

In relation to the thesis questions, the thesis analyses how the “habitus” of the students affect their study experiences in the Academy taking into consideration that the Academy is a public educational institution. In that respect the thesis looks closely at the unwritten and invisible boundaries and how some of those boundaries related to which capitals one has... The educational system especially in art and culture is strongly affected by a combination of national attribute and the cultural capital of whom is entering to study here. The thesis emphasizes on the Academy’s position on knowledge and knowledge production, which makes the argument of this thesis about the importance of achieving spaces and mechanism to inter and access knowledge legitim to the Academy’s position. The thesis argues for the possibilities of the ambition of the Art Academy to form a “cosmopolitan” space. “Cosmopolitan” norms and “porous borders” importance lie in finding a possibility to construct an inclusive art sphere. Therefore art spaces including art institutions need to generate strong ways of negotiations between the art sphere and its legal system, in other words: Art spaces in their work should support these negotiations, offer possibilities for representation of hybridity and transculturality in its space.

The drawings:

How can the drawings be described, how can this hybrid form of the thesis be explained? I could not separate one from the other, I could not write about the process of the drawings separately from the theories and the texts. However, the drawings are not explanations of them, they are rather an expression of the feeling of the words and texts a way in which the concepts mentioned in the following pages could allow a different – “third space” of – interpretation that developed and moved through the time and through this research. This knowledge and these traces appear in different forms in an in-between state in which I was constructing and deconstructing elements from the surrounding such as architecture, narration and emotional elements. In these two-dimensional spaces of writing and drawing, the elements of constructing and deconstructing the spaces and identity appear: a form of in-between duality of imagining and becoming.

The installation of the artworks took place in my atelier space at the Academy. I chose drawings from the last 3 years and organized them in a non-chronological way on 3 walls: one wall of the Academy building and two temporary movable walls that were put up initially to divide the room into separate workspaces for students. The spectator is free to choose a starting point to look at them, the drawings are shown in a way which does not suggest a direct order, but it is left open for the spectators to decide, they do not suggest an answer and allow the spectator’s interpretations. The choice of the space, the walls and the order of the drawings allows for a “ third space”, as the atelier is an art context where such spaces appear due to the exchange, dialogue, dissections and the act of making art itself.