

With examples ranging from the (cancelled) **Manifesta 6** and the responsive initiative of **unitednationsplaza** to **Documenta 12**'s third leitmotif on Education: *What is to be done?* Diverse forums such as **Transpedagogy** at MoMA last May, or the international, multi-institutional **Academy** initiated by the Siemens Arts Program, have broadened and updated the debate on terminologies, including the e-flux Journal by Irit Rogoff's text **Turning** and other authors' commentaries triggered by it. **An incomplete Chronology of experimental Art School**, part of Anton Vidokle's text *Exhibition as School in a Divided City, in Taking the Matter Into Common Hands Contemporary Art and Collaborative Practices*, by Editors Johanna Billing, Maria Lind, Lars Nilsson.

In the last few months New York has been witness of artist led projects such as **The Bruce High Quality Foundation University**, and Nils Norman's **University of Trash** at the Sculpture Center which recover temporary school models as public projects. **The Exploding School**, in Copenhagen, Denmark, also by Norman, shows how the school model can be an on-going art practice. Then, there are performative pedagogical examples, like Tania Bruguera's **Cátedra Arte de Conducta**, or Pablo Helguera's **School of Panamerican Unrest**. In addition, artist-run educational centers such as **Centro de Investigaciones Artísticas** and **El Levante** in Argentina, start to build broader international networks with many others in **Latin America** and beyond. This is just a partial glimpse of an ever-growing list that expands, mapping historic and current projects and approaches.