the students' learning? What collaborations can be entered into and designed within the school?
- ▶ What effects of the modified teaching-learning processes were noticeable for students in the Flying Artist's Room? What influence did this have on students' individual learning pathways?
- ▶ ...

On (c) teachers' professional development

The focus of the Flying Artist's Room is that students, artists and teachers get to know each other and show their mutual appreciation in creative work undertaken together in the studio. That is the only way to lay the foundation for development and learning processes to emerge at a personal level and provide "space for their own personal development" (Crespo Foundation, 2022). Professional development is closely associated with lesson development. For the impact to be lasting, collaboration and opportunities for collaboration are addressed:

- ▶ How are cooperation and communication experienced to date at school and how will it be in future? How can participatory projects be designed together by all the actors in the school culture? How can students be even more involved in project conception?

- ▶ Can a common way forward be found in the project that takes account of people's own objectives? Where are the common goals? Where are there differences in goals and how do they differ? In collaborations, how can everyone be given equal consideration?
- ▶ How much time is available for the cooperation and collaboration? What opportunities are there for exchange and cooperation at school?
- ▶ ...

On the basis of good cooperation, everyone involved can experience and develop their competencies. Professional development always involves integrating new actions into a person's repertoire. Consequently both artists and teachers are given space for development that emerge from their collaboration and allow professional development on the job.

Through artistic and creative engagement with everyday reality, in terms of the students' learning, artist residencies in schools provide scope for learning and experiences that facilitate the acquisition of in-depth knowledge and consequently sustainable learning in schools and in lessons.

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everything sticks. some of it sparkles.

walking and talking
torsten meyer (text)
and janina warnk (design)

Our conversation began with slime. You said we were all a kind of slime. For example the students in the Flying Artist's Room. You wouldn't have a clear role or a clear job (like a teacher, a caretaker, a member of staff or the like), so something interesting would happen, namely that the students – like the blob, the clever slime – behave completely autonomously in the Flying Artist's Room: they know where the speakers are, where to position themselves, where they can DJ, what they're allowed to eat, what they're not allowed to eat ... Just like clever slime, that can move everywhere and – as you put it – think collectively.

I thought spontaneously of tissues and bad science fiction, a yucky slimy being from space and children's runny noses. But you immediately enlightened me. Slime is really trendy. The internet is full of YouTube tutorials about how to make the best slime. And I checked up on it afterwards. If you google "slime", the first hit you get is the straightforward Wikipedia article – a viscous organic discharge, particularly from mucosa, that usually protects the surface of organs from drying out,

¹ cf. piaer.net

² Dueck, Gunter: Das Internet als Gesellschaftsbetriebssystem, lecture at re:publica 2011, 28.04.2011; <https://www.youtube.com/watch?v=woA4R3KrACg>

and from foreign particles or abrasion – but then we're off: the most beautiful vs. the yuckiest slime, invisible slime, transparent slime, slime and make-up, buy slime here, buy slime there, make your own slime – with children... Slime is pink or bright green, rainbow coloured, it sparkles, it lights up, it's fluffy or crunchy, sometimes cloudy, and it works best with shaving foam. Children love slime! ÖKO-Test, the consumer testing magazine, is already aware of this and has a few suggestions for harmless ingredients. You probably knew all that before I did my research: if nothing's working with the children, when boredom or stress sets in, then just make some slime and everything's all right again. Slime always works.

Post-internet

That's a good start, I thought. I'd come with a few questions and a few assumptions. One assumption was that you might be an example of a post-internet artist, in other words an artist of a generation for whom the internet is nothing new or special anymore. We study post-internet artists at the University of Cologne as part of our research on post-internet arts education¹. It's about developing the topics, settings and methods of art pedagogy and aesthetic education for the next 30 years.

We've interviewed some of these artists to find out how they work, what makes them tick, how they deal with art, with tools, materials, media, methods, exhibitions, intentions, sales channels, with galleries, with social media, with buyers, curators, recipients, with themselves as artists against the backdrop that there's the internet, Facebook, Instagram, TikTok, Amazon, Wikipedia and Google, that – as Gunter Dueck² recently put it

– "with us, knowledge is built into the operating system" and that we carry all of that around with us on the smartphone in our pocket. And what all that might mean for what we can learn from/with/through art, this new, other post-internet art. (If you're interested you can look at clips from these interviews on our project server: methodsofart.net³).

Here we're not so much interested in whether or how these artists work with digital tools and whether this makes their works "virtual" and "digital" and can only be seen "online" or the like, but in how, and how naturally, they do their work and make their art, whether and how the culture that comes out of the existence of digital technologies in everyday life changes the work and the art of these artists (compared with pre-internet art).

I asked myself (and then you) whether you probably also belong to this generation of artists. I'd read⁴ how you describe yourself, that you secretly downloaded TikTok "behind the sports hall" when you'd seen students dancing in the playground because, in your words, you can quickly become a "digital granny". You know that it's one of those platforms on which an extraordinary new sociality has been built that connects students in the playground around your Flying Artist's Room in Ober-Ramstadt with students all over the planet. You use the internet "all the fucking time". You say that you use the internet and digital as a "trick", as an artist you're a trickster. During the pandemic you developed padlets for "quarantine art", you invented a "Da-Bar" where people can be together even if they're not physically there. (You were thinking here of Freud's "fort-da game" (gone-there game) and Lacan's interpretation of it, weren't you?) With a student you'd devised a quite wonderful song called "The internet is broken" when the internet stopped working in the Flying Artist's Room. And in your findings about "cultural education in 2D" you wished us "ungoogleable experiences" but then made a small 3-heart sign that you can only recognise if you know that you have to tilt your head to the right. So you wish "primary experiences" for us, but – how should I put it? – embedded in the fact that we now have these computers and this internet and can paint a little heart with ASCII symbols.

³ Cf. <http://methodsofart.net/?tax=season-6>

⁴ cf. Warnk, Janina: Like a Bridge over Troubled Data. Kulturelle Bildung in 2D. In: Kreativpotentiale im Dialog WIDER SENSE TraFo gGmbH (Hg.): Umstand Abstand. Wohin bewegt sich die digitale kulturelle Bildung? Sechs Positionen. Berlin 2020, pp. 22-26; online: <https://widersense.org/wissen/studien/umstand-abstand-wohin-bewegt-sich-die-digitale-kulturelle-bildung/>

⁵ Carson Chan cited in Heuser, Bianca: Für eine Handvoll JPGs, in: De:Bug Magazin für elektronische Lebensaspekte, 7.4.2011, <http://de-bug.de/mag/fur-eine-handvoll-jpgs/>

⁶ Cécile B. Evans, Hyperlinks or It Didn't Happen, 2014; <https://vimeo.com/167875367>

⁷ Schütze, Konstanze: "I miss my pre-internet brain" – Kunst beyond Medium; Dresden Contemporary Art 10.10.2018; <https://dresdencontemporaryart.com/editorial/i-miss-my-pre-internet-brain-kunst-beyond-medium/>

Do you remember how you first told me about the blob? "Did you invent it?" I asked. "No, it really does exist. I'll send you a link." That's what I mean, this "internet state of mind".⁵ Reality is what you can address via a link on the internet: "Hyperlinks or it didn't happen" is the title of a film by the post-internet artist Cécile B. Evans.⁶

In your brief CV, you consider it appropriate (unlike the other contributors, so it wasn't an editorial guideline) to report that your "screen time today was 3 hours 24 minutes". But you're sceptical, hesitant, actually you don't want to be a post-internet artist. You're "pigheaded" about digital things, you say. But that's exactly what we mean in our Post-Internet Arts Education research in Cologne: after the internet, after the internet was something special, and after it was something special that artists are online for 3 hours 24 minutes a day.

From a sociological point of view, you're a first-generation digital native (according to Marc Prensky's definition who'd picked up the metaphor from "A Declaration of the Independence of Cyberspace" by John Perry Barlow from 1996). Based on my experience (when I recall decades of university teaching where I've come across the various generations of digital natives as students), this first generation is more hesitant about being called a digital native or a native of digital culture. They "don't actually" feel like one. You only came into contact with the internet when you were 15 to 20 years old. You still remember your pre-internet brain.⁷ When smartphones came along, you were already 25. Your students, in contrast, are digital natives in the narrowest sense, natives of digital cultures of the second or now even third generation (after the millennials come the xennials).

Networks, mycel, quasi-objects

So you're sceptical, hesitant and pig-headed, but find the blob, as you put it, "totally modern". The "clever slime" fits with the picture, fits with the time. And fits with the situation in the Flying Artist's Room. You had Physarum polycephalum in mind, a kind of slime fungus, not an animal, not a plant, actually not a fungus, but a few cells with quite astonishing

capabilities. You'd only googled it the day before. It doesn't have a brain but is still intelligent somehow; it can hack labyrinths, as you told me, and recreate the Tokyo's metro map if you lay oatmeal to guide it.⁸

And it fits quite wonderfully with what my students and I are currently working on in Cologne. In my seminar about networks, quasi-objects and a new theme for art pedagogy, we're reading up on new theories that no longer see education processes merely as transformation processes of relations to the self and to the world, and so as phenomena that happen in a person's head as a theme confronted with the world as an object. Instead we're trying to free ourselves from the successful metaphor of the subject/object dichotomy in western thinking – René Descartes' cogito ergo sum – and think using other metaphors: actor-network theory, object-oriented ontology, new materialism, posthumanism etc. What all these new strands of theory that gradually spill out of reference sciences into subject theories, art theories and therefore also into aesthetic education and art pedagogy theories have in common is that they use other images to describe social realities: the network, which is naturally also in great demand because of the internet (although actor-network theory means something very abstract, namely sociological function networks rather than cable or WLAN networks). Also popular are plant roots (the rhizome, the radican) or the mycel of fungi (thus the totality of filamentary cells that sometimes grow up to a square kilometre of biological mass, out of which individual fruiting bodies, colloquially known as mushrooms, grow here and there) or fluid forms, ether, medium or just slime – like the blob, the "clever slime" that you'd discovered on the internet.

Among other things, these new metaphors originate from the assumption that the humanistic conception of the subject and the associated understanding of education (i.e. the prevailing understanding of education in our schools) are no longer compatible with educational practices essentially based on collaborative and network-shaped socio-technical processes that for some time have been observed in global digital communication networks: changed mediality leads to changed subjectivity.

Above all, it's post-internet: sociality feels different. The relationship between you and me – and us, you and them – has changed through the network that connects the whole world, through which at least the digital native generation see themselves as hubs of a very much larger network in which they are interwoven with their entire being. We look more easily beyond the subject/object boundaries and, for example,

can think planetarily: in this internet, it's as if mankind is in an anthill in which the most important thing in the hill is not the individual ants. "We're all a slime," you said.

This affects you and me and all the other human beings who take part in the internet. But also the internet itself, this thing that is actually only a technical thing, an accumulation of cables, computers, routers, servers and switches, in its entirety an object that we also confront as subjects. But this non-human being is not only a passive object. Although it's a thing, it has agency, so it's a kind of agent, actor or actant, as Bruno Latour puts it. The inventor of actor-network theory was inspired conceptually by Michel Serres' quasi-objects. A quasi-object is the ball in a football match, for example. The ball changes in the game between being the subject and the object. It's no longer entirely an object and not yet entirely a subject: "Look at children outside and see how they play ball," writes Serres. "The unskilled ones play with the ball like it's an object, while the more skilful ones serve it as though it is playing with them; they adapt to its movements and bounces. We mean that subjects are manipulating a ball here; in reality it's plotting their movements. If you follow its trajectory, then their team is created, it becomes visible, it presents itself. Yes, the ball is playing here: actively."⁹ A quasi-object is an object that weaves together the social or the collective.

Perhaps the association is a bit crazy, but when I read that for the first time I thought of Harry Potter. Perhaps in her invention of the "golden snitch" in the quidditch game, J.K. Rowling was aligning herself with Michel Serres. The snitch is the third and smallest ball in quidditch. It's the size of a walnut, with sparkling silvery wings on its sides and it is so spell-bound that it flies here and there fast as lightning, abruptly changing direction, pausing mid-air buzzing (like a dragonfly) and cunningly hiding from the players on both teams.

The theme of aesthetic education

Related to our connections, I wondered whether we couldn't also understand works of art as quasi-objects, as something that changes between subject and object. It has agency, it leaves you astonished, it delights you, perhaps it even makes you cry, sing, reflect, dance, understand, contemplate and have an aesthetic experience. And perhaps it noticed something subject-like when it was created by the artists in a highly subjective, sometimes even magical process.

I think it's worth thinking about art in this way. About how something is built around it, like in an exhibition or a museum or a classroom, or even in and around a Flying Artist's Room,

which I'd like to call a theme because a kind of thematic situation or atmosphere is meant.

So a theme can be start to be formed with a work of art, an artistic action, a performance, perhaps also simply with an artist living in a Flying Artist's Room. It is grouped into a form of function network around the artwork/action/performance as a quasi-object and is related to it. When it works, i.e. when it is formed, it place the potential components in a relationship and connection with one another: the space, the museum architecture, the stage, the event, the classroom, the syllabus, the material, the surroundings, the fellow students, the museum visitors, the artist, the teacher, the curator, the dramaturge, the history of art, the educational task, the equipment, the media, the tools, the topic, the thinking, the materials, the archives, the motifs, the school, the market, the state, art, the internet of course, self-conception, society, the world, politics, tradition, prospects, the ideal, the future and the subject, the subjects, that make up this theme.

So I imagine the impact the Flying Artist's Room has on a school. When it works, then a theme is formed. A formation in the school's function network that wasn't there before. It's a special place, a special thing, a special object, a quasi-object that perhaps functions in a similar way to the ball in football or even better to the snitch in the game of quidditch. The artist's studio in the playground, the constant presence of an artist, the glitter, the twinkling, the buzzing of the snitch's wings in the school's function network form this special new, other formation in the school's culture.

If function network sounds too technical to you, you can presumably also think about it using the metaphor of "clever slime". You explained how the students move in the Flying Artist's Room, what they do, where they stand. By this you don't mean individual, actual students (who the school usually thinks of as subjects, holders of competencies and grades), but the students as a whole. They are the "intelligent mass" that occupies the school, that, as you put it, don't actually have a beginning or an end, no hands or feet ... no concrete form ... they pulsate as they move... like slime ... so as a state. But by this I don't just mean the student body, but also the teachers, the school management, the caretakers, the parents, the neighbours – all these human actors – plus the non-human actors, the architecture, the curricula, the furniture, the Ministry of Education and Cultural Affairs..., all these non-human actants, you could say conditions, all that makes up the function network of the school or even the "clever slime" that, as you said in your comparison with anthills, does not have

its own mission, agenda, purpose, routine, meaning or its own sense, but nevertheless – if I've understood it correctly – flows through your Flying Artist's Room like an intelligent mass.

Trickster, joker, freaky big sister

I've wondered how you do it. How you piggyback on the school culture, on the school's function network and – as it appears to me when I look at the documentation from your leaving party, for example – how you help shape it so intensely and so productively. You have no clear role, no fixed position, you said. And you experimented with that. It's a self-experiment. You wanted to see whether it works and where you can "achieve a teaching position" from. You go with them into the lesson, behave like a student as if it were your lesson, even take part in sports day (earning a certificate of participation!). The students refer to you using the familiar "du". When you stand before the class, head on as you put it, the same students who addressed you by "du" now adopt the more formal address of "Sie". You're not a student, not a teacher, not a student teacher, not a caretaker, not a secretary, you're not a parent, not part of the school management, but you do produce a peculiar kind of being on equal terms. "You're like my big sister, just a bit funny," you said, quoting one of the students. I thought that was great – "just a bit funny". What a wonderful description for what you were doing in the school's function network!! It made me think of the snitch, whose German name "Schnatz" perhaps not coincidentally makes it sound a bit like the German word for treasure: "Schatz". In the English original though, it's a snitch – which means a traitor or grass, an informer (because if it was caught it meant the immediate end of the game and determined the winner), but it is the "golden snitch" or "golden informer".

Your fluid role, your experiments also reminded me of the function of the joker, jester, trickster or fool. You're "a bit funny", the students find, you whirr around, annoy them, but you and/or what you do glitter and sparkle – and you're like a big sister, you mean well, they tolerate you. You have a jester's licence. You're an artist. You can allow yourself things that the other nodes in the school's function network aren't allowed because of their roles. You don't have to give out marks and justify yourself to the parents or the government. You're the joker. You can perform tricks. And that doesn't just apply to how the students see it. You also said how teachers developed ideas with you that you, not them or their colleagues, had to put before to the school's management: "No, you have to do that!" You're the flying artist, the snitch, the golden snitch

⁸ cf. e.g. https://www.youtube.com/watch?v=40ZnwHT_6ss

⁹ Serres, Michel: Die Legende der Engel. Frankfurt/M.: Insel-Verlag 1995, p.47.

that knows the shortcuts through the school's function network, the flying artist that the school's management listens to because you "don't have a fixed place in the system of the estates of the realm" at school (as Wikipedia describes the role of the fool).

So it's not about (aesthetic) merriment, as people sometimes might think because of the jolly words used in the world of politics and by school management when talking about cultural education projects. In royal households in the Middle Ages, the role of the court jester was not to amuse the court, but rather to provoke and irritate. It was an institution of permissible criticism. He provokes reflection, thinking again, thinking differently, constructive irritation.¹⁰ I imagine that it was in this sense that the Flying Artist's Room influenced school development. In your case, there may be more to add. It definitely doesn't always go like that.

It doesn't just need someone who can play this role; the other elements, the actors and actants, have to fit into the school's function network. So it always has to be formulated conditionally: when this theme is established, when it fits, when it works, then something is formed in the school's function network that glitters and sparkles, irritates and provokes, makes slime, enthrals, fascinates, is socially sticky and produces social glue.

In the meantime you'd sent me a photo of a bucket in which you'd mixed a blue mass with the comment: "Oh no: slime. It had to happen sooner or later. Everything sticks. Some of it sparkles." – That's what could probably be said about your big two-year project at the Georg Christoph Lichtenberg School in Ober-Ramstadt. A wonderful expression for what the Flying Artist's Room can do:

Everything sticks. Some of it sparkles.

janina warnk
performer & artist-in-residence
georg christoph lichtenberg school
in ober-ramstadt
2019/2020 & 2020/2021 school years

¹⁰ Cf. Raitner, Marcus: Hofnarren – Die Kunst der konstruktiven Irritation. Blog entry from 24 February 2017; <https://fuehrung-erfahren.de/2017/02/hofnarren-die-kunst-der-konstruktiven-irritation>

space

overview

A special feature of the Flying Artist's Room programme is that it brings its own "non-school" place with it to school. It serves as a living-in studio space for the artists, but also as a place of work, learning and creativity for everyone involved.

In their design, the architects Prof. Nikolaus Hirsch and Prof. Dr. Michel Müller rose to the challenge of developing a flexible space of this kind. The aesthetics of a classic artist's studio play an equally important role as the possibility of living in it and at the same time being able to make the entire space flexible and functionally useable for different creative formats or work situations.

Despite the transitory logic of regularly changing locations and making a modular construction, it was also important to create a building that blends in naturally with the countryside and the school premises.

The building, which is around 7.50 x 11 metres, was originally closed to the outside on three sides, but is now closed on two sides and has a compartmentalised wooden shingle facade that deliberately leaves the scale of the building unclear and invokes the rural area while being able to insert itself conspicuously-inconspicuously in an urban setting.

Inside there is a generously proportioned studio space illuminated from above by natural light, whose clear height of up to 3.50 metres exceeds standard container dimensions and therefore again creates a studio ambiance.

“always on the move”

INTERVIEW WITH PROF. NIKOLAUS HIRSCH AND PROF. DR. MICHEL MÜLLER

The architects Prof. Nikolaus Hirsch and Prof. Dr. Michel Müller designed the Flying Artist’s Room and have supported the programme from the outset.

Crespo Foundation (CF): How did you come up with this form back then?

Nikolaus Hirsch (NH)/Michel Müller (MM): The architecture of the Flying Artist’s Room is one of a series of projects we’ve done in recent years that are at the intersection of knowledge production, art and architecture. In particular, the Cybermohalla Hub project that we developed with young people in New Delhi and which was then shown at Manifesta 7 and the Louisiana Museum of Modern Art, and “Do We Dream Under The Same Sky”, a curated pavilion that we did with Rirkrit Tiravanija at Art Basel, the Aarhus Triennale and LUMA in Arles, greatly influenced our approach to the Flying Artist’s Room. What we took with us from these projects was creating an architecture that both serves its purpose but also has a certain architectonic autonomy itself.

CF: How did the mobility of the format influence its design?

NH/MM: The question was how to create a place for art that “flies”, in other words that isn’t permanently fixed in one place, but moves on. The challenge was to come up with a construction that is mobile, without its mobility being an end in itself, without it becoming a cliché of a flying building. So it was essential that it didn’t take on the form of a classic container construction (like most makeshift school buildings), but developed its own architectonic vocabulary despite all the technical parameters.

CF: What impacts do the different locations have on the architecture?

NH/MM: The basic structure of the Flying Artist’s Room remains unchanged. But the changing locations depending on the school year always create new contexts. Ober-Ramstadt was rural, Preungesheim suburban. So we have to think again and again about orientations and connections, but also about quite pragmatic parameters such as the infrastructure for electricity and water.

CF: How can the space of the Flying Artist’s Room be used individually and invigorated?

NH/MM: The artist’s room is a hybrid of a classroom for art lessons and the artist’s own studio. A modifiable space with robust wooden walls open to all kinds of different interventions. The concept includes a living area for the residency: like a peep box it opens onto the studio. All the elements like the bed, table and kitchen can be folded away and therefore create a stage and projection room.

CF: How has the Flying Artist’s Room changed since its first prototype?

NH/MM: From the first prototype to the current building made for documenta, we’ve always been making improvements. The building of the module construction has become a prefab. It’s no longer transported in four parts, but is dismantled into small component parts, while curtains, skylight blackouts and other measures have kept adapting to the various artistic formats. The Flying Artist’s Room never stays the same: it’s always on the move.

the prototypes and their development

The first prototype consisted of four modules that were built so that they could be transported individually on low loaders. It was manufactured between 2018 and 2020 in triplicate by specialist wooden module company Laumann and “flown” to different school locations in Hessen. The building has continually developed. Like the programme itself, the architecture is also learning and with each school year requires new adaptations and improvements to be made so that the artists can live as comfortably as possible and work with students in it.

With the decision in autumn 2021 to extend the programme by four more locations, the development of a new prototype began. The architects Prof. Nikolaus Hirsch and Prof. Dr. Michel Müller revised their original design from scratch with designer Lukas Wegwerth, retaining the basic structure of the living module and studio space and the wood and shingle aesthetic.

However, the new prototype can be dismantled into smaller segments to make its transportation easier. In the process issues such as accessibility, sustainability and a new permeability and an opening onto the outdoor space were taken into greater consideration with the addition of another door at the back.

“grow or shrink”

INTERVIEW WITH LUKAS WEGWERTH

Since 2021, designer Lukas Wegwerth has supported the evolution of the architecture and developed it with Prof. Nikolaus Hirsch and Prof. Dr. Michel Müller.

Crespo Foundation (CF): What was particularly important for you when it came to the building’s evolution?

Lukas Wegwerth (LW): As a mobile construction, the Flying Artist’s Room will be travelling to many different places. In its evolution, we initially considered a basic construction that is as light as possible and can be transported with minimal effort, but is still resistant to the wear and tear that comes with being assembled and dismantled numerous times.

Another fundamental aspect in its development was that it had to be capable of being modified: it was important to us that the construction remains sufficiently open to new ideas or changing circumstances and that it can have an afterlife, potentially with an entirely new destiny. With the option to swap individual segments, the Flying Artist’s Room can grow or shrink. The construction is designed to allow as much change in future as possible.

And another thing: the Flying Artist’s Room is mostly made of renewable raw materials and is built to be resource-efficient. We want it to find synergies with its surroundings.

CF: How did the countryside influence your design and what role does sustainable construction play for you?

LW: I grew up in the countryside and recently moved back there parttime: I live between Berlin and Grebenhain, a small village in Hessen. For me this variety between the rural and urban space is very important and productive.

We’re building a workshop in Grebenhain where we’ll primarily be working on wooden constructions. We want to establish some material sources that will allow us to track

the origins of the wood we use, so the workshop is closely connected to a micro sawmill.

We worked out that some of our experiments in rural areas are much simpler and more realisable than in increasingly confined urban spaces. I’m really interested in this spatial advantage and the very direct access to renewable materials.

For me, building sustainably means among other things using local resources carefully and sparingly. “How can we build sensibly and for the long term with what we have on site?” There are numerous examples of this in the countryside – primarily in the form of historic buildings. There’s a lot of old knowledge that seems to have been forgotten. Shingles are one example of this: they offer really good protection against the weather. They’re very thin so they dry before they can be attacked by fungus. There are many similar examples demonstrating that modern, durable and responsible construction can build on, use and potentially develop historical knowledge.

the flying artist’s room as an educational space

A THEORETICAL DIGRESSION BY JOHANNA WECKENMANN

Johanna Weckenmann explores the significance and impact that this kind of space can have on being together at school.

“People never ask themselves where they are. They think they know.”

Georges Perec

We feel ourselves to be located as a matter of course – and indeed physically so, with everything that is attached to our body: our experiences, senses, thoughts, feelings, intentions, dreams, insecurities, questions etc. Where we find ourselves at this very moment, how this space came about and how we got there are not questions that immediately come to mind. And yet the search for a special space that does us good and inspires us is one that is essential for the question of education, and in this case for the question of education in, with and through¹ the Flying Artist’s Room.

This article explores the Flying Artist’s Room pedagogically in the various dimensions of its spatiality. The focus here should be less on the question of what an educational space is and whether or not this applies to the Flying Artist’s Room, and more on how the Flying Artist’s Room is made and produced as an educational space. This performative perspective emphasises the conditions of its spatial constitution that necessitate a more in-depth investigation of the theoretical connection between education and space.

First, we have to assume that two fundamentally different spatial ideas exist: space has long been conceived as one that is already there, one that envelops all bodies and objects, enclosing them like a receptacle or container (cf. Schroer 2016, p. 29.). In contrast, however, the idea of space that is now more strongly represented by humanities and social sciences

focuses on the sociality of the space (cf. *ibid.*).² The sociologist Martina Löw (2007, 2019) describes a kind of double structure of the space in which she refers to a consequential simultaneity: the space is produced through social action (constituted) while our action pre-structures the built space (understood here as the architectonic space) (cf. Löw 2007, p. 81).

What does this simultaneity mean then for our contemplation of the Flying Artist's Room as an educational space? Initially it means that we have to analyse both levels: (1) the pedagogical actions that (should³) take place in the Flying Artist's Room and make it an educational space and (2) the features of the architectonically constructed space that in turn structure (have an impact on) what happens pedagogically.

“Creating” an educational space

“Both social production practices and bodily deployment are brought into focus. The action-theoretical perspective allows the constitution of space to be understood as taking place in perception and consequently understood through physical and bodily processes.”

Löw 2007, p. 81

In their sociological perspectives, Martina Löw and Markus Schroer demonstrate that spaces in this performative understanding therefore only have to be produced to become meaningful for social processes and consequently – as now applied in educational science – for education processes as well. A bodily and physical relatedness is now woven into this production practice, as the quotation shows. Therefore, the way in which we encounter ourselves as a body, as a bodily being, is essential for the constitution of an (educational) space and consequently for what is appropriated and designed. Education researcher Kristin Westphal (2016) frames this physical relatedness phenomenologically, with space construed “as an experienced and lived space” (Westphal 2016, p.10), “provided that the entire diversity of physical senses and movement, but also imagination, symbolism and memory, is reflected in it” (*ibid.*). She develops an education theory relationship of subject and space in which the subject is active “in, with and

through space” (Nugel 2018, S. 481), but at the same time sees itself as being subject to the space and dedicated to it through its experience (cf. Westphal 2016, p.12). In this way (space) education is no longer solely thought of in the sense of appropriation or use, but acquires breadth and complexity by looking at the production of education spaces by all participants that can be useful for an analysis of the Flying Artist's Room. Even when such a theoretical perspective appears to distance us from the architectonic space, it inevitably plays a role in what is possible in the Flying Artist's Room. Why? The passive moment of being ‘dedicated to the space’ may mean abandoning ourselves to interactions with and between others in the Flying Artist's Room, thus for example joint artistic creation. However, the architectonic space as the environment of these interactions is equally identified through prevailing social relationships. According to Nugel, what is crucial is that “social and individual spatial relationships almost always materialise in the concrete design of constructed buildings” (Nugel 2015, p. 57).

Between architecture and sociality

As a mobile studio, the Flying Artist's Room is conceived architectonically and designed as a wooden modular construction. It can be dismantled into four modules and transported from playground to playground to take up residence there for one to two years. As soon as it “lands” on a playground, it is initially there as a foreign body because before it has arrived it was somewhere else. What used to be there before it came might have been a piece of grass, a football field, an unappreciated place they passed through, a secret smoking area or the place where the cool kids hung out. So the Flying Artist's Room is another place that is separate from the school buildings, and therefore powerfully a new part of the playground and consequently of the school community – though only for a time. The Flying Artist's Room is built as a sustainable wooden house the space is bathed in natural light from above – ideal conditions for artistic creation. Part of the construction is a small living space that allows the artist to stay overnight, cook, shower and live there. The living space and art space are combined. A special, intimate creative space emerges that the artist opens up to the school community. When this happens, he/she is sharing a piece of him/herself that would not happen in a physical meeting in a place that is simply a work or art room. By opening up the living space, there is potential for a creative relationship to be forged between students and the artist.

The Flying Artist's Room is not on any old playground, but on a playground in a rural area. From the project's perspective, the backdrop of this geographical placement is allowing easy access to cultural offers outside urban structures⁴. In the con-

text of the Flying Artist's Room, this cultural offer is one that students and staff are provided with in their day-to-day life at school. It is involved in their lesson plans, lesson content, class trips and quite personal interests and forms of expression. At the same time the artist engages in ‘school life’ with his/her offers not just in a way that is geared to the school's needs but also to provide inspiration in the school space. It is also an offer of cultural education that is immediately present in the day-to-day life of the children and youngsters in economically underdeveloped regions (i.e. without the need to travel, book courses, pay fees etc.). It is also significant that “accessibility” is provided through the joint development of ideas and projects that very importantly depend on the “participation” of students and artists. The “offer” here is therefore not designed or established in a one-sided way (by the artist for the students), but is something that can be conceived “to emerge from a collaboration”, i.e. as a ‘space of possibility’.

The following reflection by Lisa Haucke (a former artist-in-residence) describes such a space of possibility that can emerge in the Flying Artist's Room.

“A student in the German class noticed only after one lesson with me (we were working on a small performance about a poem that was the topic of the lesson with his German teacher) that what we'd developed actually tied in with the lesson. During the lesson he put up barriers, but with me he opened up. We laughed about it together and suddenly “poetry analysis” was no longer something “horrible” simply because it had become something to do with him and his enjoyment at expressing himself. Moments like this were really

exhilarating. And precisely in this encounter the space was the place to unfold creativity, look into things sensitively and discover, free of any notions of academic achievement. And consequently the barriers could be removed.”

It is a space of possibility that is produced between the artist and the student because something can unfold in the student and in the artist too in the openness and special closeness of their relationship (in the artist's living area, use of the familiar address of “du”, in the lack of pressure of being awarded a grade etc.) and through creative methods and approaches (performance) around the subject (poem) that there might not be space for in the classroom with other students and teaching staff. With Lisa Haucke, a free space emerged for the student in the Flying Artist's Room, and the openness and ease he found there enabled him to access the poem. Because it suddenly had something to do with him. He allowed himself to be moved and caught up in the poem, and so he actively embraced it himself in the same way. In the mode of the performance (including movement), the bodily and physical relationship outlined above is revealed in a special way: the Flying Artist's Room becomes a lived and experienced space (cf. Westphal 2016, p.10) and thus produces generally as a space. It is in that very moment when the student in the performance connects himself with the poem that the moment of education occurs. This shows that in the Flying Artist's Room – and indeed in the relationship between artists, students and teachers – a special form of sociality can arise. One that permits a lot that is forgotten or at least neglected in the classic classroom.

What do these geographical, architectonic and social dimensions now mean for the possibility of education processes in the Flying Artist's Room?

The following adjectives come to mind to characterise the Flying Artist's Room against this backdrop:

- ▶ MOVABLE – It ‘flies’ from playground to playground; it changes sites and always has to blend in again; it repositions itself.
- ▶ STRANGE – It will never entirely become part of the school, because the premise is clear: after one or two years it is

off again. However this strangeness fades over the time it is there. When it moves on again after one or two years, it will presumably be missed.

- ▶ **OPEN** – It opens its doors in a place where children and youngsters spend their days. It provides an open, free space for creative processes, but also for a lot more that the students bring with them from their everyday life (at school).
- ▶ **CLOSE** – It is produced as a space that is close to the creative relationship. The topics that can be dealt with in the Flying Artist’s Room have or become something to do with the actors themselves.
- ▶ **COLLABORATIVE** – It creates space for joint creation and through these activities is also produced as a space.

These adjectives suggest that the boundaries between school and cultural education in the classic sense are blurred. Education in, with and through the Flying Artist’s Room could therefore mean that the school’s educational space is broadened in, with and by the Flying Artist’s Room, although the objective is not for them to completely merge together.

Rather its impact and consequently its educational potential come from its location on a playground, with encounters spilling out of it and diffusing inside it (and outside again), as if through a membrane. In its interior, a space of possibility can arise between students, artists and teaching staff that would be unable to emerge in this form in a formal school space.

¹ In this formulation I follow Martin Nugel who thinks of education “in, with and through” space (cf. Nugel 2015).

² In the 1980s, the so-called “spatial turn” marked the shift to a cultural understanding of space in cultural and social sciences (cf. Döring & Thielmann 2009; Günzel & Dünne 2021).

³ In the possibility of this “should” lurks an impetus that is formulated in education programmes mostly for reasons of legitimisation. The pedagogical aim or intention and pedagogical action in the respective interaction are often not congruent, but their relationship is and remains uncertain.

⁴ Cultural education research in rural areas was the subject of increasing scientific debate back in 2019 with a support guideline from the Federal Ministry of Education and Research (cf. Kolleck & Büdel 2020).

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further artists-in-residence

lisa haucke
dancer, performer and artist-in-residence
limes school, idstein
2020/2021 school year

claudia sárkány
filmmaker, performer and artist-in-residence
emsbachtal school, niederbrechen
2021/2022 school year

christina wildgrube
printed graphics artist and artist-in-residence
einhard school, seligenstadt
2021/2022 & 2022/2023 school years

the flying artist's room ...

The Flying Artist's Room – as been shown by the first four years (2018–2022) since it was piloted at a total of six schools – is a place of creative and collective encounters on an equal footing that allows everyone involved to have access to and get involved in artistic processes. The artists who live and work in this unique live-in studio do this with their doors open – inviting, including, transmitting – to the school and its community of students, teachers, caretakers and cleaning staff. At the same time, the flying artists are viewed as “positive disrupters” who come bring something new, unexpected and unimagined with them in their luggage when they land.

In schools, this work approach not only includes the school community, but often also the rural locations and local authorities, their residents and their infrastructure (see the chapter “Rural areas” p.18). This led the Crespo Foundation to consider how to expand the programme's potential. It made sense to give consideration to working in urban areas and consequently urban district development. Because here too – on the peripheries of cities, not so much in the geographical sense but more in the “perceived” sense – opportunities for encounters with artists and cultural participation are not something available to all residents.

The Frankfurt district of Preungesheim offered itself as the location for the conception of the first Flying Artist's Room in an urban setting. This district has the highest child poverty rate in Frankfurt and at the same time a council that is very dedicated and interested in culture. In the first lockdown of the COVID pandemic in spring 2020, the Crespo Foundation sponsored an intergenerational offer of assistance to support young people with home schooling as well as a digital workshop for students at the local Carlo Mierendorff School.

The excellent collaboration generated shared enthusiasm about cultural participation that would be easily accessible to everyone by having a Flying Artist's Room land on a public square in the district. In a joint investigatory phase, Gravensteiner Platz was identified as the ideal place for the Flying Artist's Room. Positioned at the end of tramline 18, it is a central square that links both old and new Preungesheim, and features pedestrian zones and a shopping centre, with a mix of younger and older generations thanks to the adjacent Carlo Mierendorff School and the neighbouring Wiesenhüttenstift care home.

... in an urban setting

The Flying Artist's Room in an urban setting expands the previous concept and original target group (a school and school community) to all residents of a whole district in the city.

The mobile live-in studio will be in the Preungesheim district of Frankfurt for two years (2022–2024) and will be used for performances by artists. Through artistic concepts and methods, the Flying Artist's Room is intended to make a contribution to the development of the district and also allow direct participation in art and cultural education by children and young people, as well as by their families and other local residents. The focus here is on disadvantaged children and young people.

By being positioned in a public square, the Flying Artist's Room is intended to allow spontaneous encounters in the district and become a place of collective design through targeted and open offers. Excellent transport connections and its central position provide an ideal opportunity for citizen participation. During Preungesheim's 1250th anniversary in 2022, the council is also planning a future workshop with residents that will also be located in the Flying Artist's Room.

The programme for work in the district is also conceived as an artist-in-residence project, with an emphasis on digitality as a cultural technique. Artists whose practice focuses on digitality and (digital) technologies will temporarily live and work in the Flying Artist's Room and for three months each will launch artistic processes with children and young people and other local residents while continuing their own artistic creation alongside it. On five days a week, they will work with (educational) institutions in the district and also provide an open studio or free workshops. The topics and content are developed in a participative way in collaboration with the respective participants on site.

The artists are supported by interns – students at Goethe University specialising in Educational Science (B.A. and M.A.) and “Art – Media – Cultural Education” (M.A.). The students will support the artists with their offers and networking with local institutions and facilities working with children, young people and families. “The Flying Artist's Room in an urban setting” will be implemented in cooperation with Frankfurt's Youth and Social Welfare Office, Preungesheim district management in Frankfurt's Active Neighbourhood scheme supported by the Protestant Church's social welfare charity in Frankfurt and Offenbach, and the NODE Forum for Digital Arts. Together with the German Children and Youth Foundation, with this scheme the Crespo Foundation is trying out innovative approaches to cultural education in the community.

Other synergies are planned with students from the Frankfurt University of Applied Sciences: with the Centre for Personal Development and Social Responsibility (ZPG) run by Prof. Dr. Susanne Koch and Prof. Dr. Frank Matzke, and degree courses in Social Work (B.A.) and Performative Arts in Social Fields (M.A.).

... at documenta fifteen

The Flying Artist's Room at documenta fifteen is expanding its previous concept (in schools) to the context of international contemporary art by becoming part of these world famous exhibitions. Here the Flying Artist's Room is also geared to receiving international visitors, artists and mediators. Under the artistic direction of the Indonesian collective ruangrupa, documenta's focus is on mediation, collectivity and sustainability. An alliance with the Flying Artist's Room immediately made sense.

At the instigation of the manager of the Education department of documenta fifteen, Susanne Hesse, and in close collaboration with her, a Flying Artist's Room will be hosted at Hafenstraße 76 in Kassel from June to September 2022. It will be the starting point for an “Arts Educators in Residence” programme developed by Susanne Hesse and at which, among others, two former flying artists, Janina Warnk and Jan Lotter (see p.22 and p.10), will be taking part. At the same time the pair – as with the launch days of the Flying Artist's Room in schools – will develop a concept for visitors, on which Kassel students will also be working, for documenta's preview days. For the duration of documenta, the Flying Artist's Room will be a key place of the festival's artistic mediation.

Crespo Foundation (CF): What does the “Arts Educators in Residence” programme have in store this summer as part of CAMP notes on education?

Susanne Hesse (SH): We're really excited about being able to invite art mediators in an international context. With documenta project managers Pia Wagner and Esther Poppe, the “Arts Educators in Residence” programme will explore the question of contemporary formats and methods, have discussions with artists, and research new perspectives and possible structures in the field of art mediation. At the interface with the public, they will plan and implement their own activities in these contexts and work with selected learning groups in a targeted way in documenta fifteen's comprehensive exhibition.

CF: What makes it so exciting for documenta to host the Flying Artist's Room as part of the "Arts Educators in Residence" programme?

SH: The Flying Artist's Room gives us a place and space in which people can perform autonomously, and this has huge potential for individual independent perspectives in the field of documenta fifteen's art mediation. What's particularly great is having the opportunity for "Arts Educators in Residence" to exchange ideas and that they have the time to work with the exhibition for longer and reflect on it.

We're particularly interested in the interface between institutional and non-institutional structures and methods in the field of art education/art mediation.

From a transnational perspective, we can be bold and consider new approaches and potentially structural changes. This knowledge can represent a long-term gain, particularly for schools, and in the best case scenario can have an influence on the further development and role of cultural education in schools – the Flying Artist's Room was predestined to do this.

CF: What will the work with and in the Flying Artist's Room be like?

SH: The Flying Artist's Room will be the base for the "Arts Educators in Residence". It will be their place and space that they can use and perform in together. At various times, the space will be put into action for the public, either through specific work with groups who make use of this space or other formats such as performances, series of talks or film screenings etc. This makes the Flying Artist's Room an integral part of documenta's programme.

what's left ...

what's left when the flying artist's room moves on?

What's left when the Flying Artist's Room moves on? What does the Flying Artist's Room leave behind? What results and products have emerged from the collaboration between artists, students and teachers? And what thoughts do artists and other people have about (their) art, the Flying Artist's Room and the artist's role, for example?

Different formats were developed with the artists and schools in order to document what comes out of the Flying Artist's Room so that this can be passed on and communicated. The Flying Artist's Room website features a blog on which artists, students, teachers and visitors can provide reports in different articles featuring photographs, words, videos and songs from and about the Flying Artist's Room.

Also on the website, the "tools" bring together all kinds of formats, such as the newspaper, short YouTube videos and detailed explanatory films, produced jointly by the flying artists, students and teachers. The "tools" are designed to invite anyone interested to try things out for themselves or simply be inspired to be creative – whether in school or in everyday life.

Under "theory" is all the theoretical inspiration for the Flying Artist's Room, including the artists' own reflections and those of other people about the artists' work.

Things also happen in the Flying Artist's Room that are not captured on film or by "tools" or academic discourses. These are the stories and encounters that can't necessarily be planned or reproduced and possibly only emerge long after the Flying Artist's Room has left the playground.

“i realised that you can design anything”

INTERVIEW WITH STUDENT PAULA ELISABETH MÜLLER

Paula (18) experienced the first Flying Artist's Room in 2018/19 with artist Jan Lotter at Wollenberg School in Wetter. She was 15 years old at the time, in the 10th grade, and it was her last year at school. After training to become a sales assistant in a fashion store, she is now studying to be a visual marketing designer.

Crespo Foundation (CF): Are there occasions now during your studies that make you think of your time with the Flying Artist's Room?

Paula Elisabeth Müller (PEM): On the course I'm doing, we're currently looking at principles of design and focusing on images, particularly photos. We also did a lot of that with Jan. When I think about it now – around three years on – I have happy memories.

If I knew then what I know now, I could have got a lot out more of it. (Then I thought I'll just write to Jan and say that I thought what he did back then was great.)

CF: What exactly did you do with Jan in the Flying Artist's Room?

PEM: For the whole year I spent an hour in the Flying Artist's Room on Thursday afternoons and on Monday or Tuesday mornings as part of a compulsory course. Right at the start, Jan first looked at where our interests lay, where he could capture our attention because it was always a bit hard – we were at that age when you don't really know what you want and what you can do. I also think that in school it's always really difficult to concentrate on something fun outside the lesson. And we didn't really know what we could do either. Jan talked to us a lot, for example about us always taking photos with our phones and being preoccupied with it. He made it clear that you could also create something beautiful with a mobile phone. From outside, from the world. You can do so much more with it than just communicate or take selfies.

CF: What was Jan Lotter like as a flying artist?

PEM: Jan was very friendly to us. He also took us to Frankfurt later with his group of friends and showed us what their lives are like there and what kind of work they do. He also always tried to free us from the idea of school in a playful way. Because we were still a bit shy and because we thought we're at school and have to be nice and quiet.

CF: Are there moments that have stayed in your memory?

PEM: We baked biscuits together. Without using biscuit cutters. We just had a wooden knife and skewers – we were supposed to design these biscuits ourselves. It was before Christmas and we had a little Christmas party with Jan – it was really nice.

“it was such a party”

A SUMMARY BY JANINA WARNK

CF: How did the Flying Artist's Room change your school?

PEM: The teachers were very open-minded about the Flying Artist's Room and also a little bit curious. They also popped in and other classes came in now and again when a group was doing a project to see what the others were doing. I felt that there was a bit more cooperation in the school than there had been before the Flying Artist's Room.

CF: Did you also have any reservations or feel sceptical about the Flying Artist's Room?

PEM: I think that if there was, it was only a little bit. There was actually a lot of curiosity and interest that outweighed anything negative.

CF: What did your classmates get out of the Flying Artist's Room?

PEM: We were always a group of three, three female friends – we were always together. My friends liked having the artist's room there, but they didn't get as much out of it themselves. They found it a bit harder to get into it. It was hard for me at the start too, but it got easier with time.

CF: What was the barrier for you at the start, and at what point did you say: now I'm completely on board or now I'm forgetting my fears?

PEM: I think it was mainly that it was happening at school. School's always hard at that age. Most people don't want to be there. At some point Jan gave me a book containing hundreds of photographs. I told him I had a dog and that my parents bred dachshunds. So he brought in a book of dogs that had been photographed in different positions and depictions, and that also helped me realise that it's fun and I want to do it!

CF: How did the Flying Artist's Room make an impression on you?

PEM: I think that it was only with the Flying Artist's Room that I realised that everything can be designed. What comes under design, how an image emerges from it. And that it also doesn't necessarily have to be something material, but that you can simply give free rein to your creativity and you can create lots of things. Beautiful things can be made out of lots of things.

The flying artist Janina Warnk looks back on two unforgettable years as artist-in-residence at the Georg Christoph Lichtenberg School in Ober-Ramstadt. One phrase sums it up: “It was such a party!”

A studio on a playground? In the countryside?

It frightened me a bit. I'd previously run a “how to get by” club at a secondary school in Cologne where the loos were permanently frozen because the school was so run down.

I went to Immanuel Kant School, affectionately known as “Astra Gymnasium”. Astra, not Ad Astra. The beer, not the stars. Years behind foul yellow curtains in front of foul yellow teachers in the 1990s quickly undermined my self-esteem and my desire to cooperate.

It got worse: I collected school absences like a hobby and just about passed (although I did get good marks in maths in my school leaving exam).

And now I've ended up here: nestling amid the green hills of the Odenwald is the Georg Christoph Lichtenberg School, an integrated comprehensive with an upper school. With 1400 students it's really large for this area. Architecturally one thing struck me: the space. Large playgrounds, lots of places to meet up, hang out, hang around.

And also in a wider sense I find that space plays an important role here. Space for people. Space for your own opinions, individuality and development. Including a young, diverse and agile teaching staff.

Even the interiors here are nothing like my old Alcatraz-like school, but more like Scandinavian functional architecture. In a word: space for living.

I immediately feel a general openness in the broad educational horizons. Art and culture have a right to exist and are of equal value with the main subjects. The weighting is right. And so I'm also accepted by most of them: with curiosity and openness.

day 1

BANG BANG BANG. "Msssss Aaaarrttttiiiiist". They were banging on my door at 7.15. On my very first morning in the Flying Artist's Room. I open the door in my pyjamas. "We just wanted to see if you were awake," grinned a boy. And the children streamed in. "Well, I was still sleeping. I think." "It doesn't have a proper window." "It smells like my hamster" (I hope he meant the smell of wood). "Does it really fly?" And to the last question, I replied "Yes" because it flew!

The Flying Artist's room is a place within a place.

It was right in the middle of it and yet independent of it. A little enclave, a free state with colourful laws. A capsule with space and a time difference, even turning reality on its head. At first we entered the space like you'd enter a wonderland. Initially hesitant, then liberated.

For me the Flying Artist's Room became a wonderland itself too. Soon I was exhilarated by all the materials and the ideas sparking off the children. It was like falling down Alice's rabbit hole. For two years!

The Flying Artist's Room morphed and took on a shape that conformed with our ideas; sometimes it was a disco, a ballroom, a conference hall, an arena, a cave, a nest, a rubbish dump, a playing field, outer space, a seabed, and rarely a living room. But in reality it was the queen's palace, a space ship, a hot, stinking factory, Olympus, a cinema, a film set and a maze.

Perhaps it was due to the architecture and its high ceilings where thoughts could expand; perhaps the lack of windows, which meant that no one could look in and the outside world disappeared for a moment. Spaceship style.

The space simulated nothing, forced nothing, and yet was versatile.

Perhaps, though, it was like our own secret island. There was no one scarily standing over you as you sculpted, draped or composed and giving you marks. Also not everything was

directly made visible for all eyes, published and printed on zeppelin banners. Some children worked quietly in a corner absorbed in their own projects, hiding their work behind the curtain before continuing to paint them later. At some point an autonomy emerged. The materials were always ready. It was established that children came during my lunch break while I ate my muesli (every day I had an artistic muesli served up to me by the art teacher! Every day for a year!). So while I ate my strikingly beautiful muesli and prepared the afternoon, L. worked on his nail design and Emily draped material on the tailor's dummy to relax before her dyslexia class. In the garden a group of 7th graders listened to music. Beneath the disco pyramid, two boys did their homework. "Can we get out our phones for TikTok?" "You can do what you like, it's my lunch break!", and two girls danced in my kitchen.

Then they came, the so-called "challenging times". I still felt good, I wasn't feeling unbearably stressed. The double burden that children and teachers navigated through. So I decided to be there every day for the sake of "being there". The classes were split and the otherwise exuberant mood gave way to great efforts by everyone to "keep going". So for a short time the Flying Artist's Room was also a place of comfort. We relocated to the garden, carried on dancing, found gaps, shot a film (> link) and recorded an album of music (> link). At the open window behind a protective wall made from sports mats and curtains with maximum diagonal distance across the Flying Artist's Room.

At the film premiere during lockdown, we all sat in evening dresses and black tie, with cocktails and popcorn of course, and met up later in a digital cinema foyer. Because we just had to meet!

Somehow the two years were different in that in the first year this novel UFO was still hovering, trying to land in the syllabus in a slightly awkward way.

In the second year, there was a bit more substance to it, it put down roots. Because the teachers were so overloaded and there were new rules, I was left to myself more.

So anyone who stood on my mat then was serious about it!

So serious, so real. Like the dance group for example. A group of girls would come in the afternoon. We invented an improvised game and danced as if it was the last thing we could still do for the world (it was the middle of winter, so the mood was apocalyptic anyway). Then there was "the building team". The building team initially consisted of a group of boys who on their own initiative built benches, tables and garden furniture. I can't do anything like it, I don't want to put my back out, so I was delighted and soon we were half a class. They told their teachers they were going – "We've got stuff

to do in the Flying Artist's Room today" – and as it was really important, the teachers gave them permission. The children worked out for themselves whether they wanted to take part in the lesson or work at home. The initiative began with the sports teacher and went through all the subjects. And in the summer we had a wonderful garden space for our daily parties at break time.

I feel that I'd been celebrating for the whole two years.

last day

At the bottom of the rabbit hole, I'd already guessed it, a party was laid out. This party was proof for me. Proof of this project's importance. The perfect final chord. And unfortunately I can't convey that in these lines.

I can't squeeze popcorn, flowers, weasel, Sweden, flamingos, the "Cry Gate", all the DJs, the flying ice seller, Freddie Mercury and the cat, the dancers, the speech-giver, the strawberries and my MERCILESS APPRECIATION into these lines.

I can't shoehorn in how I got a specially staged farewell from the teaching staff. Hundreds of gifts, letters, emails. And I really can't squash in how my car was covered in post-it notes so that I couldn't drive off, that teachers stuffed the Flying Artist's Room full of balloons so that I couldn't open the door, and things like that.

A week packed with performances and interventions. And I did nothing except marvel at it.

In a way I was astonished and in a way I wasn't. Because what's astonishing about a twelve-year old building a DJ desk alone, a 13-year-old improving and rewiring an entire installation without being asked, and a 14-year-old building a 2.50 m archway that you can walk on? It's extremely astonishing that in a school day there are so few opportunities to find out that you happen to be a structural engineer, that you happen to have a seven-octave range, that as a grade 6 class you can organise a festival for an entire school.

And when it's all over, when the spaceship has landed and the pilot welcomes gravity in the oxygen tent, the question is: "So what did you get out of it?"

It reassured me. And inspired me. I am gradually hopeful. Hopeful that creativity will find its way, that learning becomes a sensible, creative act! That places like a flying studio open up spaces of possibility in which experiments, aesthetics and play are on the bill. And if you get through it, if school and puberty don't gnaw away at you like at a chicken wing – like they did at the Astra school I went to – then we can design the future feeling stronger and more self-assured.

I want to carry the school spirit of the Georg Christoph Lichtenberg School with me. And I'd particularly love to always have the Flying Artist's Room with me like a snail shell. Somehow I think it's got into my central nervous system. What can I say! Thank you for the flight!

It was such a party!

prof. dr. nicole berner

Prof. Dr. Nicole Berner, who was born in 1981, studied art education, psychology and general pedagogy at the University of Augsburg. In 2013 she wrote her doctoral thesis on artistic creativity in primary school age children. Since 2016 she has been professor of art pedagogy and art didactics at the Pedagogical Institute of the University of Northwestern Switzerland, and heads up the department of didactics in art and design at the Institute of Secondary Education I and II. Her research focus is on encouraging creativity in art lessons and the quality of artistic teaching and learning processes in cultural education both inside and outside schools.

prof. dr. christian duve

Prof. Dr. Christian Duve is a lawyer in Frankfurt am Main, honorary professor at the University of Heidelberg and a Business Angel. He has been on the board of the Crespo Foundation since 2020. Christian Duve was formerly a lawyer and partner of the international corporate law firm Freshfields Bruckhaus Deringer (1998–2018) and was on the board of the German Bar Association (DAV) in Berlin (2013–2021). At various times he has been on the board of the MMK Foundation, the Friends of the MMK, the Friends and Supporters of the Jewish Museum, the Friends of the Senckenberg Research Institute and the Harvard Club Rhein-Main.

eva funk

Eva Funk, who was born in 1988 in Villach in Austria, lives and works in Berlin. She studied time-based media at the Royal Danish Academy of Fine Arts in Copenhagen and did a masters in object sculpture at the Berlin University of the Arts in 2016. Most recently she has worked in cultural and aesthetic education and as a member of various interdisciplinary groups on collective strategies and visionary perspectives. The focus of her projects is on the strengths of a united (urban) society, building culture and experiencing urban nature. Eva Funk believes it is important to think about design not only as an aesthetic decision, but to discover its political and democratic possibilities as well. At the Lüdertal School in Großenluder, the artist initially plans to work with students on the word “home”: a construction that for most people is a largely individual reality that is lived, experienced, suffered, missed, sought out and not least also shaped.

lisa haucke

Lisa Haucke, who was born in 1987 in Herdecke, studied free art and performance in Berlin and Braunschweig. At the Institute of Performative Arts and Education she obtained bachelor’s and master’s degrees in performing arts and art mediation. In the specialist class for spatial concepts given by Candice Breitz, she obtained her diploma and masters in free art. She has been influenced in dance by the choreographer Sylvia Heyden (principal of T.A.N.Z Braunschweig). Her solo (dance) performances, film work, installations and exhibitions have been shown at, among others, the European Media Art Festival (EMAF) in Osnabrück and the Lower Saxony state representative office. Lisa Haucke has documented the activities she produced with students during her residence in the Flying Artist’s Room in the “Flying Art Journal”. She currently has a bursary for the diploma course “Artistic interventions in cultural education”.

prof. nikolaus hirsch

Prof. Nikolaus Hirsch has been director of the CIVA museum of architecture in Brussels since 2020 and prior to that was director of the Städtelschule in Frankfurt am Main (2009–2014). He has taught at Columbia University (2017), the Institute of Applied Theatre Arts in Gießen (2003/04) and the AA in London (2000–2005). His architectural work includes the award-winning synagogue in Dresden (2001), the Bockenheimer Depot in Frankfurt am Main (with William Forsythe, 2004), the European Kunsthalle, Unitednationsplaza (Berlin, 2006–08), the Cybermohalla Hub (New Delhi, 2012), the Tensta arts centre in Stockholm and “Do We Dream Under The Same Sky” (Art Basel, 2015/LUMA Arles, 2017). Hirsch curated the Folly project of the Gwangju Biennale (2013), the “Housing Question” project at the House of the World Cultures in Berlin (2015) and the German pavilion at the architecture biennale in Venice in 2021. He is the author of the books “On Boundaries” (2007), “Institution Building” (2009) and “Don’t Follow The Wind” (2021) and publisher of the series Critical Spatial Practice with Sternberg Press, and co-founder and publisher of e-flux architecture.

jan lotter

Jan Lotter, who studied at the University of Art and Design in Offenbach (HfG), deals among other things with social interventions in his artistic work. He implements these poetically and aesthetically in his activities and with great human intuition. In doing so he leaves it up to participants to perceive his offer as “art” or as an invitation to an extraordinary get-together. He created the DispoDiscoClub for a night and compiled a collection of street vendor stories secretly picked up on buses into a book, which he then sold on the buses for the price of a bus fare. As the first pilot in the Flying Artist’s Room in 2018/2019, his humorous, everyday treatments such as “Trick or Treat” in the staff room, “Popcorn & Patterns – Cinema”, large posters secretly designed on mobile phones or school playlists played every morning from the secretary’s office accompanied the school routine for the entire year.

prof. dr. torsten meyer

Prof. Dr. Torsten Meyer, who was born in 1965, studied art, sociology, philosophy and educational science at the Universities of Lüneburg and Hamburg and at the Academy of Fine Arts Hamburg. In 2002 his PhD was on “Interfaces, Media, Education” in the German Research Group’s aesthetic education at the University of Hamburg. Key focuses include post-internet art education, pedagogical media theory, cultural hacking, teaching at the end of the perspective, and school and university development on the horizon of a fundamentally changed media culture. He is the author and co-publisher of various textbooks, most recently: “What’s next? Art after the crisis” (2013), “Next art education” (2013), “Where the magic happens – Education after the removal of borders in the arts” (2016), “Transfer. Art and pedagogy following Karl-Josef Paz-zini” (2017), “Arts education in transition – aesthetic education in the context of cultural globalisation and digitalisation” (2020). <https://medialogy.de>

prof. dr. michel müller

Prof. Dr. Michel Müller has been professor and head of the Laboratory of Experimental Architecture, Art and Research at the Cologne University of Applied Sciences since 2010. He has been a visiting professor at the Karlsruhe University of Arts and Design (2004) and a professor of environmentally efficient architecture at the State Academy of Fine Arts in Stuttgart (2005–2010). His work includes the high-profile accommodation O16 with 150 housing units for the homeless in Frankfurt am Main (2009–2021), the permanent Goethe exhibition at the National Museum in Weimar (2012) and the

combined heat and power plant at the Technical University of Darmstadt (2003). He created the Bockenheimer Depot theatre (with William Forsythe, 2004), Unitednationsplaza in Berlin (with Anton Vidokle, 2006), the Cybermohalla Hub in Delhi, “Do we dream under the same sky” (Art Basel, 2015/LUMA Arles, 2018) and since 2019 the Flying Artist’s Room. Another area of emphasis is the design of exhibitions, including Meta Hub on the history of Frankfurt’s Börneplatz synagogue (2021), “Weimar – On the essence and value of democracy” (German Historical Museum, 2019), “Making things public” at the Centre of Art and Media (2005) and “Indian highway” (Serpentine Gallery, 2008).

paula elisabeth müller

Eighteen-year-old Paula Elisabeth Müller is currently studying near Munich to be a visual marketing designer. During the 2018/19 school year, she became acquainted with the Flying Artist’s Room and the artist Jan Lotter as a student at Wollenberg School in Wetter. This encounter provided Müller with the opportunity to discover her own artistic potential and acquire creative, artistic and design competencies, which to this day have benefited her both professionally and personally. On top of this, it is even her choice of career. The conditions of participation and the experience of seeing her own artistic works and their creative processes appreciated were unique in the 18-year-old’s time at school. Looking back, Müller sees her participation in the Flying Artist’s Room programme as something that triggered her interest in design.

claudia sárkány

Claudia Sárkány, who was born in London in 1981, is a filmmaker and performer and now lives in Cologne. She studied film at The Arts Institute Bournemouth and the Academy of Media Arts in Cologne. Sárkány writes, directs and appears herself time and again in her own short films. For more than ten years, in parallel to her film-making, the 40-year-old has worked as an art and film mediator, focusing on filmic narratives here too. The artist has ambitious plans for her artist-in-residence bursary at the school in Emsbachtal: with the students she would like to get a film or series concept off the ground, stretching over the whole school year and ending with a cinema screening with tickets, snacks and a red carpet. It could be science fiction or a horror series, but also a telenovela or even a science-fiction-musical-telenovela. From the end result, Sárkány is hoping for something that “is humorous, thrilling and visually imaginative, but at the same time conveying something serious, thoughtful and touching.”

janina warnk

Janina Warnk from Hamburg, who was born in 1983, initially studied film at the international European Film School in Ebeltoft, Denmark, before moving to the Academy of Media Arts in Cologne. During this time her interest in performance art and installations grew. At the heart of Janina Warnk's work is a socially critical humour at the interface of creative actionism. The creation of immersive spaces and worlds allows a shift in space and time that questions and plays with the rules and boundaries of reality. Warnk has worked with children and young people for more than five years. After a year in the Flying Artist's Room, she is particularly excited to see new approaches and individual connections and collectives emerge as it grows into the place.

johanna weckenmann

Johanna Weckenmann studied educational science in Tübingen and Frankfurt until 2017, and completed a semester abroad in international and comparative education in Puli, Taiwan. In her research she focuses on issues around digitality and education. On top of this, her other areas of emphasis are university research, adult education and spatial and cultural educational science. Since 2019 Johanna Weckenmann has been working on a dissertation project with the working title: "Virtual education spaces – Spatial and education theory analyses of virtuality". In this work she is embarking on a search for the possibilities offered by virtual education spaces that, according to Weckenmann, remain closed due to current updates and educational practices. In her work as a research associate at the University of Frankfurt, she enjoys exploring playfully creative approaches with students and raising pressing questions about digitality and education.

lukas wegwerth

Before studying at the Institute of Product and Process Design at the Berlin University of the Arts, Lukas Wegwerth trained as a cabinetmaker. Workmanship, the practical application of material research and his interest in natural processes and traditional material systems frame his practice as a designer. Lukas Wegwerth's work has been presented at the Supersalone in Milan (2021), in "Non-Extractive Architecture" at der V-A-C Foundation Venice (2021), in "State of the Art of Architecture" at the Triennale di Milano (2020), in the Biodesign Lab at the Karlsruhe University of Arts and Design (2020), in "A School of Schools" at the Istanbul Design Biennale (2018) and in various contexts for Atelier LUMA and LUMA Foundation. He is represented by Gallery FUMI and Nilufar Gallery.

christina wildgrube

Christina Wildgrube, 37, was born in Luther's town of Wittenberg and works as an artist in the field of printed graphics in Leipzig. She studied communications design in Berlin and Chicago and did a masters at the Academy of Fine Arts in Leipzig. She gained experience in mediation work with children and young people at an art school in her hometown and at Braunschweig theatre. Wildgrube sees the driving force behind her artistic creation as "reviewing and challenging the limits of what is feasible in order to reach surprising pictorial solutions – including beyond the field of printed graphics". With "Big and small pictures", the concept she developed for students at Einhard School, she would like to give them the opportunity to express themselves in different formats and techniques and thus develop their own pictorial language. "Because," according to Wildgrube, "when I work in a big format, I suddenly feel big!"

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date May 2022

Janina

I'd like to thank you for everything you did for us in the two school years you were with us. We learned a great deal from you and did cool things. For example we had tea with the Queen, we went to Unboxing Sleep and some of us also ran through the Halloween maze that you made for us last year. I'm interested to know whether you still remember it.

You built, sawed, bored, cut, painted and did lots of other cool things with us. And you made lots and lots of films with us too. Often things went wrong, fell apart or broke. But none of that stopped you! I admire people like you.

Everything about it was brilliant! You inspired lots of children and made them happy. My hope for the future is that you continue to meet nice children and that you make them happy too and do lots of nice projects with them.

Thanks Janina!

**Speech given by Selina Hissen to Janina Warnk at her leaving party
at the Georg Christoph Lichtenberg School in Ober-Ramstadt in July 2021**
