

COURSE DESCRIPTION¹

Artist in Residence at the Center for Latin American Studies
at the University of Florida

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1 The possible titles of the course are:
(1) Institute for Radical Learning; (2) In-between art and pedagogy; (3) Collect Pedagogies.



COURSE DESCRIPTION

The proposed course is an invitation to thoroughly explore the intersections between art and pedagogy through artistic practice itself.

This course will be conducted in the form of a study group or laboratory, which will gradually evolve and take shape around the following questions: How does art become pedagogical material? What type of new classroom structures and dynamics can be formulated? How can we create open and unstable learning environments? and, what kind of cultural strategies and tactics are possible through art? Throughout the semester, additional - individual and shared - inquiries from the participants of this study group will be added.

This course will focus on the context and experiences of the Latin American experimental pedagogies and its influences. These practices have held significant importance since their inception, as they have actively pursued resistance and emancipation, fostering dialogue in a flexible and decentralized approach and, have forged strong connections with cultural and social movements.

This course starts from five main axes, with some pedagogical strategies as a base. However, the idea is that this route, or rather, this detour, will constantly expand and bifurcate; and that the repertoire of references will continue to grow. The axes are:

- * **Self-learning:** review of contexts and proposals associated with radical pedagogical concepts, which are grounded in the conception of alternative approaches to traditional learning processes and cultural institutional programs. This examination will include a thorough analysis of Ivan Illich's body of work, with particular emphasis on his concepts articulated during his sojourns and recommendations in South America. Additionally, we will delve into Paulo Freire's pedagogical theories and their interrelation with the principles of liberation and societal metamorphosis.
- * **Self-education:** recounting of educational processes, based on orality, social coexistence, care and understanding of a specific context. We will begin with a case study entitled Jardín Maloka (a project that I am currently developing in the municipality of Inirida, in eastern Colombia) a classroom of medicinal plants that supports the local school curriculum based on ancestral knowledge from the local forest. This will be complemented with the powerful ideas of the Venezuelan educator Simón Rodríguez, who, understanding the specific Latin American environments and the formation process as an element that should respond to individual needs, proposed education as a means for change and liberation. Furthermore, we will explore other initiatives that interweave art, architecture, and pedagogy, as for example the 70's Chilean architectural experimental field: *La Ciudad Abierta*.
- * **Pedagogical diagrams:** study of government-managed educational initiatives and programs, in the context of multiculturalism, folkloric iconography, and their impact on artistic movements. As part of this framework, we will analyze the practices of *La Escuela de Pintura al Aire Libre* and the drawing method of Best Maugard in Mexico (the latter will be analyzed in parallel with Paul Klee's courses at the Bauhaus and his *Pedagogical Sketchbooks*, a process that happened at the same historical moment).

- * **Pedagogies in movement:** an analysis of strategies and roles in collective learning processes grounded in crafts. For this axis we will review, as starting point the positions and strategies of a group of anarchist bakers in Argentina, at the beginning of the 20th century. Also, contemporary processes that use virtual platforms will be addressed such as *La Escuela*², a project that is actually moving throughout Latin America.
- * **Politics of nature:** development of a scientific method to speculate on how specific Latin American natural environments, agricultural activities and landscapes have influenced, as a third master, the learning cycles of their inhabitants and their communication processes.

This course is rooted in (or influenced by) non-traditional pedagogies, thus addressing ideas such as:

- * Recognizing art as a form of knowledge production.
- * Thinking of learning as an artistic practice in itself.
- * Reflecting on education and art as systems that invite to think and act freely.
- * Formative processes leading to the production of new knowledge, creative proposals about reality, and questioning existing paradigms.
- * Exploring ways to connect education and art with aesthetic policies of contemporary praxis.

METHODOLOGY AND DINAMICS

This course proposes actions of research and creation where the theoretical, the practical and the plastic will converge. The idea of generating a dialogue between theory and practice is based on the experiential approach of learning by doing and demonstration. Therefore, the course does not establish a syllabus that follows a static road map; instead, it will encourage experimentation, divergences, and mistakes.

My proposal is to initiate a spontaneous research approach, wherein students share responsibility for constructing the learning framework. In this context, the course is conceived as an inverted classroom, offering the opportunity to gather information from external sources, ideally within Latin America. One of the tactics that is essential to this process is: asking for advice and support, from other educators and artists researching on pedagogy, with whom I have collaborated before. In this way, seeking information outside academy will function as a place to confront ourselves, to learn to categorize in new ways, and to inquire from other perspectives.

An essential element of the study group's methodology is dialogue, which will be a means to establish horizontal, collaborative, and solidarity-based relationships. Classes/laboratories may take place while walking, talking with other individuals, or in silence. A fundamental aspect of this proposal is to perceive the workshop format as a means for active listening, sharing interests, and forging new connections.

Ultimately, the intention is also to establish a relationship with the public space and with wider audiences. Therefore, efforts will be made to establish connections and practices with the university's gallery system.



OBJECTIVES

- * Investigate how art can be a medium for learning in a multidimensional way -understanding that we are sensible bodies - where awareness and contemplation can be essential elements of learning.
- * Explore how art can be a tool for: exploring the unknown, fostering curiosity, and formulating questions.
- * Examine new models of learning and understanding by building exchange environments that resist conventions and rules.
- * Create spaces where mistakes and errors are embraced as attitudes that, when approached confidently, can lead to new opportunities.
- * Redefine traditional conceptions and roles of the artist, educator, or learner by establishing an inverted classroom approach that challenges and questions roles in artistic and educational processes.
- * Form a collection of methodologies that promote collective learning.
- * Investigate and explore radical and progressive pedagogical practices³.

PROFILE

Nicolás Paris (Bogotá, 1977).

I am an artist whose work is closely linked to questions about collective learning. My work method is mainly based on dialogue, incomplete architecture, the act of drawing and cultivating. I constantly seek to build environments for exchange, the production of reflections and to find new ways of being together.

I taught in rural Colombia for several years before dedicating myself to art. This allowed me to become aware of the importance of resignification systems which are fundamental to the educational process. This has become one of the main focuses of my art projects, in which I employ pedagogical tactics within the exhibition context to foster collaborative, open-ended research with participant-spectators in laboratory-like environments. In the process, I turn the exhibition space into a locus of egalitarian, communal and investigative exchange, centered around the collective development of specific artistic projects.

3 Within the framework of the course, the word radical will not be understood as something categorical or insurgent, but as a different or parallel way of questioning reality.



SAMPLE OF WORKS

1. Thyssen Bornemisza, Madrid
Art-education: residency ----- [Visit project](#)
2. Govett Brewster Art Gallery, New Plymouth
ko ngā herenga kei waenga i a tātou, lo que nos une, what connects us - - - - - [Visit project](#)
3. KADIST, Paris
Room for Us ----- [Visit project](#)
4. CaixaForum, Barcelona
Ejercicios para sembrar relámpagos ----- [Visit project](#)
5. BANCO DE LA REPÚBLICA, Bogotá
Escuela universos ----- [Visit project](#)
6. MUAC, Mexico City
Ejercicios de resistencia ----- [Visit project](#)
7. Times Museum, Guangzhou
Modes Of Encounter ----- [Visit project](#)
8. MACBA, Barcelona
Entre la acción y el objeto ----- [Visit project](#)
Correspondencias de artista en la escuela ----- [Visit project](#)
Correspondencias de artista en la escuela # 2 ----- [Visit project](#)
Son[i]a #265, RWM, Radio Web ----- [Visit project](#)
9. LA CASA ENCENDIDA, Madrid
El curso natural de las cosas ----- [Visit project](#)
Curatorial Text ----- [Visit project](#)
Public Program ----- [Visit project](#)
10. la Escuela_
Laboratory: Cuarto mundo o un salón de clase sin infraestructura -- [Visit project](#)

CALENDAR

Week 1 - 2:	Self-learning
Week 3 - 4 - 5:	Self-education
Week 6 - 7:	Pedagogical diagrams
Week 8 - 9:	Pedagogies in movement
Week 10 - 11:	Politics of nature
Week 12 - 13:	Devise and review of exhibition proposals
Week 14:	Opening of cooperative exhibition project and Symposium
Week 15:	Symposium

BIBLIOGRAPHY

- Deschooling Society – Ivan Illich
- Emile, or On Education – Jean-Jacques Rousseau
- Pedagogical Sketchbook – Paul Klee
- Allow, Trace, See – Fernand Deligny
- The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation – Jacques Rancière
- Anarchism Explained to Children – José Antonio Emmanuel
- Ah! Ernesto – Marguerite Duras
- Pedagogy of the Oppressed – Paulo Freire
- Matters of Care: Speculative Ethics in More Than Human Worlds – María Puig de la Bellacasa

https://drive.google.com/drive/folders/1j2z4WS7Vr_DVvub4XgbfYvLi4AmOHC1I?usp=sharing