KNOWLEDGE SHOULD BE PRICELESS

PAUL STEWART

知識本無價

TRANSLATED BY 翻译× **PAUL STEWART 阅题:茶圃用**题

Paul Stewart is an artist and researcher locusing on themes of alternative learning and critical pedagogy. He has a BA (Hons) Fine Art from the University of Lincoln (2011) and also completed an MA in Art and Politics at Goldsmiths (2012). He is the Learning Research Assistant at Tate and the creator and Co-producer of The Alternative Art College.

保票 斯圖爾特是一位藝術家同時也是一位研究員。他的工作重心是研究可替代性 的學習方法和批判性教育學。他于2011年獲得英國林肯大學榮譽學士學位,并在 2012年獲得了倫敦金史密斯學院藝術與政治專業的碩士學位,他是另類藝術學院的 創始人和聯合出品人,現在他供職于泰特奧術館從事助理教育與研工作。

> ART.ZIP: Would you please give us an introduction of your project, the Alternative Art College (AAC)? How did it start and what triggers the establishment of AAC?

PS: The Alternative Art College is a non-profit education facility, an online creative platform to critique higher education which I developed whilst studying for my Undergraduate (BA Fine Art). In 2010 the government begin to dismantle the higher education system, home students' tuition fee increased to £9000 per year. The response to this was in the form of mass demonstration; this often was unsatisfactory because of the reaction of the authorities. In response to these events I set up the Alternative Art College in the tradition of protest art, as a proactive form of protest that was an alternative both to the prospect of an increasingly expensive education system and also to the existing forms of protest that were being used in 2010.

In short, the reason for the start up of the AAC is as a response to the current educational system, to question aspects of learning aimed to produce consumers of knowledge rather than participators in a grander scheme. The aim is to get students to question how they learn as well as what they learn and allow them to become active agents in a participatory learning experience.

The initial rationale behind the idea of the Alternative Art College in 2010 was to show that you could gain the same, if not a better understanding of a topic, than you could if you were to pay £9,000 to study at an education institution. Why is Higher education something that is only financially accessible? Knowledge should be priceless.

ART.ZIP: How would you describe this project, political activity or art practice?

PS: It's really a good question. I would say that it is both and both elements are intrinsic in to how the Alternative Art College functions. The AAC attempts to question the dominant power, and then producing a space with a selection of shared experiences that can develop learning practices in a more open and discursive form. At the same time the Alternative Art College is my art practice, so I am constantly combating that relationship you have between making work and producing an open space. My commitment to the concept may not always be represented by the work as commitment is not a category of art. I do feel very protective of the AAC as it is my 'making' process but this alongside the values of the AAC to be collective and open produce to opposing positions. To combat this, I have found ways of dealing with that by the making process focus on the production of posters, and publications, and I was able to release



ART.ZIP: 回不可以総裁對介紹一下你的"另類華斯學院 (Alternative Art College, 以下無額AAC) "項目?AAC是沒麼團站的,為什麼要確立一個這樣的學院呢?

PS: "另類藝術學院 (AAC)"是一個非整利的教育項目, 通過網絡平臺來搭 24 一個質獎英國高等教育語用的平臺, 建立它的時候我正在林肯大學讀 我的純藝術專業本科。在2010年的時候, 英国政府開始大刀開於相改革 和被讓高等教育系統, 本地學生的每學年學賣推到9000英線 (約9萬人民 物), 加之當局對民窟的呼聲沒有做出滿意回復, 由此引發了大規模的遊 行抗骚活動。對於這個事件, 我成立了AAC來表達我的態度, 這也是一種 傳統上的通過藝術行為來進行抗騰, 這是一種主動的抗隱形式, 同時對上 强約品費的學賣和既有的高等教育體制提出抗難。

德而言之,建立AAC是為了對現在的數質體系做出實疑,現在的體系是為 了培養"知識"的消費斟禮,而不是在宏觀上促進數質和鼓勵對數資的參 與。我們的目的是讓學生們思考他們如何學習、學習什麼,從而使他們更 好地,更積極地參與到學習的聽號中來。

that relationship through those, and then keeping the context

I would say the AAC is a politically active art practice, maybe.

ART.ZIP: How does AAC run? What kind of practice is it like:

in these spaces and all bits of pieces for a period of three a more personal context, more informal space for learning. At the AAC went from rather than trying to offer learning classes or months, basically. And then I think there's a dramatic shift where the start, there were talks, common assemblies, art exhibitions education. So its the home that creates a different atmosphere space where we could remove the power relation of higher students' houses, and used that as a navigation to relocate a lifted our practice out of our art college and moved them into accommodation houses into our 'university' campuses. We university project in itself where we turned five students was happening. It started as a protest as an undergraduate sporadically. When I started the AAC I wasn't really aware what constant physicality and our events and projects happen PS: At present the Alternative Art College does not have a

> blogs and tweeter feeds as dissemination points. couple of years and now it's kind of move on to not so much whatever they were as the practice in a move onto questioning of a physical happening but a series of conversations using the that. I guess that's what a lot of our work has been for the last back into questioning those processes and creating work from form is looking into pedagogical approaches, and moving what is education, treating learning as an experiment. This

development of alternative education discourses activities and creative platforms, focusing specifically on the I think in this way, the AAC bridges digital media with grass root

ART.ZIP: What kind of feedback did you get till now?

allowed us to have a core openness, and we are able to have the events and how we can develop them collectively. This moved on to collectively communicating experience of developed a more mature approach within our art practice, we national press, such as news articles we have with the BBC and the local ITV news in response from that way. And then as we PS: When we started, we had a lot of interest from local and



MONEY

SPECIAL FEATURE

conversations that people could both take from and give to. So

there. And I think that is a real creative sharing to our AAC. I thought it was lovely, I hope what I have given her, a gave up because of the financial situation, and then she turned decided to go to Holland for studying an art degree, and then she their own AAC, Most recent case is a Lithuanian student, who has of happening and then I would tell them a list of how to start quickly say to them, I don't have an accommodation, and it is a the AAC, I find it really flattering. A lovely lovely question. Then situations. When people emailed me asking to be students of to create critical events, and how to develop those that kind of disseminating it from a point of authority but brining different that process of doing, so not taking a piece of knowledge and context. I think what the key thing could be taken from it is series of things that could help her start her own form of practice house. It's normal spaces where we accommodate, it's a process to have an open discussion about how to engage socially, how perspectives to the table to learn collectively. This allows space it brings in different ages, different backgrounds and different possible. I set a reading group recently that was open to all, and content of the event. And I think we keep everything as open as I get some interesting emails from individuals, it depends on the

doing education? universities, what do they think about this different way of ART.ZIP: Many of your co-workers are working for the

own projects, such as Mike Neary at the university of lincoln. that kind of process. And a lot them have already started up their through that for the Quality Assurance Agency, 'where are your and you can't justify because you can't quantify an outcome should be formed, which is one of the bodies to find and decide QAA, Quality Assurance Agency, dictates how learning outcome Normally they dislike the structure, which is controlled by the commodity, it's a value system of Capitalism. high education in general, to generalise it as well, it is part of a There are a lot of shifts and also you have to be aware that with learning outcomes?' There are no learning outcomes. You know want to teach how socratically as an approach through learning are to find out how you teach. For instance, a lecturer might how learning is justified. And those kinds of situation question have critiqued their institution they've worked in for years. PS: What you find is that, if I was to generalise, many academics

needs rather than needs of his own. It's about finding a point where To paraphrase Walter Benjamin, a man makes shoes for another's we can be part of a system but get equal participation in response.

> 在2010年, AAC想要表達的感度是, 從教育的本質上來說, 花費9000英 鹽才能得到的教育資源也許在不花蕻的情況下依舊可以實現, 為什麼選 得高等教育是要有"金錢准入"原則的呢?知識本該是無價的。

ART.ZIP: 你怎麼定義AAC這個項目呢?是一個政治行為這是一次藝術資

PS: 這是一個很好的問題。我想說這兩方面都有, 而且這兩方面是核植 解決,通過製作海報和出版物我可以同時依持AAC的理念和開放性,同 之下對對立的系統產生影響。為了協調這些問題,我不得不找出方法來 部份,AAC是具有保護性的,同時內均無機在於,在某种并包含器拔柱 阳荫,因為渲染"野獭参的整守"並不驅整術的簡專。 作為我"生產"的一 AAC這個開放空間之間的關係。我對氦念的信守往往不能遭過作品來 回時,AAC是我個人的藝術實際,因此我必須指数我自己的藝術創作的 個共享體驗的區間,來開發更開放更具有交流性的學習和教育實踐。 于AAC的功績層面的。AAC是對主流的聲音提出貿際,其目點發出一

模字數可以與AAC是一個發出行地の關語實際是自己

ART.ZIP: AAC是如何運作的呢, 它到底是怎樣的一種實踐 ?

作。我猜造也是近些年来我們很多工作的重心,而且這也是為什麼我們如 研究的衝擊,而且返回到對過程的反思並且開始就這個問題進行藝術創 育"冯本贺。"楊學習作道一階實驗來對待。" 道路形式開始進入函数會學 道程形式,我們解構了高學教育和學校空間之間的簡稱。在那種,我們開 PS: 現在AAC並沒有一個實體與者物理空間, 我們超級的活動和項目都是 沒有舉辦太多實打實的活動而是舉辦了一系列的討論,并很多運用博客 劃在的業力,仍從制度提供學習位體的開始開始轉換為按問的問題什麼是"數 國用問題表式是道樣,各種各樣的事情。後來,AAC項目的發展發生了感 的時候,我們在這種學維購碎、討論、集會以及藝術展覽,基本上在郑三 起了不一義的領國,更個人化的上下文關係治更兩無的學習控題。在應始 我們"大學"的校園,我們把自己的實踐從藝術學院轉移到學生宿舍,這過 多居然武师一個大學本及歷題的抗議消息,我們第5題學出信命沒消滅 比数颗数的,我们立AAC的時候避拉没有無疑到到底發生了什么,關於

對回轉代在教育問題的討論和發展。 通過這種方式,我覺得AAC這样了一個根植于基層的創意平臺,來看眼於

ART.ZIP: 目前為止, AAC項目獲得了楊些反饋;

個問彼的核心感度,我們回以提供一個有意樣的問題,職人們可以各自 合,并禁討如何更深入的發展和挖掘這些材料。這讓我們能夠保持一 PS: 在開始的時候, 有很多站方和國家級編體鄉對我們的項目非常感謝 貢獻,回時也可以各股所需,我資海溫或是我們長到的回饋,我與海溫 医斯格實際重點轉移到格整個事件過程中的溝道和交流的搭號進行整 艦, BBC和ITV的新聞都報導了這個項目。隨後, 我們的想法更為成熟



ART.ZIP: What is your attitude towards the current education system?

PS. I think rather than waiting for something to happen, do it yourself! Having interesting chats at a coffee or shop, or creating, starting political approaches, taking actions, this does not have to be direct action, they can be an art practice, it can be in any form, I have met a lot of people that have different ways of doing it.

ART.ZIP: Do you think AAC has changed something?

PS: I would say so. It was definitely a moment when I think about it. We realized that a collective could do something, there's shift and change of when it happened. I remember when the AAC did its first TV interview, and they are asking me how I was going to fund the AAC, I was thinking in my head, it's an art practice, I don't know how I'm going to fund the AAC, I have to think of something, so I said If you could tax football transfers by 2.5%, you could pay for everyone in the UK to go to higher education. And at that point, I

thought they are going to catch me out, but they accepted it and they put it on the news. No way of backing this fact And in some way you deal with humour to combat the current context. You play with the current context. To avoid positioning yourself as a victim of the commodity system humour allows a space to use capitalisms tools against itself. And I think digital media and digital platforms are the space to reunite this common ground. I think that's something which might reach the search for something else, it's moving and hopefully collectively we can produce a learning space that is open in both its practice and separate from a commodity system quantified by values and outcomes.



Find out more 理學協學!
http://alternativeartcollege.co.uk

SPECIAL FEATURE

我也收到很多來自四面八方的有意思的發作。我想我們一直都堅持最間 放的態度。最近我成立了一個讀書與藉小組。對所有人開放,幾不同年 能、不同背景和不同語場之中的人都無疑一整。我是等這件事最重要的 一個收職試量在"收"的過程中,教育并不是學習一小塊知識或者後當 者的角度改去做某程宣傳,它應該是繼續對單地說勝和以一個開放應度去 汲取和限收養分。這樣,我們可以以一個開放的應度未探針對利如何未 和這個社會相配合。如何舉辦批評活動,如何移復有的情況差行拓展,當 人們的我發信,說希望成為AAC的學生的時後,我真的原門受險若當,真 的是但可愛的來信。後來我會給他們回復,我我們並沒有真正的住宿條 件,這程只是普通的民宅而已。雖然如此,但這是一個關鍵,我會告訴他 們如何開始他們自己的"可替代性"學習。就在前不久,一位立陶瓷的學生 打算去初度學習要指頭後,發來因為經過提因未能實現,她便來聯繫我們的AAC。我是得這件事便有完,我希望我能夠是非常有創作力的分享體驗。 推在自己的學習實際,我覺得這樣的互動是非常有創作力的分享體驗。

ART.ZIP: AAC的很多同仁都是在大學裡面供職的, 他們是如何看待這種 不同方式的教育行為的呢?

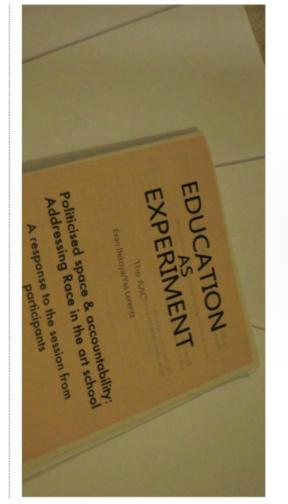
數, 而不是為了給自己等, 我們是處在整個系統中的一員, 但我們同樣處在一個可以同等參與其中并給出反應的位置。
在一個可以同等參與其中并給出反應的位置。
ART.ZIP: 對於當下的整個英國教育體系, 你是怎麼看的呢?
ART.ZIP: 對於當下的整個英國教育體系, 你是怎麼看的呢?
FS: 我嚴得, 與其等待整個系統發生改變, 不知去改變它, 適適每個人的行動, 不行動) 在前店程或咖啡館進行有趣的聊天, 或者開始一些政治行動,不一定採取直接的行動,可以是整務實際,可以是任何形式, 我遇到過很多

套用本辑明 (Walter Benjamin) 的一句話, 鞋匠嵌鞋是過了顯彰量及於

ART.ZIP: 你觉得AAC的出现對現在的系統有所改變限?

人。他們都用各種方式和途径來表達和實踐也們的想法。

PS. 我驚得可以這麼變。有當我思考這個問題的時候,我都類得AAC出现的那一刻是有巨大象徵實施的。我們跟疑到例放和協作可以成就很多事情,從問論和現在。AAC有了很大的轉變。我認得在AAC第一次接受電視情,從問論和現在。AAC有了很大的轉變。我認得在AAC第一次接受電視子里標。這是個藝術項目,我不知道怎麼能為AAC等集資金。"但當時我必分類能些件漁稅役,那麼就可以讓美國所有人都獲得高勢教育了。"當時我用的2.5%作為稅稅,那麼就可以讓美國所有人都獲得高勢教育了。"當時我與我沒有達與肯定被切掉了,提到後來他們不值沒切還放到了新聞里,很多事請其實就是這麼簡單,表揮得的面白 也正是因為這樣。你不得不則國默的手段來平衡當下的語來,或者說"玩轉我賣"。為了不把自己面於一個或品社會中受害者的角色,雖就悉是一個用資本主義已數資本主義的海大武器。我們要以無數學是對為與格學臺都具有這樣的共同點,我想它們可能會將研究的重點引入別的方向,不過不管怎樣。這種變化希望是我們可以問難出一片開放的,說疑以功利為價值收向的商品社會系統的實踐空間。



Artists statement

As the battle to stop the rise in fees exploded into the political imaginary of the student body, so did an extended period of experimentation with autonomous pedagogies. This shift in consciousness prompted Paul to begin his project. The Alternative Art College in 2011, which created an experimental platform to question pedagogical processes, albeit temporarily.

I would like to open this by discussing how my art practice evolved to form my current research practices. I come directly from an art (creative) background where I create work that holds political connotations and implements social statements, as the aim is to create politically informative pieces. The main body of my practice is trying to find subtle ways to depict reactions to situations in the political sphere; an example of this is the Alternative Art College that is a website based piece of work but also works as an actual college. The art is the documentation, the protest is the action.

Theorists such as Jacques Ranciere, Pierre Bourdieu, Walter Benjamin and Max Weber have influenced the theory behind the work that has and will continue to be created. Han Haacke is an artist who has influenced my work to take on political connotations. His work has made me realise that to create a piece of art that has a politically charged reference you need to take in to account three things, site specifics, aesthetic value and ephermenal practice. This is to insure it is in the right place, in the perfect form and how to judge how long you have with that piece before it becomes obsolete.

My art practice is the Alternative Art College. In response to these events I set up the Alternative Art College in the tradition of protest art, as a proactive form of protest that was an alternative both to the prospect of an increasingly expensive education system and also to the existing form of protest. For this research project I will reflect critically on this initiative, drawing on the experience of other alternative education organisations.

I have two main research streams. The first focuses on whether the 'alternative' learning space can operate autonomously and if this is beneficial to their policy of informal learning. To achieve this, my work focuses on understanding the relevance of the creation of an 'alternative' learning space and how they tackle the topic of knowledge production. The autonomous nature of the 'alternative' learning space is considered in both political and artistic terms, referring to the conclusions of Adorno, Castoriadis and Benjamin, Castoriadis' definition of autonomy

is adopted due to his interest in autonomy's function towards social change and the imaginary of change.

The second research stream is concentrated on the role of the 'alternative' learning space towards supplementing formal modes of learning. This is carried out by analysing four 'alternative' learning spaces to observe what their form offers towards learning and knowledge production.

Alternative learning spaces are spaces that function as an education facility to question learning practices in an informal method, in most cases as a critique to the current higher education system. My project and research aims to analyse these approaches taken towards knowledge production from a selection of 'alternative' learning spaces in comparison with the current HE and art and gallery education systems in both the UK and the US. I position the 'alternative' as a positive shift towards knowledge production that does not rely on historical, architectural or economical forms. Do these 'alternatives' supplement the current HE systems formal focus with informal and semi-formal modes of learning?

I have been situated as both a student and an employee in HE alongside being an artist whose work is located in the free university movement. I feel it is a position that is beneficial to the development of this project. To paraphrase Noam Chomsky, 'debt neutralises critical thinking, disciplining students into efficient components of the consumer economy. As the university lies in ruins how will the next generation learn to resist?

A UNIVERSITY dean has praised the foundation of an "Alternative Art College" in Lincoln. "Third year fine artist Paul Stewart set up the "college of ideas" less than two weeks ago – but already, guest speakers are clamouring to give talks in the living room of his student house."

Ross Cummings, 22, a "pupil" of the college, said: "The college is a proactive way of doing something without going and causing a riot. "We're here and we're actually learning something."



樹金製画が

當對於反對學費上源的鬥爭演變成一個學生主體的政治性象徵,在這個 活動展開和延續的時期,正好是一個適合做自主教育實驗項目的階段。 在實際上的這種轉變程使保羅·斯圖爾特在2011年開始了"另類藝術學院" 項目,這個項目創立了一個平台來質變現有的教育過程,雖然只是一個短期的項目。

作為問頭, 我想說一下我的藝術實踐是如何介入并構成了我目前的研究 實踐的。我的背景是做藝術創作的, 我的作品都與政治和社會實踐緊密 聯繫, 我希望通過我的作品能夠創造出大量具有豐富政治含藥的作品。 我的藝術實踐的主體是要嘗試以一種被炒的形式來精繪對當下政治問題 和實踐的一種反饋, 我的"另類藝術學際(AAC)"就是這樣一個例子, 這 是一個基於網絡的作品, 同時它也真正像一個實際的學院一樣運作。基 於此的文本和記錄都是藝術作品, 所有的行為和活動都是抗議。

很多理論家民知程克朗區域(Jacques Ranciere),皮埃爾布迪厄 (Pierre Bourdeu),本非用(Walter Benjamin)和馬克斯卓台(Max Weber)的議述都深刻地影響了我的創作。韓哈克(Han Hoocke)對我 的影響也很大,在他的影響下我開始圍繞政治問題和相關事件進行創 作。他的作品讓我認識到,在創作一件政治性題材作品的時候,需要考慮 和關照三件事情;特定的場景;美學價值;量在一現的時效性。提供都是 可保存品能夠在正確的地方,以完美的方式,並在議題被潰忘以的條件 品製作出來。

我的唇將實踐是"另類唇術學院"、一方面這是延續了一種以唇術方式來對 政治問題进行抗議的傳統。 另一方面也是對上孤的高層學典以及現得數 育系統的一種反抗。對於這個研究項目,我結合了其他替代性教育機構 的避礙。對我們的實踐進行了很認真的反思。

我有兩個主要的研究方向

一個重點是我們的"另類"學習空間是否能夠自主運行。而且這種形式是 否可以助力于他們的"非正式"學習政策。為了實現以上兩點。我的主要工

作是去理解創造"另類"學習空間和過處生產之間的相關性。另類"學習空間的自治性特質是觀察了政治和藝術用創資域的基有概念,比如參觀了阿多點(Adomo)、卡斯托里亞通(Castoriadis)和本錄明(Benjamin)等人的論述,卡斯托里亞通對"自治性"的定義是基於他聚轉謝于"自主性在社會獎等和對獎化產生的假想之中所配的作用。

另一個研究重點是"另類"學習空間對于常規學習模式的配進和補充功能 上所扮演的角色。我分析了四個"另類"學習空間的并觀察他們是如何選 排針如何作用於學習過程和知識生產的。

"另類"學習空間是以教育機構的形式,用一種非正式的形式来質量學習實際,大多數情況下這些教育機構都是在批評現有的高等教育體系。我的項目和研究目的是通過抵進一些特定的"另類"學習空間并分析也們的知識生產手段從而對比也們在英美現有高等教育體系和畫鄉教育體系之間的異同。我認為"另類"學習空間對於知識生產來說是一個很積極的轉變,它們不限于歷史,避難或者是經濟結構等各種形式的束縛。這些"另餐"的學習手般是不是結算促進現有的高等教育體系開始關注這樣的非正式或者半正式學習模式的發展?

我在大學的過學生,也會經在高等數會機構在職,同時我也是一位為當 地"免費大學運動"工作的膨脹家;我們得我所處的位置和依據有助於我 的項目的發展。差別服備 高姆斯基(Noam Chomsky)的話,"個人債務 抵消了對判性思維,但將學生們打造成為了商品經濟中的零件。" 當圾在 的大學成為了一片磨場,那我們的後代如何才能學會反抗?

林肯大學的一位院長會指數了"另類既指學院"的成立,"大學三年級的藝術學生候權·斯國商特股位的'思想的大學'不到兩個星期,但是很多客遊賽費已經開始在那組的獨區了,就在學生描含的起源發展。"

22歲時"學生" 醫斯·特斯 (Ross Cummings) 說:"這個學發漢似了一個損 提為解決方案。我們不用到大街上去,也不會引起暴觀,我們在這種確實 學到了很多東西。"